

ADA  AUDIO  
Conference  
ADA NATIONAL NETWORK

ADA Audio Conference Series  
March 15, 2016

This session is scheduled to begin at  
2:00pm Eastern Time

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## Listening to the Webinar, *continued*



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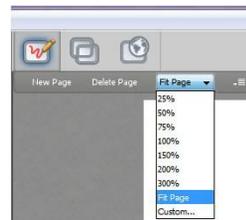
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## Customize Your View *continued*



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  2. **By Email** [webinars@ada-audio.org](mailto:webinars@ada-audio.org); or
  3. **Call** 877-232-1990 (V/TTY)

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## “Audio Description: The Visual Made Verbal”

Presenter:

- Joel Snyder, President, Audio Description Associates, LLC (USA), Director of Audio Description Project, American Council of the Blind

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# Questions?

**Telephone:** Follow the instructions given by the Operator

**Webinar Platform:** You may type and submit questions in the Chat Area Text Box or press Control-M and enter text in the Chat Area

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**Great Lakes ADA Center and  
Audio Description Associates, LLC  
present**

**AUDIO DESCRIPTION:  
THE VISUAL MADE VERBAL**

**with Joel Snyder**

*President, Audio Description Associates, LLC  
Director, Audio Description Project, ACB*

**Webinar – March 15, 2016, 2:00 pm-3:30 pm EST**

American Audio



Description Symbol

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## Opera description?!



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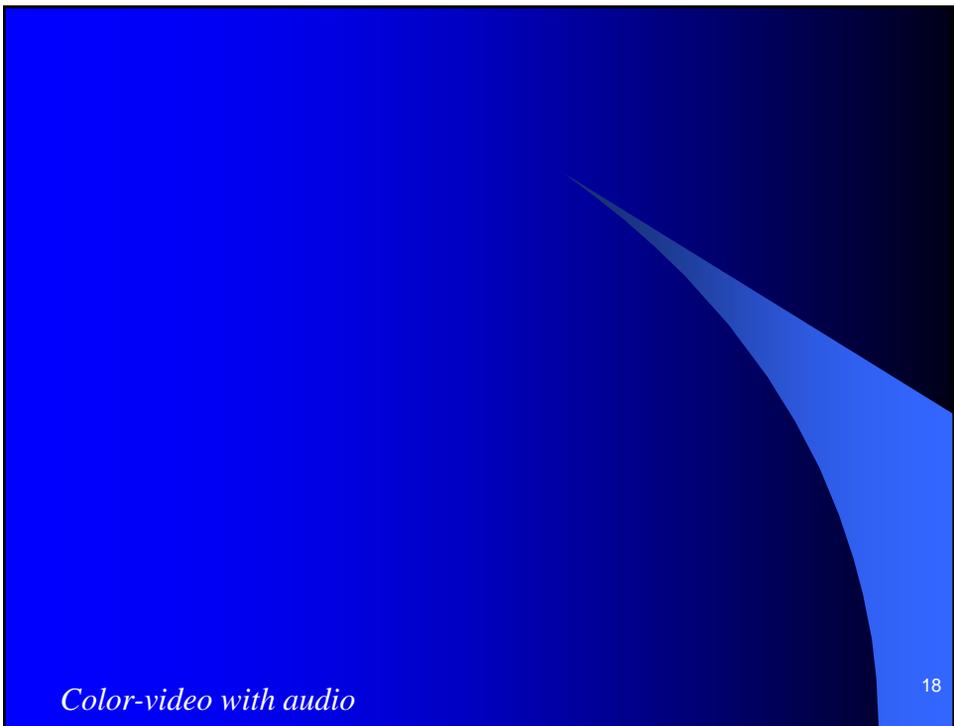




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*Color 1 – audio only*

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**ANNOTATED AUDIO DESCRIPTION SCRIPT FOR THE COLOR OF PARADISE**

Cues in CAPS; descriptions preceded by ">>".

Annotations are in bold at right, keyed to numerals in description text.

Note: The appearance of the character "Mohammed" is described earlier in the film.

1 01:01:36:12 00:00:10:26 ---:---:---

>> Mohammed kneels and taps his hands through the thick ground cover of brown 1. curled leaves.

**1 – Color has been shown to be important to people with low vision, even people who are congenitally blind.**

01:01:46:16 00:00:00:23 ---:---:---

..[CHIRPING/RUSTLING :02]

3 01:01:48:16 00:00:04:04 ---:---:---

>> A scrawny nestling struggles on the ground near Mohammed's hand.

**2 – Timing is critical in the crafting of description. We weave descriptive language around a film's sound elements.**

4 1:01:52:19 00:00:00:23 ---:---:---

...[GASP/CHIRPING :02] 2.

**3. – Vivid verbs help conjure images in the mind's eye.**

5 01:01:54:19 00:00:15:00 ---:---:---

>> His palm hovers above the baby bird. He lays his hand lightly over the tiny creature. Smiling, Mohammed curls his fingers around the chick and scoops 3. it into his hands. He stands and strokes its nearly featherless head with a fingertip.

19

6 01:02:08:12 00:00:00:23 ---:---:---

...[CHIRPING/RUSTLE :01]

7 01:02:09:12 00:00:17:19 ---:---:---

>> Mohammed starts as the bird nips his finger. He taps 4. his finger on the chick's gaping beak. He tilts 4. his head back, then drops it forward. Mohammed tips 4. the chick into his front shirt pocket. Wrapping his legs and arms around a tree trunk, Mohammed climbs.

**4. – Description, like much poetry, is written to be heard. Alliteration adds variety and helps to maintain interest.**

8 01:02:28:10 00:00:01:04 ---:---:---

...[HEAVY BREATHING/CLIMBING :11]

9 01:02:39:10 00:00:17:19 ---:---:---

>> He latches onto a tangle of thin, upper branches. His legs flail for a foothold. Mohammed stretches an arm between a fork in the trunk of the tree and wedges in his head and shoulder. His shoes slip on the rough bark.

Note: Throughout this excerpt, for the most part, descriptions are written to be read "in real time," i.e., as the action being described occurs on screen. However, in many films descriptions may precede the action on occasion. This is a useful convention – it accommodates timing required in films with a great deal of dialogue and allows description users the opportunity to know "what happened" moments before the action occurs.

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10 01:02:55:11 00:00:00:23 --:--:--  
 ...[SCRAPING :03]

11 01:02:58:11 00:00:16:04 --:--:--  
 >> He wraps his legs around the lower trunk, then uses his arms to pull himself higher. He rises into thicker foliage and holds onto tangles of smaller branches. Gaining his footing, Mohammed stands upright and cocks his head to one side.

12 01:03:13:20 00:00:01:04 --:--:--  
 ...[CHIRPING/FLUTTER]

13 01:03:18:15 00:00:10:15 --:--:--  
 >> An adult bird flies from a nearby branch. 5. Mohammed extends an open hand. He touches a branch and runs his fingers over wide, green leaves.

14 01:03:27:11 00:00:00:23 --:--:--  
 ...[RUSTLING :03]

15 01:03:30:11 00:00:14:08 --:--:--  
 >> He pats his hand down the length of the branch. His fingers trace the smooth bark of the upper branches, search the network of connecting tree limbs, and discover their joints.

5 – What to include? This image is important – the adult bird returns in the next scene.

21

16 01:03:43:20 00:00:00:23 --:--:--  
 ...[RUSTLE :02]

17 01:03:45:20 00:00:05:06 01:03:50:26  
 >> Above his head, Mohammed's fingers find a dense mass of woven twigs--a bird's nest.

18 01:03:50:26 00:00:00:23 --:--:--  
 ...[CHIRPING :03]

19 01:03:53:26 00:00:07:15 --:--:--  
 >> Smiling, he removes the chick from his shirt pocket and drops it gently into the nest beside another fledgling.

20 01:04:01:00 00:00:00:23 --:--:--  
 ...[CHIRPING :03]

21 01:04:03:04 00:00:13:04 --:--:--  
 >> He rubs the top of the chick's head with his index 6. finger. Mohammed wiggles his finger like a worm 7. and taps a chick's open beak. Smiling, he slowly lowers his hand.

6 – Be specific-- precision creates images!

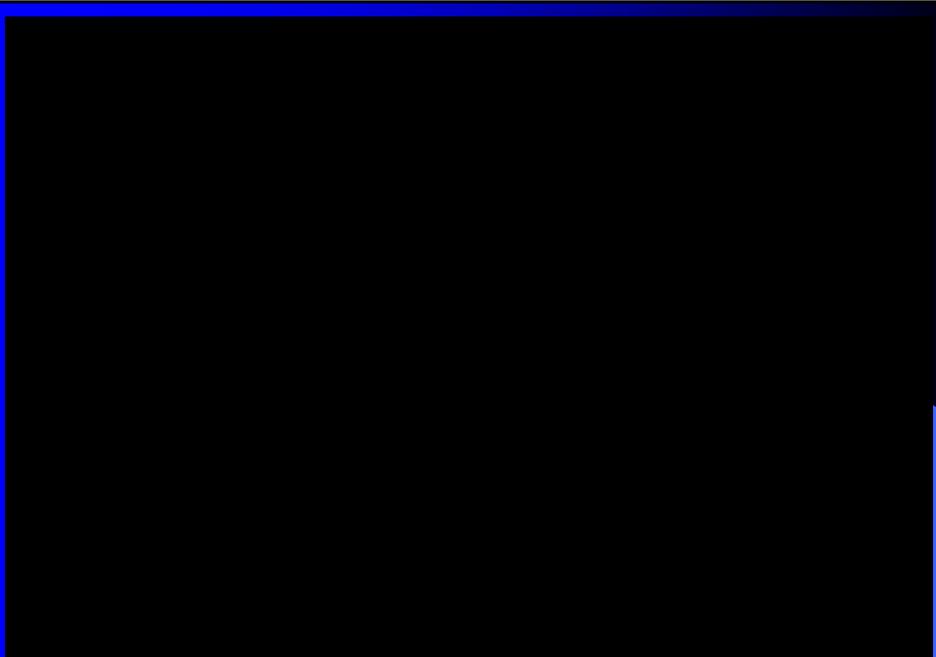
7 – Similes paint pictures!

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**“SEE THE BALL”**

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ELMO

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## Four Fundamentals of Audio Description

- OBSERVATION – “You can see a lot just by lookin’.” Yogi Berra
- EDITING – What is most critical to an understanding and an appreciation of the visual image?
- LANGUAGE – “less is more”  
clarity – imagination – objectivity
- VOCAL SKILLS – speech – oral interpretation

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“Seize what we see.”  
John Ruskin

“See with exactitude.”  
Johann Wolfgang von Goethe

26

“Those who have never suffered impairment of sight or hearing seldom make the fullest use of these blessed faculties. Their eyes and ears take in all sights and sounds hazily, without concentration and with little appreciation.”

Helen Keller

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87% of People can't see what's wrong with this Picture  
Can you?

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“Seeing is forgetting the name  
of what one sees.”

Paul Valery

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“The great struggle of art is to  
leave out all but the essential.”

Oliver Wendell Holmes

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“It is only by selection, by  
elimination, by emphasis  
that we get at  
the real meaning of things.”

Georgia O’Keefe

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“To accomplish more, sometimes you need to see less.”



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## Four Fundamentals of Audio Description

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“Vision is the art of seeing  
things invisible.”

Jonathan Swift

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“You cannot depend on your eyes ... when your imagination is out of focus.”

Mark Twain

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THE BOOK THIEF

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“I have only made this letter longer because I have not had the time to make it shorter.”

Blaise Pascal

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W. Y. S. I. W. Y. S.

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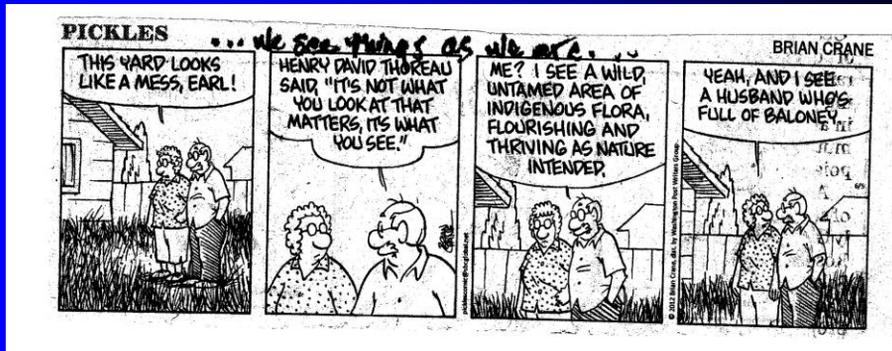
“WHAT YOU SEE IS  
WHAT YOU SAY”

43  
3/15/2016

“We don’t see things as they  
are, we see them as we are.”

Anais Nin

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## Four Fundamentals of Audio Description

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WOMAN WITHOUT  
HER MAN IS  
A SAVAGE

47

WOMAN:  
WITHOUT HER,  
MAN IS A  
SAVAGE.

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THAT THAT IS  
IS THAT THAT IS  
NOT IS NOT

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THAT THAT IS, IS;  
THAT THAT IS NOT,  
IS NOT.

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# CONSONANCE

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**JOEL SNYDER, Ph.D.**

Audio Description Associates, LLC

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Author of

***The Visual Made Verbal:***

*A Comprehensive Training Manual and Guide to the History and Applications of Audio Description*

[www.amazon.com](http://www.amazon.com) - [www.thevisualmadeverbal.net](http://www.thevisualmadeverbal.net)

<https://mall.acb.org/mini-mall-shops/pages-and-tracks>

American Council of the Blind's Audio Description Project (ADP)—

- Fourth Audio Description Project Conference - July 3-5, 2016  
Minneapolis, MN

- Tenth ADP Institute/Training: July 6-8, 2016 – Minneapolis, MN

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“Audio Description: The Visual Made Verbal”

ADA Audio Conference

March 15, 2016

ADA  AUDIO

Conference

ADA NATIONAL NETWORK

Thank you for participating in today's  
ADA-Audio Conference Session

**The next scheduled session is:  
"Hot Legal Topics in Accessible Transportation"  
April 19, 2016**

[www.ada-audio.org](http://www.ada-audio.org)

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