

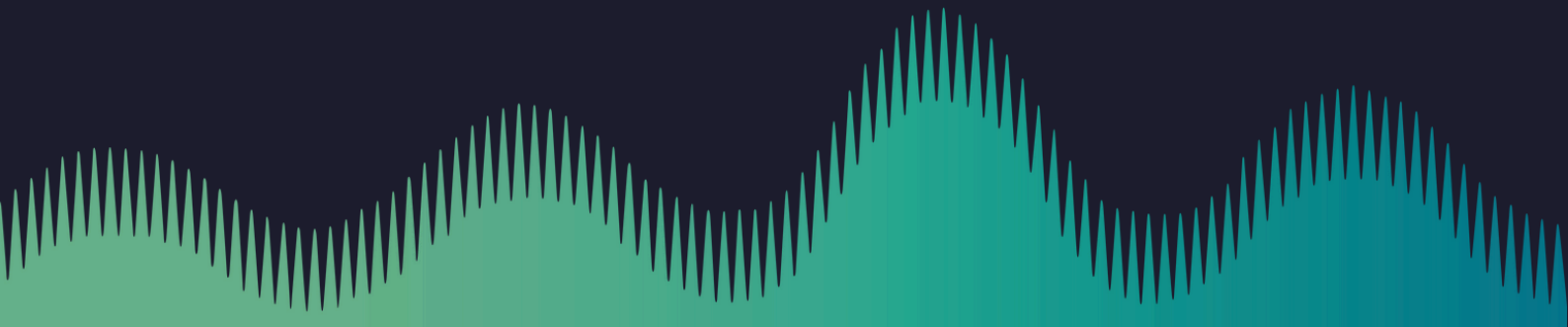


Curtin University

**RESEARCH
RUMBLE** 2024

2024 AUDIO DESCRIPTION SYMPOSIUM

18 October 2024 | 9am - 3.30pm | Curtin University





ABOUT

The 2024 Audio Description Symposium is brought to you by the Centre for Culture and Technology (CCAT), in conjunction with the Research Office at Curtin as part of the 2024 Research Rumble series.

The Centre for Culture and Technology (CCAT) is located at the intersections of disciplinary and creative boundaries, and operates as a portal to cutting-edge research in media, digital practices, culture, theory and new technologies. The Centre focuses on national competitive grant schemes and international research collaboration in cultural, media and journalism research, the creative economy and cultural science.

This event has been funded by the ARC project 'Diversifying Audio Description in the Australian Digital Landscape (2024-2027)', led by the research team of Professor Katie Ellis, Professor Mike Kent, Professor Tama Leaver and Dr Kathryn Locke.



2024 AUDIO DESCRIPTION SYMPOSIUM

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PROGRAM

- 1. Dr Joel Snyder**
AD: If your eyes could speak
- 2. Frances Mathey**
A happy medium? Locating an Australian AD voice somewhere between the poles
- 3. Dr Karen Seeley**
AD in Australia: Research, professional practice, end-user experience
- 4. Shane Carroll**
Describing Dance: A choreography of words connecting movement to meaning
- 5. Jan Pyke**
The development of audio described tours in the art gallery
- 6. Polly Goodwin**
Blindly following instructions: (How) can AD render exercise videos more accessible to support the future health of Australians?
- 7. Victoria Hunt**
From scratch: Implementing AD at SBS
- 8. Francois Jacobs & Michael Howlett**
Blind and low vision quality control (QC) advisors for AD scripts - a multiplicity through a single lens
- 9. Michael Howlett & Kevin Geldard**
The opportunities provided by streaming, and the emergence of the audio description introduction (ADI)
- 10. Edwina Gustafson**
Providing equal access: Why the future of AD requires ongoing input from people who are blind or have low vision
- 11. Alison Myers**
Entertainment rather than accessibility: A proposal for the future of AD in Australia
- 12. Dr Kerreen Ely-Harper & Breeanna Melville**
Building student filmmaker's capacity to work in disability inclusive ways
- 13. Nilgun Guven**
Hacking the tip of our tongues



PRESENTERS

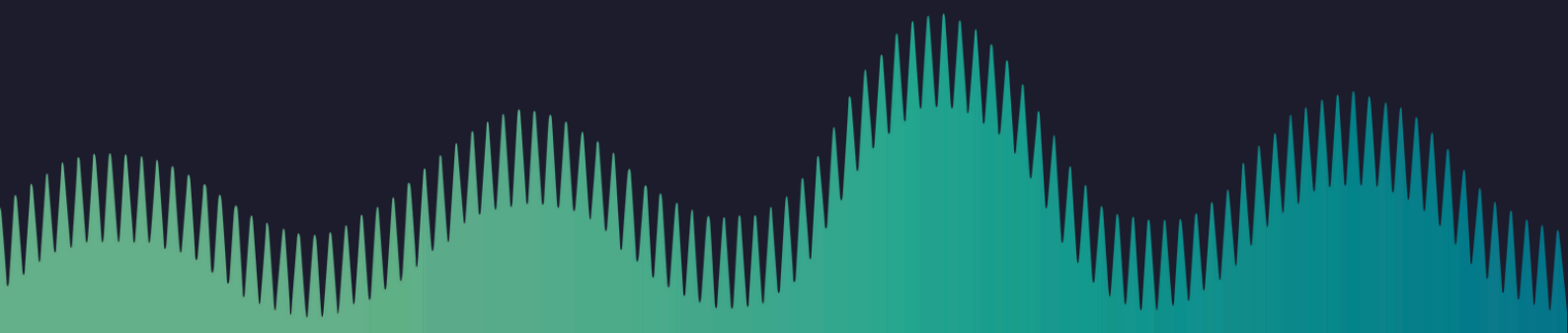
Dr Joel Snyder

*Founder and Senior Consultant of the AD Project, American Council of the Blind
President, Audio Description Associates*

Dr Joel Snyder is known internationally as one of the world's first "audio describers", a pioneer in the field of AD. Since 1981, he has introduced audio description techniques in over 40 states and 64 countries and has made thousands of live events, media projects and museums accessible. Dr Snyder was named a Fulbright Scholar to train audio describers in Greece and Ukraine over a four-week period in 2019.

In 2014, the American Council of the Blind published Dr Snyder's book, 'The Visual Made Verbal – A Comprehensive Training Manual and Guide to the History and Applications of Audio Description', now available as an audio book and in Braille from the Library of Congress, in screen reader accessible formats, and in English, Polish, Russian, Portuguese, Spanish, and Chinese print editions; a version in Italian is planned for 2023. His PhD is from the Universitat Autònoma de Barcelona with a focus on audiovisual translation/audio description.

Dr Snyder is the President of [Audio Description Associates](#), LLC and he serves as the Founding Director Emeritus of the Audio Description Project of the [American Council of the Blind](#).





PRESENTERS

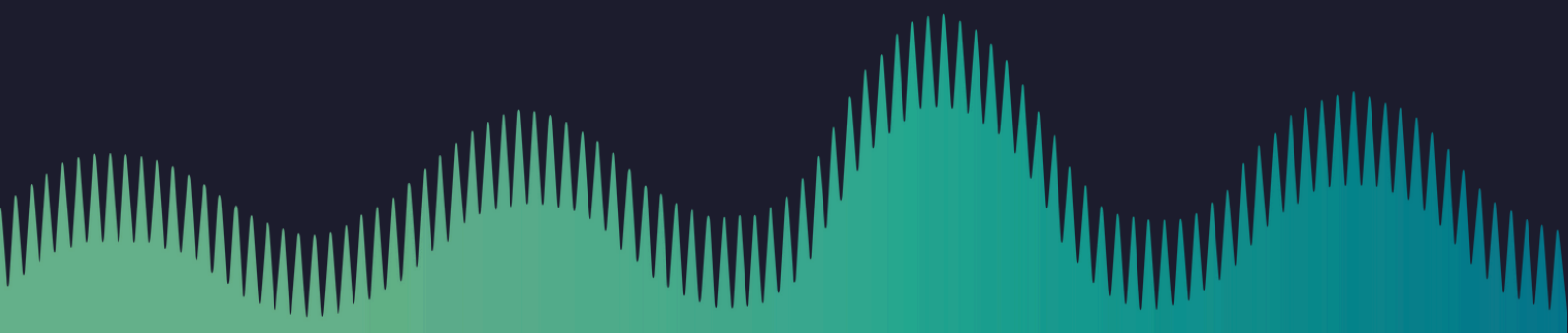
Frances Mathey

Audio Describer

Fran Mathey is an Audio Description scripter and narrator with almost 20 years of experience. She was trained by UK AD expert Dr Louise Fryer as part of the first Australian-government-funded AD pilot project to add Audio Description to DVD releases in 2005.

Since then, Fran has engaged in further professional development and training at the offices of Red Bee Media UK in London, and completed the University of London/VocalEyes online course 'Creating Audio Description: Equality, Diversity and Inclusion' in 2021. Fran is continually learning on the job, particularly through interaction and correspondence with blind and low-vision AD users and practitioners, and by keeping abreast of international trends and developments.

Fran worked as an Audio Describer for Red Bee Media Australia from 2005 to 2017, serving as Head of Department for much of that time, and has been a freelance Audio Describer of film and television, live events and art installations since 2018. She is also a trainer of new describers, most recently for SBS Australia, and is a member of Curtin University's Audio Description Advisory Board.





PRESENTERS

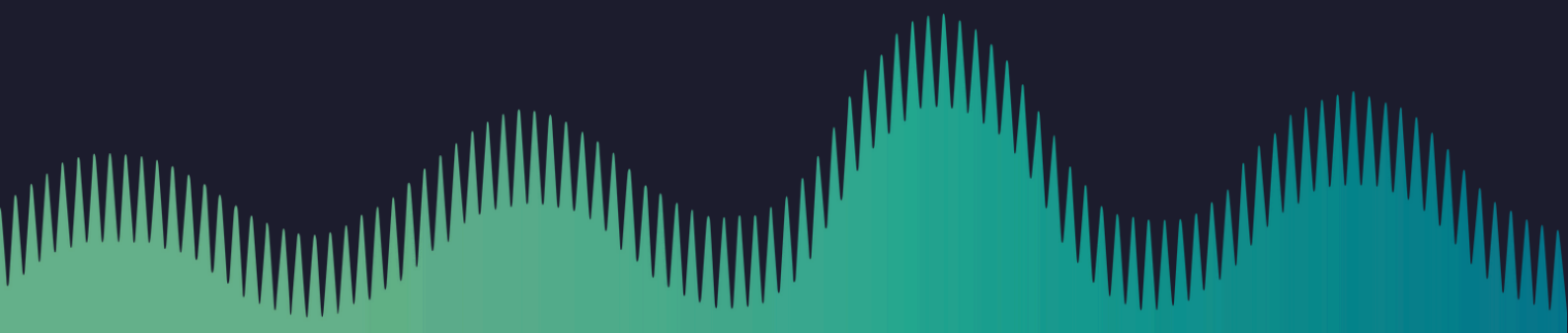
Dr Karen Seeley

Adjunct Fellow, The University of Adelaide

Dr Karen Seeley is an Adjunct Fellow in the School of Humanities at The University of Adelaide, where she obtained all of her university qualifications - a BA in Politics and International Studies, a BA (Hons) First Class in Media, and a PhD in AD.

She trained as a professional Audio Describer in both Australia and the United States of America and has been working as a freelance audio describer since 2014, describing live performances, conferences, fine arts exhibitions, cultural events, and digital media content. She has delivered professional AD training in Australia and Singapore and has presented at the Advanced Research Seminar on Audio Description (ARSAD) in Barcelona. She uses an interdisciplinary framework through which to focus on the end-user experience of AD.

Acknowledging end-users as experts in their own lives, her research seeks to understand the impact of broader contexts, beyond AD practice, which shape the experience of using AD services to access social and cultural participation.





PRESENTERS

Shane Carroll

Education and Accessibility, Bangarra Dance Theatre

Shane Carroll has worked in the performing arts sector as a performer, teacher, lecturer, and consultant. After a performing career with the Nederlands Dans Theater and Sydney Dance Company, she was engaged as a teacher for various professional companies, as well as a lecturer in tertiary institutions and courses.

A former Chair of the Dance Board, Australia Council for the Arts (now Creative Australia) and Create NSW, Shane has also held various governance positions with a range of arts organisations. Shane has been instrumental in initiating and/or collaborating on various projects focused on artists' professional development, and research projects related to arts health.

She currently leads Bangarra Dance Theatre's Education and Accessibility programs, provides advice to various curriculum agencies, and supports a number of initiatives across the dance sector.



PRESENTERS

Jan Pyke

*Volunteer Guide, QLD Art Gallery and Gallery of Modern Art
Independent Audio Describer, Brisbane*

Jan Pyke has worked as a physiotherapist for over 10 years in the disability sector, and at the University of QLD as a tutor (BPhty Hons), and completed a Diploma of Art Appreciation (London Institute of Art 2016).

Since 2012, she has worked as volunteer guide at QLD Art Gallery and Gallery of Modern Art and has been part of the establishment of the Access Programs there. She currently works as a freelance AD for the Institute of Modern Art Brisbane creating podcasts for art exhibitions and volunteers at Reading Radio Brisbane, broadcasting a weekly segment for listeners with visual impairment. She currently works as a freelance audio describer.



PRESENTERS

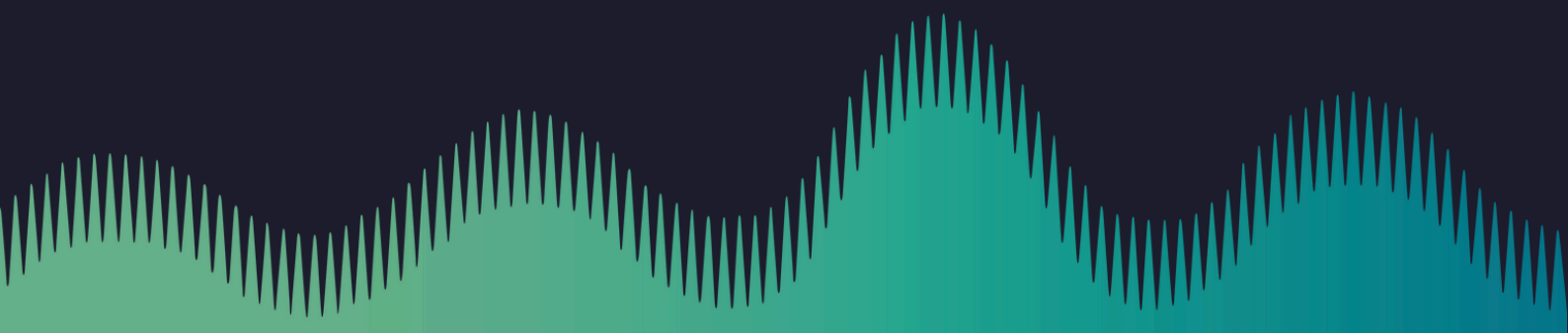
Polly Goodwin

Audio Describer

Polly Goodwin is a trained, practicing Audio Describer with nearly 15 years of experience. She runs the Australian chapter of the Benefits of Audio Description in Education initiative, has created an accredited unit on using AD aimed at young people, and is a member of the Audio Description Advisory Board run by Curtin University's Centre for Culture and Technology.

She is involved with Professor Xiaochun Zhang's AD4Games project (which does what it says on the tin), and has written a chapter exploring the videogame 'Perception' (which has a blind protagonist) for an upcoming title, 'Women who Write our Worlds', Intellect Books'.

As a researcher who has presented at a number of conferences internationally, she focuses on the potential and challenges of new and alternative applications of audio description and has a particular concern to raise awareness of AD.





PRESENTERS

Victoria Hunt

Manager, Access Services Unit, SBS

Continuing 25+ absolutely fun years in television, streaming and adjacent industries, working principally in children's TV, access services and sport, Victoria Hunt manages subtitling, AD, captioning and, nascently, Auslan signing for SBS – one of Australia's two national broadcasters.

Australia's 'Special Broadcasting Service' and was set up to provide multilingual and multicultural broadcasting and digital media services that aim to inspire all Australians to explore, respect and celebrate our diverse world. Access and inclusion are integral to everything we do.

In her current role, Victoria manages SBS's Access Services Unit which is comprised of an amazing team that is basically audience obsessed – aiming to over deliver on: regulated hours, subtitle, captioning and AD quality and audience expectations.



PRESENTERS

Francois Jacobs

Quality Control, SBS

Lecturer, Deakin Univeristy

Prior to emigrating from South Africa in 2015, Francois Jacobs worked as a degree qualified IT Business Analyst with technical and strategic experience in the financial services sector. He has since re-skilled and now lectures in Disability and Inclusion at Deakin University.

In his spare time, he enjoys recreational running and consulting on arts and digital accessibility. Having served on the Board of Description Victoria for a number of years, Francois now does freelance quality control (QC) on AD for SBS, and delivers inclusive arts practice training as a consultant for Vitae Veritas in Melbourne.



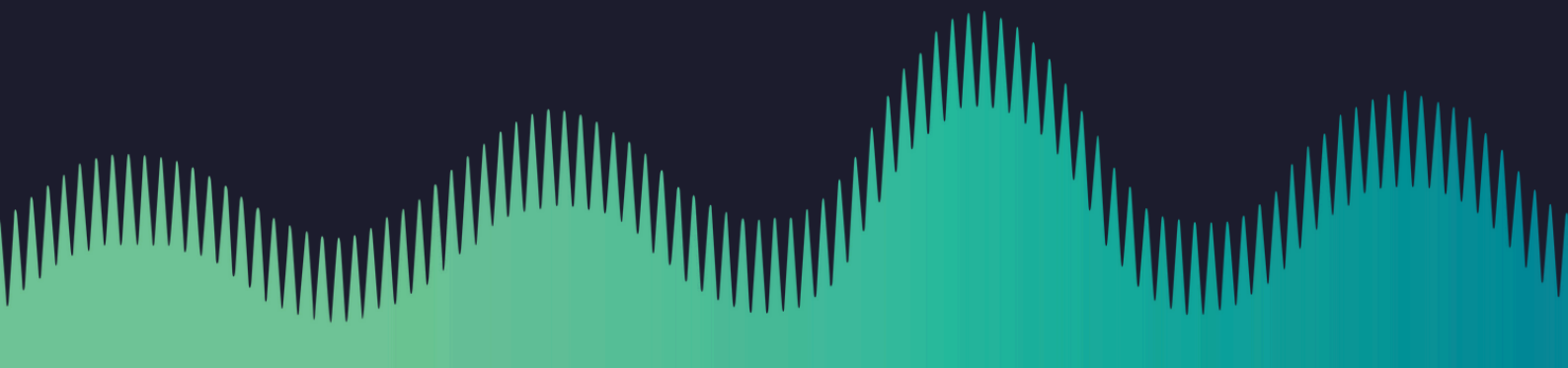
PRESENTERS

Michael Howlett

Audio Description Producer, SBS

Michael Howlett moved from Video Editing Lead to AD Producer in 2020, and he has subsequently managed the production of audio description for all SBS Commissioned programming, including scripting, recording, mixing, and liaison with programme creatives.

Some of the things that excite him most about SBS's in-house AD practice are that it ensures that Indigenous voices are used on Indigenous content, that culturally appropriate voices are used on subtitles to differentiate them from the main AD narrator, and that there is space for innovation, including the creation of more bespoke AD solutions for some programming.





PRESENTERS

Kevin Geldard

Audio Description Team Leader, Red Bee Media

Kevin Geldard started in AD in 2016, taking on a role part-time under the tutelage of Fran Mathey, in addition to captioning duties. In 2020, he switched to a full-time role and began building a team to service broadcast clients in Australia.

As of 2024, he leads a team of eight, and works alongside several freelancers and more than 25 audio describers across Red Bee Media's operations in the United Kingdom and the United States.



PRESENTERS

Edwina Gustafson

AD Script Writer, SBS

Edwina Gustafson is the AD Script Writer for SBS. She is legally blind. As both a writer and consumer of AD, Edwina brings a unique perspective.



PRESENTERS

Alison Myers

Audio Describer and PhD candidate, Curtin University

Alison Myers started writing AD 2008, and has since moved into recording, mixing and training. As the AD manager of The SubStation, Alison was responsible for the delivery of AD for the iView trial, broadcast AD on the ABC and SBS, as well as AD for streaming, cinema, DVDs, commercials, internet videos, festivals, and galleries.

Alison is currently a PhD candidate at Curtin University, in the process of developing guidelines for AD in Australia.



PRESENTERS

Dr Kerreen Ely-Harper

Senior Lecturer, Screen Arts Fellow (FHEA)

Dr Kerreen Ely-Harper is a creative media researcher, educator and filmmaker. Her research interests are staging and performing personal stories, memory and trauma narratives on film, creative practice-led methodologies, creative practice in health and wellbeing settings, social storytelling and social media narratives.

Media projects include short fiction, documentaries, corporate, dance film, virtual 3D digital texts: Foul Whisperings, Strange Matters (2008-2010) in Second Life: In Her Own Words, Best Education Resource ATOM Winner, 1997; Even Girls Play Footy, Best Secondary Education Resource ATOM nomination, 2012; Parts of a Horse, Best Short Film ATOM nomination, 2003; Girls Can Do Anything Winner Best Film, Spiritus Short Film Festival, 2020; No Bus, Best Social Issue Drama nomination, iCINEMA Film Festival, "Obiettivo Corto" Mobile Short Film Festival, Italy, 2021; Best Short, Black Lives Matter, Mykonos International, 2023.

She is a member of the Australian Screen Production Education and Research Association (ASPERA) Learning and Teaching committee.



PRESENTERS

Breeanna Melville

Research Assistant & PhD Candidate, Curtin University

Breeanna Melville is a queer, neurodiverse early career researcher and postgraduate student at Curtin University. She has practical experience as a Peer Educator and has worked and volunteered for a number of years in roles relevant to the LGBTQIA+ community, sexual health, community wellbeing, and youth. It is these areas that their research interests fall solidly in.

They have a keen focus particularly on the LGBTQIA+ community, diversity, intersectionality, and the overall safety and wellbeing of marginalised groups.



PRESENTERS

Nilgun Guven

Artistic Director and CEO, Vitae Veritas

Nilgun Guven (she/her) is the Artistic Director and CEO at Vitae Veritas, a not-for-profit arts organisation whose mission and objectives work at the intersectionality of human rights, inclusion and access, aesthetic innovation, creative production and cultural change; championing equitable access to arts and culture; and promoting leadership and innovative programming for disabled, blind and low vision artists, audiences and broader communities of interest.