

If your eyes could speak - Audio Description

Speaker: Joel Snyder

Moderator: Darija Massey

Darija Massey:

Good morning everyone. Welcome to day two of the University of Guelph Virtual Accessibility Conference. I'd like to start off by thanking you for your support of the conference. We're really glad that you could be here today with us. We'd also like to thank our conference sponsors, Crawford Technologies, Common Look, D2L, and the Ministry of Agriculture, Food, and Rural Affairs for the invaluable contributions for the conference.

Darija Massey:

We're excited to have you join this session entitled If Your Eyes Could Speak, audio description, with your presenter today, Joel Snyder. This session will be 45 minutes in length, including a 10-minute question and answer period at the end. So without further ado, I'd like to turn it over to Joel. Welcome, Joel, and thank you.

Joel Snyder:

Well thank you. Thank you. Let me get my sharing thing going here. It looks like we're up there. That's good. Thank you, Darija. Thank you, Alex, in the background there or whatever. This session is about audio description, making images accessible to folks who are blind. So I'm going to practice what I preach. I have a slide up right now. Most of it's text. How do you make text accessible? You read it. You voice it aloud.

Joel Snyder:

At the very top in a black rectangle situated horizontally, University of Guelph, Open Ed, Open Learning, and Educational Support. Then the rest of the slide reads: Audio Description Associates, LLC. The Visual Made Verbal presents audio description If Your Eyes Could Speak with Joel Snyder, PhD, president Audio Description Associates, LLC, director Audio Description Project ACB, American Council of the Blind. Accessibility Conference, Accessibility, Inclusion, and the Future of Learning and Work, Thursday, May 27th, 2021, 11:00 AM to 11:45 AM Eastern Standard Time.

Joel Snyder:

At the bottom, I'm based in Washington, DC, but you guys are Eastern Time as well. At the bottom of the slide, American Audio Description symbol, and there is a logo there, a white square within which are two letters in bold, black type, an A and a D. The left side of that A is tilted just a bit to the right, and to the right of the curve in the D, three curved lines. Period.

Joel Snyder:

Ah, why do I say that? Well, because many beginning describers would tend to, perhaps, go on and add something like, "They represent sound waves, you see." True enough, but there's nothing on the slide here that indicates that for sighted people. Why would you add that in the audio description? Perhaps as a simile, oh, they resemble or they look like a sound wave, something like that, curves, but the idea that you would add something to teach the people listening, no, no, no. We don't teach. We do, but as a byproduct. We describe, we don't explain. We show. We don't tell.

Joel Snyder:

At best, adding something like that could be it's just unnecessary. At worst, it could seem condescending or patronizing. Why wouldn't a person who is blind, low vision know about curved lines? Sure they would. They grew up in the world, and they know all kinds of things that all of us know. They are us. They will be us at some point in our lives.

Joel Snyder:

Let me move on to the next slide here, he said. He's trying to move on to the next slide. There you go. What better way to begin a session on description than with some description of a few visual images. I've got one up on the slide there. Some of you are probably thinking, "Jeez, he should enlarge that. I can't see what..." Oh, there's method to my madness. Audio description is for sighted people when the presenter screwed up and didn't enlarge the image, or maybe you're in the back of the room, and you can't see very well. What is the caption on that cartoon? I'd be surprised you could tell, it's so teeny tiny.

Joel Snyder:

Let's have some audio description, huh? The Fan by John McPherson. On a stage at left, a woman in a flowing gown, her hands clasped in front of her stands before a kneeling man in a doublet and feathered cap. He croons, "Why doth thy heart turn away from mine?" At right, a man at a microphone speaks, "Basically the guy with the goofy hat is ticked, because this babe has been running around with the dude in the black tights."

Joel Snyder:

The caption reads, "Many opera companies now provide interpreters for the culturally impaired." Yeah. When I first saw this, I saw it full size, but still, I thought that guy kneeling, I thought he had an ax in his head or something. Ugh. Bah, but if I'd listened to the audio description, it's just the feathered cap. Okay. Oh, and he's wearing a doublet. That's what that's called. Okay. There you go. So a side benefit, a byproduct of all of this that could assist, could explain, could teach anybody, a sighted person, certainly.

Joel Snyder:

Let's try one more. I like this one. Red and Rover by Brian Basset. In the first panel, Red, a red-haired eight-year-old boy is outdoors, lying on the ground against the tree, facing away from us, and his right arm is around Rover, a white, short-haired dog, a lab-beagle mix. A leaf falls. Red announces, "Brown." In the next panel, as Rover's tail taps, Red notes, "Orange, red, yellow." In the following panel, "Red,

orange, yellow, yellow." Next, Red turns toward us eyes wide and tell us, "Dogs only see in black and white."

Joel Snyder:

The final panel depicts a more full view of the tree, leaves scattered about the pair as Red continues. "Yellow, orange, brown, red, orange." There you have it, ladies and gentlemen, audio description for dogs. I think that's true, actually. Dogs only see a certain portion of the color spectrum, if you will. So that's of interest, perhaps.

Joel Snyder:

Some people will look at this and say, "Well, that's cute, Joel, but why are you talking about color? Blind people don't know from color." Well, there you go. That's another myth about people who are blind. It's been shown that color has meaning for folks who are blind, even congenitally blind, blind from birth. They grow up in the world. They know about color. They know that color, of course, is more than just a hue or a frequency of light. Sure, in this country, in the United States, green is money, huh? Red is warm, is love maybe, yellow is cowardice, etc, etc. So sure, color is important to include. You don't need to overdo it. You don't overdo anything, of course, but it's important to include. It's a part of knowing something about our audience too.

Joel Snyder:

When I do this session, I stole the subtitle for the session, If Your Eyes Could Speak. I stole that phrase from a movie that came out about 10 years ago. Maybe you saw it, The Book Thief. In the movie, a young man is being hidden in a basement so that nobody knows he's there, right? The windows have been blacked out so no one can see in, but of course, he can't see out.

Joel Snyder:

In the household, there's a young girl who will go down and just visit him periodically, because they like to talk about language and words. This is what happens.

Speaker 3:

Tell me, where do you get these words?

Speaker 4:

It's a secret.

Speaker 3:

And who would I tell? Can you do me a favor? Can you describe the day for me? What's it like outside?

Speaker 4:

It's cloudy.

Speaker 3:

No. No, no, no. Make the words yours, if your eyes could speak, what would they say?

Speaker 4:

Pale day.

Speaker 3:

Pale. Good. Go on.

Speaker 4:

Everything is stuck behind the cloud, and the sun doesn't look like the sun.

Speaker 3:

What does it look like?

Speaker 4:

Like a silver oyster.

Speaker 3:

Thank you. I saw that.

Joel Snyder:

I like that. I like that. Audio description for people who are being hidden. Audio description can be done by young girls who have an imagination and have a capacity for language and vocabulary. Audio description is a literary art form. It's about words. I think of it as a kind of poetry. In fact, I'll narrow that further, a haiku, maybe. I say that because we use as few words, I believe, to provide a verbal version of the visual. The visual is made verbal and aural, A-U-R-A-L, he points to his ear, an oral, O-R-A-L, he points to his mouth. Using words that are succinct, vivid, and imaginative, we convey the visual image that is not fully accessible to a segment of the population.

Joel Snyder:

Just in the United States, new estimates from the American Foundation for the Blind put that number at over 31 million Americans alone who are blind or have difficulty seeing even with correction. That's 8% of the population. That would be comparable in Canada as well, I'm sure. Of course it's for the rest of us, the rest of us sighted folks who don't fully realize the visual image. Sighted folks who see, but don't observe.

Joel Snyder:

By the way, disability, what does that mean exactly? I'm an all-sighted guy. I'm the guy who if the lights go out, I'm looking for a blind person to be with. I have a disability. I am light-dependent. Yeah. So something to think about. It's useful, then, for anyone who wants to truly notice and appreciate a more full perspective on the visual, especially helpful as an access tool for people who are blind or have low vision.

Joel Snyder:

41 years ago, I began and pioneered this technique with a group of folks in the Washington, DC area that was convened by Margaret Pfanstiehl in the Washington Ear for performing arts, for theater. Since that time, performing arts, television, film, museums, all manner of arts events have included audio description in some 70 countries around the world now. I've done a survey on that, but it's also found at... I've provided description over all those years at weddings, at parades, at rodeos, circuses, sports events, and even funerals.

Joel Snyder:

But let me help you see what description is about by asking you figuratively to close your eyes. You don't actually have to close them, because I'm going to close them for you. What you're going to experience next is the original soundtrack of an excerpt from a major motion picture, *The Color of Paradise*. Maybe you know it. What can you glean about the film when you're limited to listening only, just the original soundtrack, major film. You should be fine, right? Let's try it. Listen. (silence)

Joel Snyder:

Oh my goodness. That was long. I think I saw some of you nodding off there. You didn't know I can see you guys, huh? No, that's not... What's going on? Hard to tell, huh? Yeah. Well, imagine being a blind person, you go to this movie, and that's all you have access to. You're out of there, right? And you lose access to a major part of culture. Right? I don't know.

Joel Snyder:

I'll tell you what. Let's experiment. We're going to experience the same excerpt again. You're all still blind. There'll be no picture, but this time, let's add audio description. I don't know. That was really tough. Will it even make a difference? Let's see by listening.

Joel Snyder:

Mohammad kneels and taps his hands through the thick ground cover of brown, curled leaves. A scrawny nestling struggles on the ground near Mohammad's hand. His palm hovers above the baby bird. He lays his hand lightly over the tiny creature. Smiling, Mohammad curls his fingers around the chick and scoops it into his hands. He stands and strokes its nearly featherless head with a fingertip.

Joel Snyder:

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

Joel Snyder:

He latches onto a tangle of thin upper branches, his legs flail for a foothold. Mohammad 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. 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 Mohammad stands upright and cocks his head to one side.

Joel Snyder:

An adult bird flies from a nearby branch. Mohammad extends his open hand. He touches a branch and runs his fingers over wide, green leaves. 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. Above his head, Mohammad's fingers find a dense mass of woven twigs, a birds nest. Smiling, he removes the chick from his shirt pocket and drops it gently into the nest beside another fledgling.

Joel Snyder:

He rubs the top of the chick's head with his index finger. Mohammad wiggles his finger like a worm and taps a chicks open beak. Smiling, he slowly lowers his hand.

Joel Snyder:

Okay, so there you have the audio description written and voiced by yours truly for the National Broadcast of this film about 20 years ago on I think it was ABC television. A big more clear, yes? You were drawn in it. Didn't that feel shorter too when you're focused on something? Now I have a question though. Just from having listened closely to the description of Mohammad and his interaction with the tree, what can you imagine? What can you tell me about him? Now remember, the character, Mohammad, his visage was already described much earlier in the film, but you heard he's got a shirt on with a pocket. He's got shoes on, right? He does have pants on, I can assure you of that. What else do you think about Mohammad? Just from listening to the description of his interaction with the tree. Most people will say, "Well, he's a young boy. He's agile. He's climbing a tree. Oh, he's empathetic. He cares about animals." Which is true, all true, but I suspect some of you are going to be surprised after watching the excerpt.

Joel Snyder:

Yes, I'm going to put you through this again for only about 10 or 15 seconds of watching it. You're going to be surprised. As you watch through the excerpt, consider the words used and why certain images were chosen for description and some singled out. Would you have singled out others? Description is often about what not to describe. So let's try it. I am now granting sight to everybody in the audience.

You will now be able to see the image and the original audio with audio description. 10, 15 seconds in may be a little surprise.

Joel Snyder:

Mohammad kneels and taps his hands through the thick ground cover of brown, curled leaves. A scrawny nestling struggles on the ground near Mohammad's hand. His palm hovers above the baby bird. He lays his hand lightly over the tiny creature. Smiling, Mohammad curls his fingers around the chick and scoops it into his hands. He stands and strokes its nearly featherless head with a fingertip.

Joel Snyder:

Mohammad is blind.

Joel Snyder:

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

Joel Snyder:

He latches onto a tangle of thin, upper branches, his legs flail for a foothold. Mohammad 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. 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, Mohammad stands upright and cocks his head to one side. An adult bird flies from a nearby branch. Mohammad extends his open hand. He touches a branch and runs his fingers over wide, green leaves.

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He pats his hand down the length of the branch, his fingers trace the smooth bark of the upper branches, searching the network of connecting tree limbs and discover their joints. Above his head, Mohammad's fingers find a dense mass of woven twigs, a bird's nest. Smiling, he removes the chick from his shirt pocket and drops it gently into the nest beside another fledgling. He rubs the top of a chick's head with his index finger. Mohammad wiggles his finger like a worm and taps a chick's open beak. Smiling, he slowly lower his hand.

Joel Snyder:

Oh, there you go. Yeah, yeah. I have here for you, just in a minute here or so, let's look through quickly the script for the audio description as it was developed way back when. It's annotated, and I've made some points here. The first line, Mohammad kneels and taps his hands through the thick ground cover of brown, curled leaves. Well, brown curled leaves, what does that tell you? Right? It's autumn. You don't need to explain or tell that it's autumn. You're showing that it's autumn. You're describing, not explaining. A blind person has a brain. Blind person, autumn, yeah. Color. Color, again, has been shown to be important to people with low vision, even people who are congenitally blind.

Joel Snyder:

A little bit later, there's a cue there, and I highlighted it, because there's two seconds of a gasp and chirping, and then boom. Then you come in. Timing is critical in the crafting of description, because we weave descriptive language around a film's sound elements, not just dialogue. Sound. A little later, he curls his fingers around the chick and scoops it into his hand. Yeah, he doesn't pick it up. He doesn't grab it. He scoops it. Vivid verbs help conjure images in the mind's eye.

Joel Snyder:

The next one, ah, Mohammad starts as the bird nips his finger. He taps his finger on the chick's gaping beak. He tilts his head back, then drops it forward. Mohammad tips the chick into his front shirt pocket. Tips. Tilts. Tips. I said it earlier, haiku. This is all like poetry, in a way, written to be heard and alliteration adds variety and helps to maintain interest.

Joel Snyder:

The next note in the middle of this screen here, an adult bird flies from a nearby branch. Huh. Now why was that included? There's so many things happening visually. Well, that image is important, because the adult bird returns in the next scene. It's getting a sense of, perhaps, foreshadowing that the director, the cinematographer has put in there for you. Bring that up. We are in service to the artist as well as to the folks listening. We need to get into the artist's head.

Joel Snyder:

Then at the end, he rubs the top of the chick's head with his index finger, not his thumb, not his pinky. No, his index finger. That kind of specificity, precision creates images. Then finally, Mohammad wiggles his finger like a worm. Like a worm. Typically we always say, "Describe what you see." Well, there's no worm there, but in a situation like this, by invoking the image of something that's not even there, you help people see what is there. Similes can paint pictures.

Joel Snyder:

So just in concluding here, I have a true story for you. A blind fellow was visiting a museum in the United States with some friends. A sighted woman had the temerity to approach him and say, "Excuse me, but what are you doing in a museum? You can't see any of the exhibits." Well, he was a little taken aback, but his response, "I'm here for the same reason anyone goes to a museum. I want to learn. I want to know and be a part of our culture."

Joel Snyder:

His inability to see shouldn't deny him access to culture, and I believe it's the responsibility of all arts institutions, all public institutions in the US, in Canada, wherever, to be as inclusive as possible. It's all about access to culture. That's everyone's right. What it comes down to is there's simply no good reason why a person with a particular physical disability must also be culturally disadvantaged. No.

Joel Snyder:

Let me emphasize one point. In the United States, the principle constituency for audio description, folks who are blind, have an unemployment rate of 70%. Seven zero. That's pretty amazing, huh? In an unfortunate sort of way. I am certain that with more meaningful access to culture and its resources, people become more informed, more engaged with society. They become more engaging individuals, and perhaps more employable.

Joel Snyder:

Before I stop and take some questions, if there are any, I want to note here on the slide, one of my contracts is with the American Council of the Blind. I founded its audio description project about 11, 12 years ago. It really has become the go-to place, go-to website for information about audio description. Plus we have all manner of initiatives and contests and awards and conferences that we sponsor, but please take a look. ACB.org/ADP. Lots of information about audio description, particularly in the United States, but around the world.

Joel Snyder:

On the last screen here, my contact information, please feel free to write to me. If we don't get a question today, you can write to me at jsnyder@audiodescribe.com. My own website is audiodescribe.com. There's the Audio Description Project website, again, ACB.org/ADP. Look at there, I wrote a book, the Visual Made Verbal, a comprehensive training manual and guide to the history and applications of audio description. Came out, published by the American Council of the Blind in 2014, and I am very pleased to be able to say it's had some great success. It's been published in braille and as an audiobook by our Library of Congress. It's available in Portuguese, in Polish, in Russian, Spanish comes out at the end of this summer, and Greek, Chinese, and Italian versions are in the works. But you can get it in English at Amazon.com.

Joel Snyder:

Then finally, I mentioned that we do all kinds of things with the American Council of the Blind's Audio Description Project. One of those initiatives is a twice a year, an Audio Description Institute training, intensive training over three or five days in audio description, if you're interested in becoming a describer, learning more about it. We have our 18th Audio Description Project Institute coming up August 2nd through 6th of 2021. We'll start accepting registrations next week. Send me a note if you'd like information about it, or at the Audio Description Project website. There will be more information there.

Joel Snyder:

Basically what it comes down to is if you did not enjoy a half hour here with me today, you will certainly not enjoy five days with me this August. So keep that in mind. With that, Darija, let's see if there's some questions, and be happy to entertain them in the time remaining. I think we've got 10 minutes or 12 minutes.

Darija Massey:

Yes, we do. Thank you, Joel. Amazing presentation.

Joel Snyder:

You bet. Oh, thank you.

Darija Massey:

We do have some questions coming in. So the first question is in the case where audio description may not be desired by the observer, but we need to have an accessible website with video, for instance, do the major online video platforms allow for an audio description track to be turned off and on? Or are we relegated to having to have two video versions on a website to allow for audio description?

Joel Snyder:

Boy, yeah.

Darija Massey:

Is there an allowance for audio description without having to create a custom solution?

Joel Snyder:

Boy, that is a question that strikes at my heart, because it's so ridiculous. We've been around 41 years, and we're still trying to catch up to captions. People know about captions. The video players that were created from the get-go had a toggle switch to turn captions on and off. Most video players do not have that toggle for audio description, but it's something we're lobbying for and having some success on actually. But the solution has been to post two versions. Here is the "regular version", and then here, if you want audio description, you click over here. Separate, but equal. That's the solution currently, but there are at least three, four video players out there that I think are getting greater prominence. All we need is for YouTube, Facebook, others to begin using those video players, and that'll do so much to spread the word about audio description. Great question.

Darija Massey:

Great. Thank you, Joel. Great news. Okay, so we have another question. Thanks for this wonderful presentation. What are your thoughts on described video versus integrated described video?

Joel Snyder:

Well, first of all, I like to call it audio description. 41 years, began as audio description. I am an advocate for audio description. There are a dozen other names for it as video description, described video, DVS, audio narration, verbal description. I've heard them all. So I would like to call it audio description, and in Canada, and my dear friend, Deb Fels, Professors Fels, Dr. Fels at Ryerson University, has been a real advocate for and researcher in the field of integrated audio description. AMI, your AMI, Accessible Media Ink has done great work with it as well. I think that kind of goes back to that last question. You don't need to toggle something on and off if the video from the get-go includes language that is descriptive as it goes. Maybe you even include a narrator character that voices the description. The

sighted person won't know that this thing's been made accessible. It's like building a building with the ramp rather than adding it afterwards.

Joel Snyder:

So integrated description, I think is, in some respects, the future of audio description. It's going to take a little while to educate the filmmakers, the people who make the art, not just film. You go to film school these days, you don't even learn about post-production, subtitles, captions, those kinds of things. That's a huge part of the film industry.

Joel Snyder:

Well, hopefully audio description will be incorporated into those training programs, and you'll have more integrated audio description. But typically, I refer to what one usually sees as traditional audio description. Good question, again.

Darija Massey:

Thank you, Joel. So we have comments about this being a great presentation, and thank you.

Joel Snyder:

Aw, thank you.

Darija Massey:

Is there going to be a French version of your book?

Joel Snyder:

That's something that I have been approached about. I did training in Morocco, and they were interested in trying to do an Arabic and a French version. The Spanish version coming out is actually published by the American Council of the Blind with the World Blind Union. The World Blind Union does everything in English, Spanish, and French. So I'm hoping that I can work with them to develop a French version. There's some good audio description work going on in France and, of course, in Quebec. So I'm hopeful on that score. It's not on the horizon right just yet, but it's bubbling.

Darija Massey:

Super. Thank you. So the next question is do you have any tips on how to provide description to your partner during a live theater performance while not annoying others around you?

Joel Snyder:

Yeah, well, that's how description began. Description began in prehistoric times, not even with a blind person, just, "Look out, Og, there's a mastodon on your left." Og's looking the wrong way, so he can't see, that kind of thing. Yeah, in a movie setting, you're going to be asked to leave if you're going ... that

kind of thing. I've done training and presented description in over 60 countries. In Indonesia, they actually have a program called Whispered Cinema where at certain screenings, everybody is whispering to a blind partner. So it's not distracting. Everybody is doing it. It's expected.

Joel Snyder:

No, in live theater, and actually early on with certain screenings of some films, typically one uses a stenomask microphone. It's a microphone that fits around your mouth, seals the sound so somebody sitting next to you doesn't hear you, but the microphone is connected to a transmitter, and the blind person has a receiver and a headset, and they hear you clearly. Person sitting next to you doesn't hear you. Actually, in theaters, usually you're in a booth anyway, but when you're not, you use that stenomask microphone.

Joel Snyder:

You could just privately, individually, one could invest. The microphone is maybe \$200, but then you have to get the FM transmitter and receiver and such, and that starts getting into a little bit of money. But theaters invest in that program with 20 receivers, and then they can share them with other theaters or rent them, that sort of thing. But that's how you would do it in lieu of whispering to your companion.

Darija Massey:

Super. Thank you, Joel. So we have time for one more question, and that is the last one in the Q&A. If we don't have a drama background, could we still be good at audio description?

Joel Snyder:

Oh, absolutely. My background is in theater and media. I've been a professional actor and voice talent for, oh, 45 years, but people think about theater and actors and such and audio description. In a way, yeah, they think description, they think voice. Well, description is about the writing. It's about the words. Yes, it gets voiced, but most description in media is written by one person and voiced by a voice talent, someone else.

Joel Snyder:

I sometimes think that actors are accustomed to being in the limelight, in the stage, in the spotlight. The best audio describer, the writer or the voicer, is behind the scenes, is in support of what's going on on stage. You are of it, but not in it. So absolutely, audio description should be studied in writing programs, it should be studied in visual art programs, in theater programs, as well as media programs and such. No need to be an actor to be a good audio describer.

Darija Massey:

Thank you, Joel. There's just a couple of comments in here I'd like to read to you. So one comment is, as I understand it, less than 10% of individuals with visual impairments can read braille, partially due to access and expense.

Joel Snyder:

Less than 10% of people blind. If you actually... People who learn braille are folks who are born blind, congenitally blind, blind at a young age. Relatively few people learn braille as an adult, as an older person. Most people dealing with low vision or blindness, it's age-related. They're older. So yeah, unfortunately, braille literacy is a real issue, a real problem that ACB and NFB and National Federation of the Blind are working on, but that 10% number is what I've always heard as well.

Darija Massey:

Great. Thank you. Another question just popped in. I think we have time for, so we'll just take that as the last one.

Joel Snyder:

Okay.

Darija Massey:

The question is would you ever get the screenplay to support you in description?

Joel Snyder:

The screenplay to support you in description? Well, again, if you send me a note, I'll send you an example of... Actually came from Canada, a video from Deb Fels's shop at Ryerson University with a video. It's an animated piece that incorporates description within, if I'm understanding the question correctly. So it goes back to integrated audio description. If more playwrights and film people know about description, maybe they'll start experimenting with it.

Darija Massey:

Thank you. The one last comment I just want to convey is excellent presentation, Joel, thank you. This is a recurring issue for AT specialists assisting students with visual challenges.

Joel Snyder:

Absolutely. Absolutely. In classes, absolutely. Just as colleges are obligated to have someone provide sign interpretation for a deaf student, colleges need to make material in classes accessible to blind students, which means adding description to films, or professors learning about description and doing self-description, if you will, not that they're describing themselves, although they might do that. But that they describe images as they go along. That would be helpful, not just to a blind student, but for everybody.

Darija Massey:

Wonderful. Thank you so much, Joel.

Joel Snyder:

Oh, you bet.

Darija Massey:

I really enjoyed learning from you this morning.

Joel Snyder:

Thank you, Darija. You've been great.

Darija Massey:

Appreciate it so much.

Joel Snyder:

appreciate your help.

Darija Massey:

Oh, you're most welcome. So thank you, everyone, for joining us for this session this morning. Just want to wish you an enjoyable remainder of the conference and have a great day.

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