

Canada Park by Razan AlSalah

Our Methodology of Writing Audio descriptions by Prakash Krishnan and Diego Bravo Pacheco

The process of writing the descriptions was slow and iterative. We wanted for the descriptions between scenes to feel unified, as if they came from one voice as opposed to two separate describers. This was especially crucial since there would be only one audible voice narrating the descriptions.

To get started, we watched the film together in its entirety and then rewatched the first minute – stopping to describe each shot to develop a common vocabulary and tone for description. We then divided the rest of the film into one-minute segments, each of us assigned the descriptions of alternating minutes to build a coherent flow across the duration of the film.

Once these were described, we met again to watch the film together and review each other's descriptions. At this stage, we again worked to build a common lexicon of descriptions where certain motifs, editing effects, etc. were repeated throughout the film. In certain areas where we were unsure about the particular names of editing effects or other questions about how scenes should be described, we tagged them for review by Razan.

Following Razan's review and assessment, the descriptions were reorganized and grouped by scene for recording. The intent being that each individual scene would receive an audio description at the beginning of the scene. The audio recording and insertion into the video was performed by Prakash.

After a first review by Razan of Canada Park with the first draft of audio description, certain changes were made to again reorganize and shorten certain descriptions to better fit with the timing of the soundtrack and flow of the film. Throughout the subsequent drafts, a number of techniques were used to subsume the AD track into the film with minimal disruptions into the visual and audio narrative flow of the original film. This included the use of frame holds, looped music, adapted narration speed, as well as using the narration as an overture. Additional credits were then added by Razan to the film citing AIM's support in the making of the AD as well as the work of Prakash and Diego for description and narration.