



See differently

Report: Audio description on music concerts and videos

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Table of contents

Abstract.....	2
Introduction	3
Existing types of AD for music content	4
AD treatments for music videos	5
AD treatments for music concerts/documentaries	6
Methodology.....	7
Online survey.....	7
Participants	7
Design and procedure	7
Interviews	7
Participants	7

Design.....	7
Procedure	8
Results.....	8
Online survey.....	8
Interviews – key findings.....	11
Feedback on the sample clips	12
Discussion.....	16
Music Concerts	17
Music Videos.....	17
Possibility of extended AD: expert opinion	18
Conclusion	19
References.....	21

Abstract

This report presents the findings of a study conducted to assess the interest in using audio description (AD) for music content broadcast on television or online streaming services, as well as suggestions for improving its quality. The research employed primary data gathered through an online survey of 50 participants and 5 interviewees. The participants were asked a series of questions regarding their experiences with AD, their opinions, and their preferences. Additionally, the interviewees were shown examples of videos featuring different types of AD and were asked to provide feedback.

Several key findings emerged from the research:

- AD for music concerts had a higher demand compared to AD for music videos. This suggests that viewers are more interested in having AD available for live performances rather than pre-recorded videos.
- The most preferred item to be described in music content was performers' costumes.
- Respondents emphasised that the narration should not interrupt the lyrics. They preferred AD to appear during natural pauses in the music, allowing them to fully enjoy the music experience without interference.
- Poor mixing was identified as a significant concern in AD for music content.

- Participants highlighted the importance of having a separate AD track that can be turned on or off, enabling them to choose whether they want to engage with the descriptions or solely focus on the music.

Based on these findings, several recommendations can be made to enhance the quality of AD on music content:

- Content producers and broadcasters should prioritise providing AD for music concerts, as this was found to have a higher demand among viewers. By focusing resources on this area, they can cater to the preferences of a larger audience.
- When creating AD scripts, particular attention should be given to describing the performers' costumes in detail. This aspect was identified as the most preferred item for description and can significantly enhance the viewing experience for individuals with visual impairments.
- AD should be seamlessly integrated into the music content, appearing during natural pauses between lyrics or acts. This approach ensures that the narration does not interrupt the flow of the music and allows viewers to fully appreciate the music performance.
- It is recommended that a separate AD track is provided so that viewers can choose to enable or disable the AD. This allows for a customisable experience, catering to the preferences of individual viewers and ensuring that the AD does not distract the viewer from the overall audio quality.

In conclusion, this research highlights the demand for AD on music content and provides valuable insights into improving its quality. By considering the preferences of viewers, particularly regarding the type of content, the timing of AD, and the integration of descriptions, content producers and broadcasters can enhance the accessibility and enjoyment of music programs for individuals with visual impairments.

Introduction

AD has a crucial role in promoting accessibility and inclusivity. According to the Oxford dictionary, AD refers to a spoken description of visual elements presented on a screen, stage, or image, designed for individuals with visual impairments. Its potential extends beyond aiding people with visual impairments, as noted in various articles (Flynn, 2021; Lewis, 2021), making it beneficial for a wider audience. Additionally, research by Garman (2011) has highlighted the relevance of AD for individuals with autism, describing it as a "metaphorical ramp."

Typically, AD is provided as a separate narrated track in media content, often inserted during natural pauses in dialogues, although there are exceptions. Presently, in the UK, approximately 25% of TV content incorporates AD despite a legal requirement of only 10% (Ofcom, 2021). However, a significant portion of the content still remains inaccessible, resulting in feelings of exclusion among individuals.

While music content, including music videos, concerts, documentaries, and musicals, forms a significant part of TV programming, it is assumed that the genre does not require AD due to its audio-focused nature. However, this assumption fails to acknowledge the substantial visual aspects present in modern music content. From high-budget music videos featuring intricate dance routines, elaborate settings, and celebrity appearances, to concert performances incorporating thematic costumes, visual effects, and intricate stage designs, imagery holds immense prominence in this content (Clark; Williamon; Aksentijevic, 2012). Even Spotify, one of the largest music platforms, stated in 2019, “Any artist who thinks they can build a career just on the merit of their sound would be wise to take a glance back at history. From Elvis’s hypnotic hips to the Rolling Stones’ impudent tongue logo to Madonna’s outré Jean-Paul Gaultier cone bras, popular music—a genre born alongside television and shaped by mass media—has never been just about sound. It’s style, swagger—an act in the fullest sense of the word. And to deliver at full impact is a multisensory job”. The statement emphasises the importance of visual elements in popular music, which has always been a combination of sound, style, and presentation. Without AD, individuals with visual impairments are likely to miss out on crucial visual components, negatively impacting their overall experience.

Furthermore, music content occupies a significant position in pop culture, often leading to public and media discussions regarding its visual elements, such as Ginger Spice's Union Jack dress during the Brit Awards 1997 performance or various movie references in Ariana Grande's "Thank U, Next" music video. Considering all these factors, it is essential to assess the need for AD in this type of content and understand how it can be effectively implemented and enjoyed by viewers with visual impairments.

Existing types of AD for music content

Prior to the research, various treatments of AD that had been applied on music content were identified.

AD treatments for music videos

Music videos play a vital role in music content and often contribute significantly to a song's popularity (e.g., Dua Lipa's "New Rules"). They commonly involve a heavy usage of props, background dancers/actors, costume changes and elaborate set designs. This means that providing AD can be tricky, as there are not enough natural pauses to describe every single aspect, especially when the majority of music videos are quite fast paced.

Type 1 – AD is narrated mostly during natural pauses

Example: [Stay with me by Christina Martin](#)

Like AD provided on other genres, this particular type of AD predominantly provides narration during natural pauses in the song's lyrics, minimising any disruption to the actual content. Occasionally, the AD may go over the repeated lyrics, such as the second chorus. Furthermore, prior to the commencement of the music video, a brief introduction is provided to explain important elements of the video.

Type 2 – AD is narrated over the content

Example: [Me! – Taylor Swift](#)

Please note this is user generated content created by Veronica With Four Eyes

This treatment of AD takes a different approach with description going over the entire song, resulting in the narrator speaking over the lyrics. This offers a more detailed description compared to Type 1 and aims to cover nearly all aspects of even highly complex music videos. It provides a comprehensive understanding for viewers with visual impairments. Currently, this type of AD is primarily created as user-generated content, often found on platforms like YouDescribed, and is produced by non-professionals.

However, due to the continuous narration, there are instances where the song itself may not be fully audible. It's important to note that a hypothesis suggests that people predominantly watch music videos for the visual content rather than the audio. If they are primarily interested in the song, they tend to go directly to music platforms. This hypothesis will be explored and tested during primary research.

Additionally, since music videos typically have an approximate runtime of five minutes or less, viewers have the option to first watch the AD version to gain a comprehensive understanding of the video's content.

With this knowledge, they can then enjoy subsequent viewings without AD, fully appreciating the visual experience.

Type 3 – AD mimics the tone of the content

Example: [So What The Fuss – Stevie Wonder](#)

Similar to the AD that goes over the content, in this treatment the narrator speaks over the content in its entirety providing a detailed description. The main difference is that, instead of a flat and monotonous tone of voice which is often used in all other genres, the narrator mimics the tone of the music to sound more natural and maintains the rhythm of the song.

AD treatments for music concerts/documentaries

Music concerts, along with music documentaries that often include live performances by artists, constitute a significant portion of music content. Similar to music videos, music concerts often rely heavily on visual elements, which can pose challenges for viewers with visual impairments in terms of accessibility. However, unlike music videos, most concerts feature live recordings of songs that may not be readily accessible as standalone audio tracks. Furthermore, concerts typically have a runtime of more than an hour, making it highly unlikely that viewers would opt to initially watch them with AD and then rewatch them without AD to fully enjoy the content.

Currently there are two main types of AD available on streaming platforms like Disney+ and Netflix.

Type 1 – AD is narrated only during natural pauses

This type of AD can be found in Miley Cyrus' Endless Summer Vacation: Backyard Sessions on Disney+.

The narration for this type of AD only appears during natural pauses in songs' lyrics making it less intrusive and without interrupting the actual content. Additionally, before the actual start of the programme, there is a brief introduction explaining what to expect from the concert.

Type 2 – AD occasionally narrates over the content

This type can be found in Jonas Brothers Concert Experience on Disney+.

Similar to Type1 AD, this type of AD is usually narrated during natural pauses in the songs' lyrics. It also occasionally goes over the song's lyrics. The comments tend to be brief so that they do not disturb the actual song too much.

Methodology

Online survey

Data collection started with a short online survey which was focused on general experience of using AD and preferences on its use in music content.

Participants

Participants were recruited through online advertising by RNIB Connect services, as well as by other VI charities including Blind AID, LOOK UK and Thomas Pocklington Trust. 45 responses were collected.

Design and procedure

The survey was available through Microsoft Forms and contained 10 questions on the respondents' usage of AD, AD preferences and opinions on how exactly AD should be created for music programmes and videos. All questions had a selection of answers which respondents could choose, as well as an "other" option where respondents could write their own answers, while certain questions had a multiple choice.

Respondents were able to fill in the form on their own up until the deadline on the 7th of June. After the closure, the survey was analysed. The analysis can be found in the "Discussion" section.

Interviews

In order to collect qualitative data, a series of interviews were run simultaneously with the survey.

Participants

Participants were recruited once again through the RNIB Connect services. 5 volunteers were selected for online interviews. All of the volunteers were registered as severely sight impaired or blind and the age range of the participants was from mid-20s to early 60s.

Design

The set of questions used in interviews were focused on overall usage of AD, users' opinions and experience of AD for music content, as well as a detailed discussion of AD examples showed during the interview.

Procedure

The interviews took place online via Microsoft Teams and Zoom. The interviews were one-to-one, enabling interviewees to fully share their opinions.

During the interviews, besides the general questions on the use of AD, 3 to 5 clips were shown which demonstrated different approaches to audio describe music content. After each clip, the interviewees were given the opportunity to provide feedback for each clip and highlight its pros and cons.

Results

Online survey

1. Do you use audio description (AD)?
 - Yes: 30
 - No: 2
 - Not sure: 4
 - Other: 1
 - Other response(s) – “unspecified”

2. If selected yes in the previous question, how often do you use AD?
 - Daily: 19
 - Several times a month: 14
 - Less than once a month: 5
 - Hardly ever: 4
 - Never: 3

3. How often do you watch music videos, concerts or music documentaries on TV?
 - Daily: 6
 - Several times a month: 14
 - Less than once a month: 15
 - Hardly ever: 6
 - Never: 4

4. On a scale of 1 to 10 (where 1 is not interested at all and 10 is highly interested) how interested are you in watching music videos, concerts or music documentaries with AD?
 - Average Rating 6.68

5. Do you agree with the following statement: “Often people watch a music video for the visuals and, not necessarily for the music alone. They can always listen to the song by itself, but when watching a video, they focus on the visuals that are included in the video”?

- Yes, I fully agree: 21
- Yes, I partially agree: 18
- Neither agree nor disagree: 4
- No, I do not agree: 2
- Other: 0

6. What type of AD would you prefer for a music video?

- AD appears only during natural pauses: 20
- AD goes over the lyrics: 6
- AD occasionally goes over the lyrics: 12
- I would prefer no AD for this type of content: 5
- Other: 2

Other response(s) –

“(I do) not (want) constant AD and sound level (should) match the performance.”

“AD could be added at the beginning (like an audio introduction) or presented separately in a written format with the music video. But not mixed with the video.”

6. What type of AD would you prefer for a music concert?

- AD appears only during natural pauses between songs’ lyrics: 27
- AD occasionally goes over the song’s lyrics: 14
- AD fully goes over the music content: 0
- I would prefer no AD for this content: 4
- Other: 0

7. What aspects of music videos or concerts would you like to see audio described? (Multiple choice)

- Physical appearance of performers (i.e., hair colour, skin tone, etc): 22
- Performers' costumes: 39
- Choreography (dance routines done by performers): 26
- Any other additional movements done by performers (besides dance routines): 21
- Props or objects used by performers: 35
- Background imagery: 32

- Visual effects: 29
- Facial expressions of performers: 17
- None of the above: 2
- Other: 5

Other response(s) –

“I would like to hear about the layout of the stage, the instruments being used, and when people are playing them or swapping over playing them.”

“What is happening when the crowd cheers and there is no explanation.”

“Physical appearance of people who are not the primary performer- changes are I have a visual reference for what the lead singer of a band looks like, but I might not recognise their love interest in a video.”

“Maybe instruments used too depending on type of concert.”

“Depends on context. I'd want the overall vibe. And ideally have the performers involved in making an authentic description. ”

9. On a scale from 1 to 10 (where 1= highly unlikely and 10= most likely), how likely is it that you will watch music videos, concerts or music documentaries on TV if they were audio described?

- Average Rating 7.27

10. Any other comments on the use of AD on music videos, concerts or music documentaries? (Optional)

“I’m registered partially sighted. I would like minimal AD for music, just essential info in applause etc. I definitely would like text on music videos to be read out by AD. One very important issue is to coordinate the volume with the main show, too loud or too quiet is a common problem that can’t be controlled on TV.”

“I have photosensitivity/photophobia and can’t be around strobe or flashing lights due to a medical condition. AD makes it possible for me to watch concerts and music content and not miss out on any visual details!”

“Providing an audio described version of a music video on the internet would be great. Then you could listen to the AD once then stream the video for the song without description.”

“I would never want the AD to detract from or interfere with the music.”

“AD should not impact the surround sound experience when watching music content, if surround sound is available this can be a pleasurable sound experience that AD shouldn't remove by converting the channel to a single stereo feed.”

“I would be very interested in this because I think there are a lot of social things that we miss out on, but people know about and we don't. But it's going to be tricky to get it right.”

“It would be good if the AD narrator gave a synopsis of what is about to be shown before the item begins then only AD is required between lyrics etc.”

“I think AD is most valuable for music videos. A very high percentage of music (both old and new) often has an accompanying video, which is often the artist's opportunity to express the meanings/feelings behind the song, which is often hard to pick up on lyrics alone. It would be great, for example, if Queen's I Want To Break Free video had description!”

“It would be useful to get input of performers and singers on AD.”

Interviews – key findings

1. What is your experience with AD?

- 4 out of 5 respondents said that they use AD on a daily basis, while 1 respondent said they use it occasionally.
- 3 out of 5 respondents mentioned that they use AD whenever it is available on TV or streaming services.
- 1 respondent mentioned little interest in TV programming, therefore, the person does not seek the AD option that often.
- 4 out of 5 stated that they have a positive experience of AD, while 1 respondent mentioned that they have a mixed to positive opinion on AD due to some programmes (i.e., Karen Pirie on ITV) regularly broadcasting a poor sound mix.

2. What is your experience of watching music videos and/or music concerts on TV or streaming platforms?
 - 3 out of 5 respondents occasionally watch music content on TV or streaming platforms.
 - 2 out of 5 respondents said that they consume music content (i.e., concerts, music videos and documentaries) on a daily basis.
3. Is it necessary for music videos/concerts to have AD on TV?
 - 1 respondent firmly believed that music videos should have AD, while AD for concerts were not a priority, but would still be highly appreciated.
 - 1 respondent strongly agreed that both music concerts and music videos should have AD.
 - 3 respondents showed a strong interest for music concerts to have AD, but they also both agreed that it was unnecessary for music videos to have AD.
4. Would you watch TV more often if music content was fully audio described?
 - 4 out of 5 respondents agreed with the statement, while 1 respondent said that it would probably not affect their frequency of consuming TV content.

Feedback on the sample clips

Clip 1: Stay with me by Christina Martin

5. What was your overall experience of listening to the AD?
4 out of 5 respondents said that they had a positive experience listening to this clip with AD.
6. How easy was it to understand and follow AD?
All 5 respondents said that it was fairly easy to follow the AD in this clip.
7. What aspects did you enjoy about this clip?
 - 4 out of 5 praised the mixing levels of this AD.
 - 4 out of 5 enjoyed a nice balance between the actual song and the description, while 2 also liked the fact that that the AD did not go over the lyrics that much.
 - 4 (including 1 of the respondents who did not have a positive experience with this clip) said that the introduction before the actual video was very useful and informative.
 - 4 out of 5 said that the description of the performer's appearance and costumes was helpful.

8. What aspects do you think were unnecessary or missing from that clip?

- 1 respondent said that the introduction was too long and not very helpful, especially the information about the purpose of the AD and its length.
- 1 respondent found the AD to be not very descriptive.

Clip 2 – [Me! By Taylor Swift](#)

9. How do you feel about the narrator speaking entirely through the song?

- 2 respondents stated that they did not mind when AD goes over the lyrics in a music video.
- 3 respondents, who also have less interest in music videos in general, did not enjoy the narration going over the lyrics.

10. What aspects did you enjoy about that clip?

- 2 out of 5 praised the script of this AD as it was very detailed and well spread out, especially for a fast-paced music video.
- 4 out of 5 agreed that the AD was easy to follow and understand.
- 4 out of 5 appreciated that subtitles were read during the description.

11. What aspects do you think were unnecessary or missing from that clip?

- 4 out of 5 agreed that the mixing was bad, although everyone understood that this is due to the limitations of the platform.

Clip 3 [So What the Fuss by Stevie Wonder](#)

12. How useful was it to have the narrator speaking in a similar tone to the song?

- 3 respondents said that mimicking the tone of the song is not a priority, but certainly makes it more immersive and natural, which makes the experience more positive.
- 1 respondent said that emulating the tone of the song does not always work.

13. How easy was it to understand and follow AD?

- 1 respondent said that it was hard to follow as the AD was too fast.
- 3 respondents said that it was easy to follow and praised the scripting.

14. What aspects did you enjoy about that clip?

- 2 respondents mentioned that this approach allows them to clearly focus on the AD, which successfully covered all the fast transitions

and breaks the fourth wall. The narrator was very relaxed with a good tone of voice and the AD fitted with the tone of the video.

- Although 3 respondents did not fully enjoy this type of AD, they all agreed that the narrator was good.

15. What aspects do you think were unnecessary or missing from that clip?

- 2 respondents found this AD to be too detailed.
- 1 respondent said that the language used was inappropriate.

16. Which clip did you enjoy the most and why?

- 3 respondents selected the first clip as their favourite due to its balance of AD and music.
- 2 out of 5 selected the third clip due to it being highly detailed and immersive.

17. How detailed should AD for music videos be?

- 2 respondents mentioned that AD should be concise and only cover the essential aspects, as well as not interrupt the actual song.
- 2 respondents said that AD should be highly detailed as it is the actual point of it. They firmly believe that the primary focus of music videos is their visual aspect, and the actual song can be listened on its own on platforms like Spotify.
- 1 respondent said any form of AD in music content is intrusive and negatively impacts the overall experience.

Note: The following questions were asked only to 4 interviewees due to the alterations to the length of interviews.

Clip 4 – Miley Cyrus – Endless Summer Vacation: Backyard Sessions

Available on Disney+

18. What was your overall experience listening to the AD?

- All 4 respondents said that they had a positive experience listening to this AD.

19. How easy was it to understand and follow AD?

All of the respondents agreed that it was pretty easy to follow the AD.

20. What aspects did you enjoy about this clip?

- 3 respondents enjoyed that there was a brief introduction before the start of the programme.

- All the respondents liked that the AD did not interrupt the actual lyrics and appeared only during natural pauses.
- 3 respondents liked that the AD described the appearance of the performer as well as some of the background settings which gave a good context.

21. What aspects do you think were unnecessary or missing from that clip?

- 1 respondent felt like AD was unnecessary and should appear only during the introduction or break between acts.
- 1 respondent felt some of the description was unnecessary or obvious (e.g. Miley Cyrus standing next to the microphone).
- 1 respondent did not enjoy the pitch of the audio describer's voice.

Clip 5 – Jonas Brothers - Concert Experience

Available on Disney+

22. What was your overall experience listening to the AD?

- 2 of the respondents had mixed feelings about this AD.
- 1 respondent felt negative and confused about this AD.
- All of the respondents compared this AD to the previous one, however, all of them preferred the Miley Cyrus' clip.

23. How easy was it to understand and follow AD?

- 1 respondent said it was challenging to follow this AD.
- 2 respondents said it was easy to follow the AD.

24. What aspects do you think were unnecessary or missing from that clip?

- 1 respondent strongly disliked that AD went over the lyrics. The respondent was also dissatisfied with AD's tone of voice – "it sounded like a bad (...) news reporter".
- 1 respondent did not like that AD went over the lyrics and felt that some of the information was unnecessary (e.g., Joe comes to the mic).

25. Additional comments

- All 5 respondents strongly agreed that AD should be a separate audio track with an ability to turn it on and off at any time.
- All 5 respondents agreed with the hypothesis that visual aspects have a larger emphasis in music videos than audio aspects and if a person

wanted to listen to a song on its own, that person would rather go to another streaming platform (like Spotify or Apple Music).

- 3 respondents strongly believe that music concerts should have AD similar to ones that are available in theatres.
- 3 of the respondents mentioned that the understanding of music videos provided by AD could potentially help them to be a part of conversations when someone is discussing music videos and therefore could decrease feelings of exclusion.
- 2 respondents mentioned that it would be very fascinating/useful if artists were involved in some way in making AD. For instance, it could be done in a similar style to a director's cut (which is commonly available on DVDs).
- 2 respondents mentioned that they enjoyed [audio described music videos on the BBC Sounds app](#) and expressed their interest in more music videos done that way.
- 1 respondent suggested that for the concerts AD should only appear in breaks between the acts instead of appearing in pauses between the lyrics.

Discussion

Both surveys and interviews provided evidence of a strong demand for AD on music content. Four out of five interviewees and 84% of online responses expressed medium to high interest in AD for music content. The interviews revealed that there appeared to be a greater demand for AD in music concerts compared to music videos. However, it should be noted that the majority of interviewees expressed less interest in music videos than in watching concerts in general.

Respondents emphasised the importance of being able to toggle AD on and off for music content on TV and streaming services. This feature allows them to choose whether they want to hear the description of the visual aspects or simply enjoy the audio aspect of the music programs. Audio mixing emerged as a significant concern for AD in general. Some respondents mentioned that poorly mixed AD negatively affected their overall experience across various genres. Specifically, for music content, this issue seemed to be more prominent, with some respondents bringing it up without being prompted. Consequently, it is highly recommended to check and adjust the mixing and sound levels before airing or making AD available content online.

Regarding the tone of voice, nearly all respondents agreed that the audio describer's voice should not have a strong accent or be overly

emotional. Despite most respondents enjoying Stevie Wonder's video, they did not want that particular approach applied to other videos or content. Therefore, it is suggested that audio describers adopt a neutral delivery style when describing music content.

Respondents from both the online survey and interviews expressed a preference for descriptions of performers' costumes. The online survey also highlighted other popular choices for description, such as props used by performers and background imagery. Therefore, it is recommended to prioritise these three aspects when writing AD scripts.

Music Concerts

AD preferences for music concerts were consistent among interview and online survey respondents, with few contradictions. The vast majority wanted AD to appear only during natural pauses between lyrics or acts. Some respondents were open to AD overlapping slightly with the lyrics, while others strongly opposed this practice. Therefore, it is suggested that AD should not interrupt the lyrics. An example of this approach is Miley Cyrus' "Endless Summer Vacation: Backyard Sessions," which received highly positive feedback, except for criticism regarding the pitch of the narrator's voice.

Music Videos

While most respondents agreed that the visual attributes of music videos were the primary focus rather than the audio, they still preferred AD to appear only during natural pauses and not interrupt the lyrics. This approach is similar to Christina Martin's video, which received positive responses from the interviewees. However, many agreed that this approach might not be as effective for more complex music videos. Additionally, it is worth mentioning that most respondents who preferred AD not to overlap with the lyrics had less interest in music videos. In contrast, a significant number of respondents who were interested in music videos preferred AD that fully narrated the videos without waiting for natural pauses, similar to the [audio-described music videos from the BBC](#). This division raises the question of whether AD for music videos should aim to appeal to a broader demographic that may not be interested in the content anyway or focus on a potentially smaller demographic with a genuine interest in this type of content. Alternatively, several responses suggested that AD could be done separately from the actual music video shared as a separate video available on a music/video sharing platform such as YouTube, Spotify, BBC Sounds, TikTok ec.

Possibility of extended AD: expert opinion

Cesar Portillo is a sound artist and engineer specialising in post-production and immersive sound. In his film, [How to Be Human](#), Portillo aimed to understand whether an extended AD and specially designed immersive soundscape version of a film could allow visually impaired audiences to feel more present in the story by having access to extra information while using immersive audio, sound effects, experimental narrative description techniques and new interactive soundscapes. Due to his ground-breaking work in using music to create immersive experiences that are accessible to all, he was invited to share his insights on how to overcome the challenge of making music content for individuals with visual impairments.

“Find the perfect loop of the song and provide a summary of the events that took place. We found that doing this after each chorus was the best approach, as the loop would not sound too repetitive. This seemed to be a better option compared to just stopping the audio and creating a loop whenever the audio describer needed to. The entire process was achievable because I had access to the stems of the song. This process might be challenging if you don't have isolated vocals or instrumental tracks. Yet, it is possible to recreate these using sound processing, phasing and spectral noise reduction techniques and software.

Use sound effects (SFX) and audio introductions. This was useful for describing quick movements, such as dance steps. There is a project called the [Rationale Method by Nathan Geering](#), where dancers use vocal sounds to describe the speed and movement they are creating. Audio introductions were necessary for people to connect the sound to the movement during the experience. Use a slider to allow audiences to switch between the accessible mix and the original mix. This was mainly done for mixes with singing vocals so that audiences could lower the volume of the main vocals and replace them with the AD track. This was particularly useful for people who were familiar with the song's lyrics. They used the background music as a guide to understand the events in the content and the section of the song they were happening in. The use of the slider was used in the BBC series called "[Casualty](#)," where audiences could switch between the audio perception of the main character and the standard sound of

the film. One thing I noticed is how some people preferred to hear the AD on top of the lyrics of the song at the same time. Something similar happened in the 2012 P&G's Olympics ad where the AD was overlaid on top of the original dialogue. Although unconventional, some AD users found it useful to understand the context of the short video.”

Conclusion

In conclusion, the data gathered from surveys and interviews clearly indicates a strong demand for AD on music content. The majority of respondents expressed medium to high interest in AD, with music concerts showing a greater demand compared to music videos. This suggests that individuals are more inclined to seek AD when it comes to stage performances rather than pre-recorded videos.

Audio mixing emerged as a notable concern, especially for music content. Respondents highlighted the negative impact of poorly mixed AD on their overall experience. This issue should be addressed to ensure that the AD seamlessly integrates with the music, enhancing the enjoyment rather than detracting from it. Pre-airing checks and adjustments of sound levels are highly recommended to deliver a satisfactory AD experience.

The tone of voice in AD was another aspect of interest. Respondents generally preferred a neutral delivery style, without a strong accent or excessive emotional tone. While Stevie Wonder's video was enjoyed by most respondents, they did not want this specific approach applied to other content.

When it comes to specific elements of music content, respondents expressed a strong preference for descriptions of performers' costumes. Props used by performers and background imagery were also popular choices for description. Therefore, AD scripts should prioritise these aspects to cater to the interests of the audience.

Therefore, the demand for AD on music content is evident. The findings emphasise the importance of customisable options, such as toggling AD on and off, to accommodate diverse viewer preferences. Attention should be given to audio mixing, ensuring a harmonious blend between the music and descriptions. Audio describers should adopt a neutral delivery style, and AD scripts should prioritise descriptions of performers' costumes, props, and background imagery. Tailoring AD placement to

the specific medium, such as music concerts and videos, is essential to provide a satisfactory experience for the audience.

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