
Berliner Spielplan Audiodeskription conference

On the eighth of April 2022 between 9:30 a.m. and 9 p.m.

At TUECHTIG - Raum für Inklusion (KOPF, HAND + FUSS gGmbH) in Osram-Höfe,
Oudenarder Straße 16, building D06, floor 1, 13347 Berlin

The event is hybrid; the various access options are indicated in each case.

The expert rounds and streams will be recorded.

Programme

- 8:45 a.m. to 9:30 a.m.
On-site and digital registration
- 9:30 a.m. to 10 a.m.
Video message by the patron Dr. Klaus Lederer (Senator for Culture and Europe)
and official welcome by the project manager Imke Baumann (Förderband e. V. - Kulturinitiative Berlin)
- 10 a.m. to 11:30 a.m.
Objectivity and neutrality in the audio description of music and theatre performances
Keynote lecture by Univ.-Prof. Dr. Nathalie Mälzer (Institute for Translation Studies and Technical Communication, University of Hildesheim)

The lecture deals with the current state of academic discussions about the demand for objectivity and neutrality of audio descriptions. On the one hand, the limits of objectivity in descriptions will be examined and on the other hand, media influences on the style of description will be reflected.

Following the keynote lecture, students of the Institute of Translation Studies at the University of Hildesheim will discuss the challenges of describing theatre actors and the roles they play, using concrete examples from the audio introductions and audio descriptions that were created in the project *Berliner Spielplan Audiodeskription*.

The Students from the Institute of Translation Studies:

Jennifer Wolf (Master's programme Media Text and Media Translation)

Lena Schneider (Master's programme Accessible Communication)

Judith Hagemeyer (Master's programme Media Text and Media Translation)

Afterwards: questions from the participants live and via chat



Where? Event room and live stream with conferencing software

- 11:30 a.m. to 12:30 p.m.

Audio description at the theatre - staple or icing on the cake?

Audience discussion live and via interactive conference software

Moderated by Imke Baumann



Where? Event room live and via stream

- ◆ 12:30 p.m. to 1:30 p.m.

Lunch break

(Possibility of a joint lunch at the Schäfer restaurant after registration)

- 1:30 p.m. to 3:30 p.m.

Expert Round I

I. 1 Masterclass audio description

With Sylvie Ebelt (Hör-Oper at Musiktheater im Revier, Gelsenkirchen)

The workshop is intended for experienced AD writers who are interested in an open exchange about tricky questions and challenges in describing theatrical processes. Using case studies from practical experience, the workshop will explore the balancing act between mediating and explaining, seeing and interpreting, distance and illusion, as well as handling terms and specifics of stage technology and theatre reality, writing for different target groups and formats, exploring and, if necessary, expanding the limits of audiodescriptive habits. Your own topics are welcome; the offer is intended as a free space for joint further development!



Where? Event room live and via stream

I. 2 Images in the mind's eye

Moderated by Roswitha Röding (blind Editor for audio description)

How do which sentences help to create which inner images and what role does sentence structure play in this? How can colours be made concrete for the birth-blind? Why is audio description not street slang? And what has changed in the evaluation of go's and no go's since 1999? The workshop deals with typical problems of audio-descriptive text work from the perspective of blind editors. The aim is to gather experiences in order to be able to present a draft for a small guideline at the end.



Where? Room 1 and interactive conference software

I. 3 A mixed double about change and resistance

Moderated by Maura Meyer (Dramaturg Deutsches Theater Berlin) and David Bellwood (Access Manager, National Theatre London)

Maura Meyer and David Bellwood talk about the guiding frameworks of access and audiodescription in their countries. In the form of a casual dialogue, they explore the question how audio description or accessibility in general changes the inner workings of a theatre, what barriers need to be overcome and what were the main „aha“-effects they experienced in their practice. Feel free to join this intimate situation, share your experiences and ask your own questions on the chances of change. English-German and German-English translation available.



Where? Room 3 and interactive conference software

◆ 3:30 p.m. to 4 p.m.
Coffee break in the event room

● 4 p.m. to 6 p.m.
Expert Round II

II. 1 Seeing with your ears - A practical workshop with Lavinia Knop-Walling

What do we see when we see nothing? In this workshop, participants will explore the potential of darkness. Through listening, touching and moving, we will explore in a playful way what experiences we encounter in the absence of the sense of sight. The exercises encourage movement in the dark, create sound spaces and show the difficulty of descriptions. All in all, it is about the use of neglected senses and the imaginative use of the dark space.

📍 Where? Event room live and via stream

II. 2 “What You Will“- the workshop with and for the audience

Moderated by Monika Seeling-Entrich (Theatre-goer)

What do visually impaired and blind audiences at the theatre need to feel welcome? What are the typical hurdles and barriers and what is the best way to reach the target group? And what about all the theatre enthusiasts who are not organised in an association...? Passionate theatre-goer Monika Seeling-Entrich discusses her experiences and wishes at the theatre from the perspective of blind and visually impaired audience members.

📍 Where? Room 1 and interactive conference software

II. 3 Things are happening in the Republic - models and experiences with funding and community work

Moderated by Imke Baumann

Audio description is increasingly being offered at German theatres. How do different theatres finance this offer? How is it received and which approaches have proven themselves in practice when working with blind/visually impaired audiences? Are there integrative approaches to accessibility for people with disabilities in theatre?

Open discussion and exchange of experiences with, among others, Anna Chernomordik (Chief Dramaturg, Musiktheater im Revier Gelsenkirchen), Maja Polk (Artistic Production Manager, Münchner Kammerspiele), Matthias Döpke (Dramaturg, Schauspiel Leipzig), Marit Schröter (Press and Public Relations, Ernst Deutsch Theater), invited: Alexandra Reich (Speaker of the Acting Department, Nationaltheater Mannheim)

📍 Where? Room 3 and interactive conference software

II. 4 Europe and abroad: Descriptors and what paths they take to audio description.

Moderated by Roz Chalmers (Audio Description Trainer, UK)

The internationally highly experienced moderator discusses similarities and differences in the establishment of audio description in the performing arts with colleagues from different countries in Europe and beyond. How is AD integrated in theatres in these countries? What are typical problems in this integration process? Do we all have the same problems? Who is at the fore-front? In a second step, Roz would like to stimulate exchange on one of the core issues of audio-descriptive writing: linguistic colouring and objectivity. The workshop will be held in English. A simultaneous translation into German will be available.

📍 Where? Exclusively digital!

◆ 6 p.m. to 7 p.m.
Get-together: results and break

● 7 p.m. to 9 p.m.
Theatre for All - Again just a finite vision?
Panel discussion live and via conference software

The project *Berliner Spielplan Audiodeskription* ends in May 2024. But what comes after that? In an open panel, theatre partners, the team and the audience will discuss the upcoming tasks and future prospects for establishing audiodescription in Berlin. What suggestions can we make? And what experiences can we benefit from? Last but not least: what concrete steps are in the pipeline?

On the panel: Barbara Fickert (blind Editor and Kinoblindgängerin), Charlotte Miggel (Author for audio description), Marion Mair (Director of Sales and Marketing, Deutsche Oper Berlin), Ingo Sawilla (Head of Communications, Berliner Ensemble), Imke Baumann (Project Manager *Berliner Spielplan Audiodeskription*)

Moderated by Lavinia Knop-Walling

📍 Where? Event space and live stream with chat

Speakers, moderators and workshop leaders

Imke Baumann, M.A. in German/Theatre Studies, was a director and dramaturg at German-speaking theatres for many years before joining Förderband e. V. as a fundraiser and project manager. The focus of her projects for the past fifteen years has been the participation of people with disabilities in culture, art and society. She regularly writes audio descriptions for exhibitions and performative performances and manages the project *Berliner Spielplan Audiodeskription*.

David Bellwood has worked in theatre for over 15 years, having started as a dancer in the world tour of Riverdance. He is the Head of Access at the National Theatre in London, where his job entails ensuring equal access for patrons, employees and creatives to all aspects of the organisation. Previously, he was Access Manager at Shakespeare's Globe (London) and has consulted for many venues both in the UK and internationally.

Roz Chalmers has been a freelance audio describer and audio description trainer for 23 years. She is on the team of describers at London's National Theatre and Old Vic Theatre. From 2007 to 2015 she was artistic consultant for the UK audio description charity VocalEyes, where she project managed their award-winning London "Beyond Sight" project and developed courses and materials for audio description training in theatre, museum, gallery and heritage sites.

Sylvie Ebelt: After studying theatre studies, German and French and excursions into radio journalism, Sylvie Ebelt works as a freelance dramaturg at the Children's and Youth Theatre in Gelsenkirchen, among other places. In 2009, she was part of the founding team of the „Hör-Oper“ project at the Musiktheater im Revier in Gelsenkirchen and has since regularly audio-described opera and theatre performances as well as films.

Lavinia Knop-Walling completed her Master's degree in European Media Studies in 2017. Since then, she has been a blind freelancer doing many things at once: She is a storyteller, blogger, podcaster, workshop leader and inclusion consultant. She currently works for the inclusive culture project „Find your voice“ by Kulturregen Berlin gUG and oversees the campaign work of the *Berliner Spielplan Audiodeskription*. Her blog articles appear regularly at www.theaterhoeren-berlin.de.

Nathalie Mälzer lives in Berlin and is Professor of Transmedial Translation at the University of Hildesheim. Her research focuses on accessibility and inclusion in aesthetic communication (film and theatre), rhythm in translation, and literary, comic and audiovisual translation. She studied Comparative Literature as well as Theatre and Film Studies at the FU Berlin and at the Sorbonne Nouvelle, Paris. The German-French author has translated over 50 novels and essays from French into German.

Maura Meyer has a degree in theatre education and has been active in various contexts of cultural education since 2005. As a freelance theatre pedagogue, she has realised projects at various theatres in Berlin. From 2015 to 2018 she led the cooperation project TUKI - Theater & Kita. She has been working as a theatre pedagogue and dramaturg at the Junges DT since the 2017/18 repertory season. She is responsible for the field of theatre and schools, provides dramaturgical support for productions and represents the topic of audio description both internally and externally.

Roswitha Röding has been involved in audiodescription in Berlin since its beginnings. In 1999, the first seminar of Hörfilm gGmbH taught her the necessary basics. This was followed by training with Bernd Benecke in Munich and by the Hörfilm e. V. Since then, i.e. since 1999, she has been working as a blind editor and co-author with sighted colleagues and has extensive experience in television, feature film, stage and exhibition formats.

Monika Seeling-Entrich is from Brandenburg and lives on the outskirts of Berlin. From there, she regularly sets off to the metropolis to enjoy cultural events, because art, culture, theatre and opera are a staple for her. Due to severe visual impairment, everything has become more cumbersome for Monika Seeling-Entrich and she is glad for the company of her husband. She regularly writes evaluations for the *Berliner Spielplan Audiodeskription* and is a regular guest at the theatre club.
