

ARI & NOAH

09 ACCESSIBILITY AND TRANSCRIPT GUIDE

Equivalent access for sound-led narrative, messages, low frequency and silence

OPEN PRIVATE DEVELOPMENT MATERIAL

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Version 1.0 - 5 August 2026

Access principle

Where sound carries narrative information, provide an equivalent non-auditory path through transcript, caption, visual cue, vibration, embodied response or another appropriate method. Equivalence does not require identical sensation.

1. Transcript structure

- Identify scene, location and transition without adding interpretation.
- Identify speaker before every new dialogue turn.
- Mark MESSAGE, PHONE, PLAYBACK and INTERIOR modes consistently.
- Describe necessary sound events in present tense.
- Preserve meaningful silence and delayed response.
- Do not convert every stage direction into spoken narration.

2. Caption conventions

Element	Recommended form	Avoid
Dialogue	ARI: I know.	Unlabelled dialogue in multi-voice scenes
Message	[MESSAGE - NOAH TO ARI]	Treating a message as live dialogue
Phone	[NOAH - PHONE]	Excessive filter descriptions
Playback	[SAM PLAYS ROOM LAYER]	Suggesting the recording is current room sound
Interior speech	[ARI - INTERIOR]	Implying other characters hear it
Necessary sound	[TRAM DOORS CLOSE; SIGNAL DROPS]	Decorative descriptions without causal value
Silence	[A LONG ENOUGH SILENCE THAT THE ENDING IS UNCERTAIN]	Omitting source-defined uncertainty

3. Ways In access map

Time	Caption / visual equivalent	Essential information
0:00-0:25	KEY ENTERS LOCK	Key does not turn yet
0:25-1:05	TWO DOOR CLOSURES	Closures differ without ownership labels
1:05-2:25	BUS / CROSSING / DELAYED ANNOUNCEMENT OVER PASSING TRAIN	Information is recognisably wrong
2:25-3:10	RIVER THROUGH METAL / BICYCLE BELL	Near-threshold material needs equivalent path
3:10-3:45	DOOR LATCHES; VIBRATION CONTINUES	After-effect outlasts action
3:45-4:45	VENTILATION / RELAY / DISTANT CHAIRS	Room between uses
4:45-5:10	KEY TURNS; NO DOOR OPENING	Piece ends before the outcome opens

4. Low-frequency and vibration

- Do not raise playback to unsafe levels merely to make low frequencies noticeable.
- Use a vibrating panel, tactile transducer, visible movement, caption or embodied response where appropriate.
- Document which access path was used in the feedback form.
- Test with actual users rather than assuming one solution fits all.

5. Listening accessibility

- Keep dialogue intelligible over Foley and ambience.
- Avoid overprocessing mediated voices.
- Offer a dialogue-forward test mix where possible.
- Provide scene markers and a full transcript for private first-listener testing.
- Warn listeners before sudden high-level sounds, without revealing plot answers.

6. Transcript template

SCENE __ - TITLE

[LOCATION / TRANSITION]

SPEAKER / MODE: Spoken text.

[ESSENTIAL SOUND IN PRESENT TENSE]

[MEANINGFUL SILENCE OR HOLD]

7. Accessibility reporting

Report what information the access method preserved, what remained unavailable and whether the method changed timing. Do not describe one method as universally accessible.

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