



Module 4
(Semi-) live or recorded AD
for static arts and environments

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Unit 1: Static arts

Reading list

Basic reading list

1. Arnason, H. H. (2012). *History of modern art: Painting, sculpture, architecture, photography*. London: Pearson College.
2. Kleiner, F. S. (2018). *Gardner's art through the ages*. Boston: Cengage Learning.
3. Smith, R. D. (2003). *Verbal description: The visual made verbal*. In E. S. Axel & N. S. Levent (Eds.), *Art beyond sight: A resource guide to art, creativity, and visual impairment* (pp. 224-229). New York: AEB and AFB Press.
4. Vasari, G. (1998). *The lives of the artists*. Oxford: Oxford University Press. 2
5. Whitehead, C. (2012). *Interpreting art in museums and galleries*. London: Routledge.

Additional reading list

1. Arnold, D. (2004). *Art history: A very short introduction*. Oxford: Oxford University Press.
2. Becker, H. (1982). *Art worlds*. Berkeley: University of California Press.
3. Honour, H., & Fleming, J. (2009). *The visual arts: A history*. London: Lawrence King Publishing.
4. Preziosi, D. (1998). *The art of art history*. Oxford: Oxford University Press.

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Unit 2: Museums

Reading list

Basic reading list

1. Alexander, E. P., & Alexander, M. (2008). *Museums in motion: An introduction to the history and function of museums*. Lanham, MD: Altamira Press.
2. Black, G. (2012). *Transforming museums in the twenty-first century*. London: Routledge.
3. Golding, V., & Modest, W. (2013). *Museums and communities: Curators, collections and collaboration*. London: Bloomsbury Academic.
4. Mason, R. (2005). Museums, galleries and heritage: Sites of meaning-making and communication. In G. Corsane (Ed.), *Heritage, museums and galleries: An introductory reader* (pp. 200-214). London: Routledge.
5. Mason, R., Robinson, A., & Coffield, E. (2018). *Museum and gallery studies: The basics*. London: Routledge.

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Additional reading list

1. Black, G. (2005). *The engaging museum. Developing museums for visitor involvement*. London: Routledge.
2. Falk, J., & Dierking, L. (2016). *The museum experience*. London: Routledge.
3. Macdonald, S. (2011). *A companion to museum studies*. Chichester: Blackwell.

4. Message, K., & Witcomb, A. (Eds.) (2015). *Museum theory: An expanded field. The international handbooks of museum studies*. Oxford: John Wiley.
5. Samis, P., & Michaelson, M. (2017). *Creating the visitor-centred museum*. London: Routledge.



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Unit 3: AD for static arts

Reading list

Basic reading list

1. Audio Description Project. (2017). *Audio description at museums, parks, and exhibits*. Retrieved from <http://www.acb.org/adp/museums.html>
2. Art Beyond Sight. (2014). *Verbal description training*. Retrieved from <http://www.artbeyondsight.org/mei/verbal-description-training/>
3. De Koster, K., & Mühleis, V. (2007). Intersensorial translation: Visual art made up by words. In J. Días Cintas, P. Orero & A. Remael (Eds.), *Media for all. Subtitling for the deaf, audio description, and sign language* (pp. 189-200). Amsterdam: Rodopi.
4. Dudley, S. H. (2012). Encountering a Chinese horse: Engaging with the thingness of things. In S. Dudley (Ed.), *Museum objects: Experiencing the properties of things* (pp. 1–15). Abingdon: Routledge.
5. Giansante, L. (2015). *Writing verbal description audio tours*. Retrieved from <http://www.artbeyondsight.org/mei/verbal-description-training/writing-verbal-description-for-audio-guides/>
6. Neves, J. (2012). Multi-sensory approaches to (audio) describing the visual arts. *MonTI: Monografías de traducción e interpretación*, 4, 277-293. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1597/1342>

Additional reading list

1. COME-IN! (2017). *COME-IN! Guidelines for accessible museums*. Retrieved from <http://www.interreg-central.eu/Content.Node/COME-IN.html>
2. Ginley, B. (2013). Museums: A whole new world for visually impaired people. *Disability Studies Quarterly*, 33(3). Retrieved from <http://dsq-sds.org/article/view/3761/3276>
3. Neves, J. (2015). Descriptive guides: Access to museums, cultural venues and heritage sites. In A. Remael, N. Reviers & G. Vercauteren (Eds.), *Pictures painted in words: ADLAB audio description guidelines* (68-71). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf

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Unit 4: Strategies

Reading list

Basic reading list

1. Giansante, L. (2015). *Writing verbal description audio tours*. Retrieved from <http://www.artbeyondsight.org/mei/verbal-description-training/writing-verbal-description-for-audio-guides/>
2. Neves, J. (2012). Multi-sensory approaches to (audio) describing the visual arts. *MonTI: Monografías de traducción e interpretación*, 4, 277-293. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1597/1342>
3. Neves, J. (2015). Descriptive guides: Access to museums, cultural venues and heritage sites. In A. Remael, N. Reviere & G. Vercauteren (Eds.), *Pictures painted in words: ADLAB audio description guidelines* (68-71). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
4. Neves, J. (2016). Enriched descriptive guides: A case for collaborative meaning-making in museum. *Cultus*, 9(2), 137-153. Retrieved from https://www.cultusjournal.com/files/Archives/Cultus9_2016_2/Neves_cultus%209_Volume_2_2016.pdf
5. Perego, E. (2018). Into the language of museum audio descriptions: A corpus-based study. *Perspectives. Studies in Translation Theory and Practice*.

Additional reading list

1. Eardley, A. F., Mineiro, C., Neves, J., & Ride, P. (2016). Redefining access: Embracing multimodality, memorability and shared experiences in museums. *Curator: The Museum Journal*, 59(3), 263-286. doi: <https://doi.org/10.1111/cura.12163>
2. Ginley, B. (2013). Museums: A whole new world for visually impaired people. *Disability Studies Quarterly*, 33(3). Retrieved from <http://dsq-sds.org/article/view/3761/3276>
3. Jiménez Hurtado, C., & Soler Gallego S. (2012). Museum accessibility through translation: a corpus study of pictorial audio description. In J. Diaz Cintas & J. Neves (Eds.), *Audiovisual Translation: taking stock* (pp. 277-298). Cambridge: Cambridge Scholars Publishing.
4. Perego, E. (2018). Audio description. Evolving recommendations for usable, effective, and enjoyable practices. In L. Pérez González (Ed.), *The Routledge Handbook of Audiovisual Translation* (pp. 114-129). London: Routledge.



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Unit 5: Live and recorded

Reading list

Basic reading list

1. Audio Description Project. (2017). *Audio description at museums, parks and exhibits*. Retrieved from <http://www.acb.org/adp/museums.html>
2. Neves, J. (2012). Multi-sensory approaches to (audio) describing the visual arts. *MonTI: Monografías de traducción e interpretación*, 4, 277-293. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1597/1342>
3. Neves, J. (2016). Enriched descriptive guides: A case for collaborative meaning-making in museum. *Cultus*, 9(2), 137-153. Retrieved from https://www.cultusjournal.com/files/Archives/Cultus9_2016_2/Neves_cultus%209_Volume_2_2016.pdf
4. Remael, A. (2012). For the use of sound. Film sound analysis for audio-description: Some key issues. *MonTI: Monografías de traducción e interpretación*, 4, 255-276. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1596/1341>
5. Walczak, A., & Fryer, L. (2017). Vocal delivery of audio description by genre: measuring users' preferences. *Perspectives. Studies in Translation Theory and Practice*, 26(1), 69-83. doi: <https://doi.org/10.1080/0907676X.2017.1298634>

Additional reading list

1. Saint Paul's cathedral. (2003). *Tour online*. Retrieved from http://www.explore-stpauls.net/oct03/pano_pages.htm



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Unit 6: AD directions

Reading list

Basic reading list

1. Audio Description Project. (2017). *Audio description at museums, parks, and exhibits*. Retrieved from <http://www.acb.org/adp/museums.html>
2. COME-IN! (2017). *COME-IN! Guidelines for accessible museums*. Retrieved from <http://www.interreg-central.eu/Content.Node/COME-IN.html>
3. Eardley, A. F., Fryer, L., Hutchinson, R., Cock, M., Ride, P., & Neves, J. (2017). Enriched audio description: Working towards an inclusive museum experience. In S. Halder & L. C. Assaf (Eds.), *Inclusion, disability and culture. An ethnographic perspective traversing abilities and challenges* (pp. 195-209). Cham, Switzerland: Springer International Publishing. doi: https://doi.org/10.1007/978-3-319-55224-8_13
4. Fryer, L., Freeman, J., & Pring, L. (2013). What verbal orientation information do blind and partially sighted people need to find their way around? A study of everyday navigation strategies in people with impaired vision. *British Journal of Visual Impairment*, 31(2), 123-138. doi: <https://doi.org/10.1177/0264619613485079>
5. Hillis, C. (2005). *Access for blind and partially sighted people to outdoor heritage sites*. London: Royal National Institute of the Blind.



Additional reading list

1. Eardley, A. F., Mineiro, C., Neves, J., & Ride, P. (2016). Redefining access: Embracing multimodality, memorability and shared experiences in museums. *Curator: The Museum Journal*, 59(3), 263-286. doi: <https://doi.org/10.1111/cura.12163>
2. Jankowska, A., Szarkowska, A., Krejtz, K., Kowalski, J., & Wichrowski, M. (2017). Smartphone app as a museum guide: Testing the Open Art application with blind, deaf, and sighted users. *Rivista Internazionale di Tecnica della Traduzione*, 19, 113–130. Retrieved from https://www.openstarts.units.it/bitstream/10077/17354/1/Ritt19_Jankowska_etAl2.pdf
3. Neves, J. (2012). Multi-sensory approaches to (audio) describing the visual arts. *MonTI: Monografías de traducción e interpretación*, 4, 277-293. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1597/1342>
4. Shore, I., & Jacinto, B. (1989). *Access to art: A museum directory for blind and visually impaired people*. New York: American Foundation for the Blind.
5. Szarkowska, A., Jankowska, A., Kowalski, J., & Krejtz, K. (2016). Open art: Designing accessible content in a multimedia guide app for visitors with and without sensory impairments. In A. Matamala & P. Orero (Eds.), *Researching audio description: New approaches* (pp. 301-320). London: Palgrave Macmillan. doi: https://doi.org/10.1057/978-1-137-56917-2_16

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Unit 7: Tactile explorations

Reading list

Basic reading list

1. De Coster, K. & Loots, G. (2004). Somewhere in between touch and vision: In search of a meaningful art education for blind Individuals. *The International Journal of Art & Design Education*, 23(3), 326-334. doi: 10.1111/j.1476-8070.2004.00411.x
2. Dobbin, C., Eardley, A. F., Neves, J. (2016). Ektashif: Art through Senses –Families shaping museum programmes in Qatar. *Multaqa: Professional Journal of the Gulf Museum Educators Network*, 2, 11-19.
3. Eardley, A. F., Fryer, L., Hutchinson, R., Cock, M., Ride, P., & Neves, J. (2017). Enriched audio description: Working towards an inclusive museum experience. In S. Halder & L. C. Assaf (Eds.), *Inclusion, Disability and Culture. An Ethnographic Perspective Traversing Abilities and Challenges* (pp. 195-209). Cham, Switzerland: Springer International Publishing. doi: https://doi.org/10.1007/978-3-319-55224-8_13
4. Ginley, B. (2013). Museums: A whole new world for visually impaired people. *Disability Studies Quarterly*, 33(3). Retrieved from <http://dsq-sds.org/article/view/3761/3276>
5. Neves, J. (2012). Multi-sensory approaches to (audio) describing the visual arts. *MonTI: Monografías de traducción e interpretación*, 4, 277-293. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1597/1342>

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Additional reading list

1. Candlin, F. (2006). The dubious inheritance of touch: Art history and museum access. *Journal of Visual Culture*, 5(2), 137-154. doi: <https://doi.org/10.1177/1470412906066906>
2. Eardley, A. F., Mineiro, C., Neves, J., & Ride, P. (2016). Redefining access: Embracing multimodality, memorability and shared experiences in museums. *Curator: The Museum Journal*, 59(3), 263-286. doi: <https://doi.org/10.1111/cura.12163>
3. Levent, N., & Pascual-Leone, A. (2014). *The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space*. Lanham, Maryland: Rowman & Littlefield.
4. Secchi, L. (2014). Between sense and intellect. Blindness and the strength of inner vision. In D. de Kerckhove & C. M. de Almeida (Eds.), *The Point of Being* (pp. 197-212). Newcastle upon Tyne: Cambridge Scholars Publishing.



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Unit 8: Descriptive tours

Reading list

Basic reading list

1. Dobbin, C., Eardley, A. F., Neves, J. (2016). Ektashif: Art through Senses: Families shaping museum programmes in Qatar. *Multaqa. Professional Journal of the Gulf Museum Educators Network*, 2, 11-19.
2. Giansante, L. (2013). *Writing verbal description audio tours*. Retrieved from <http://www.artbeyondsight.org/mei/wpcontent/uploads/Writing-forAudio-Guides-short.pdf>
3. Hutchinson, R., & Eardley, A. F. (2018). Museum audio description: The problem of textual fidelity. *Perspectives. Studies in Translation Theory and Practice*. doi: <https://doi.org/10.1080/0907676X.2018.1473451>
4. Monti, F., & Keene, S. (2013). *Museums and silent objects: Designing effective exhibitions*. London: Routledge.
5. Neves, J. (2016). Enriched descriptive guides: A case for collaborative meaning-making in museum. *Cultus*, 9(2), 137-153. Retrieved from https://www.cultusjournal.com/files/Archives/Cultus9_2016_2/Neves_cultus%20_9_Volume_2_2016.pdf



Additional reading list

1. Falk, J. (2016). *Identity and the Museum Visitor Experience*. London and New York: Routledge
2. Kidd, J. (2014). *Museums in the new mediascape: Transmedia, participation, ethics*. Franham: Ashgate.
3. Neves, J. (2012). Multi-sensory approaches to (audio) describing the visual arts. *MonTI: Monografías de traducción e interpretación*, 4, 277-293. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1597/1342>
4. Neves, J. (2015). Descriptive guides: Access to museums, cultural venues and heritage sites. In A. Remael, N. Reviers & G. Vercauteren (Eds.), *Pictures painted in words: ADLAB audio description guidelines* (68-71). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf



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Unit 9: Stakeholders

Reading list

Basic reading list

1. Davis, P. (1999). Place exploration: museums, identity, community. In S. Watson (Ed.), *Museums and their communities* (pp. 53-75). Abington: Routledge.
2. Kleege, G. (2017). *More than meets the eye: What blindness brings to art*. Oxford: Oxford University Press.
3. Lisney, E., Bowen, J. P., Hearn, K., & Zedda, M. (2013). Museums and technology: Being inclusive helps accessibility for all. *Curator: The Museum Journal*, 56(3), 353-361. doi: <https://doi.org/10.1111/cura.12034>
4. Thompson, H., & Warne, V. (2018). Blindness Arts: An Introduction. *Disability Studies Quarterly*, 38(3). Retrieved from <http://dsq-sds.org/article/view/6480/5071>
5. Van den Berg Haarlem, D. (2008, September 24). *Why do people visit a museum?* Retrieved from <http://www.museummarketing.info/2008/09/why-do-people-visit-a-museum/>

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Additional reading list

1. Candlin, F. (2003). Blindness, art and exclusion in museums and galleries. *International journal of art & design education*, 22(1), 100-110. doi: <https://doi.org/10.1111/1468-5949.00343>

2. De Coster, K., & Mühleis, V. (2007). Intersensorial translation: visual art made up by words. In J. Díaz-Cintas, P. Orero & A. Remael (Eds.), *Media for All. Subtitling for the deaf, audio description and sign language* (pp. 189-200). Amsterdam: Rodopi.
3. Eardley, A. F, Fryer, L., Hutchinson, R., Cock, M., Ride, P., & Neves, J. (2017). Enriched audio description: Working towards an inclusive museum experience. In S. Halder & L. C. Assaf (Eds.), *Inclusion, disability and culture. An ethnographic perspective traversing abilities and challenges* (pp. 195-207). Cham, Switzerland: Springer International Publishing. doi: https://doi.org/10.1007/978-3-319-55224-8_13
4. Fryer, L., Freeman, J., & Pring, L. (2013). What verbal orientation information do blind and partially sighted people need to find their way around? A study of everyday navigation strategies in people with impaired vision. *British Journal of Visual Impairment*, 31(2), 123-138. doi: <https://doi.org/10.1177/0264619613485079>
5. Kleege, G. (1999). *Sight unseen*. New Haven: Yale University Press.



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Unit 10: Research

Reading list

Basic reading list

1. Falk, J. H., & Dierking, L. D. (2000). *Learning from museums: Visitor experiences and the making of meaning*. Lanham: Altamira Press.
2. Hayhoe, S. (2017). *Blind visitor experiences at art museums*. Lanham, MD: Rowman & Littlefield.
3. Hetherington, K. (2002). The unsightly. Touching the Parthenon frieze. *Theory, Culture & Society*, 19(5/6), 187-205. doi: <https://doi.org/10.1177/026327602761899219>
4. Kleege, G. (2008). Blind Imagination: Pictures into Words. *Southwest Review*, 93(2), 227-239.
5. Randaccio, M. (2017). Museum AD: A Transdisciplinary Encounter. *Rivista Internazionale di Tecnica della Traduzione*, 19, 187-206.
Retrieved from https://www.openstarts.units.it/bitstream/10077/17359/1/Ritt19_Randaccio.pdf

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Additional reading list

1. Greco, G. M. (2016). On accessibility as a human right, with an application to media accessibility. In A. Matamala & P. Orero (Eds.), *Researching AD. New approaches* (pp. 11-34). London: Palgrave Macmillan. doi: https://doi.org/10.1057/978-1-137-56917-2_2

2. Hayhoe, S., (2011, October). *Why does a visually impaired person want to visit an art museum?* Seminar presented Cognitive Sciences, MIT. Retrieved from https://www.academia.edu/1722756/Why_Does_A_Visually_Impaired_Person_Want_to_Visit_an_Art_Museum
3. Jones, C. (2015). Enhancing our understanding of museum audiences: Visitor studies in the 21st century. *Museum & Society*, 13(4), 539-544. Retrieved from <https://journals.le.ac.uk/ojs1/index.php/mas/article/view/352/358>
4. Randaccio, M. (2018) Museum Audio Description: Multimodal and 'Multisensory' Translation: A Case Study from the British Museum. *Linguistics and Literature Studies*, 6(6), 285-297.
5. Taylor, C. (2015). Language as Access: Transposition and translation of audiovisual texts as a vehicle of meaning and a gateway to understanding. In S. Starc, C. Jones & A. Maiorani (Eds.), *Meaning Making in Text* (pp. 170-194). London: Palgrave Macmillan. doi: 10.1057/9781137477309

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