



Module 4
Trainer's guide

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1. Introduction and module structure

The ADLAB PRO course materials are distributed in 6 Modules.

- **Module 1:** General introduction.
- **Module 2:** Screen audio description.
- **Module 3:** Audio description of live events.
- **Module 4:** (Semi)live audio description and recorded audio description for static arts and environments.
- **Module 5:** Additional services.
- **Module 6:** Additional technical issues, developments and change.

1.1. Who is the trainer's guide addressed to?

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This trainer's guide is addressed to trainers who want to use Module 4 training materials. The aim of this trainer's guide is to describe the module structure, the learning outcomes covered, and the materials available. It also includes the keys to multiple choice and selected tasks, where necessary.

1.2. Aim of Module 4

The aim of Module 4 is to present art description and guide learners to produce ADs and AD tours, as well as to introduce them to tactile exploration and its integration in ADs.

1.3. Structure of Module 4

Module 4 has 10 units:

- **Unit 1:** Static arts.
- **Unit 2:** Museums.
- **Unit 3:** AD for static arts.
- **Unit 4:** AD strategies.
- **Unit 5:** Live and recorded AD.
- **Unit 6:** AD directions.
- **Unit 7:** Tactile explorations.
- **Unit 8:** Descriptive tours.
- **Unit 9:** Stakeholders.
- **Unit 10:** Research.



2. Type of teaching materials

ADLAB PRO has developed different types of teaching materials that you can use in various learning situations. For example, you may want to use all or selected materials in a university or in a vocational course. You may want to use the materials in class or ask learners to work on them at home.

ADLAB PRO can be used as a self-contained course but does not have to be implemented in its entirety. It offers trainers flexible and adaptable training materials of a modular nature.

The types of materials included are described below.

2.1. Core videos

These are short videos (around 5-7 minutes long) based on a presentation with an off-screen narrator that provide the basics of each unit. They have been created in a way that they can be listened to without access to the visuals.

2.2. Materials accompanying core videos

You can download subtitles in English (.srt format), for all core videos in Module 4, as well as the PowerPoint presentation in .ppt format and a transcript of the narration in .pdf.

2.3. Additional videos

These provide extra information in diverse formats.

2.4. Tasks

There is a .pdf document per unit containing suggested tasks. There is also a .pdf document per module that includes all the tasks in the module. Each unit includes a multiple-choice test (5 choice questions based on the core video) and some additional tasks in various formats.

Tasks can be used in class or at home, as practice or as assessment. You will need to select and adapt them to your learning environment.

Tasks contain information about the aim of the task, the grouping of learners (individual, pairs or group), the approximate timing, the materials and preparation needed, the actual development of the tasks and, where relevant, additional comments. When a handout needs to be provided to trainees, it is also included. The key to tasks (for instance, the correct answers to multiple choice) are provided at the end of this trainer's guide (see last section in this document).

2.5. Reading lists

There is a .pdf document per unit with a suggested reading list that includes basic and additional references. There is also a .pdf document which groups all the reading lists in a module. References are in English and based on what was available during the life of the project (2016-2019) but you are encouraged to complement these sources with up to date references and local references in other languages, where appropriate.



3. Learning outcomes

Learning outcomes are an explicit description of what learners should know, understand, and be able to demonstrate after completion of a process of learning (ECT Users' Guide 2005). The learning outcomes (LO) associated with this module are:

Learners know what static arts and environments are:

- **LO 1:** Learners can identify and define static arts (museum artefacts, paintings, ancient buildings, important landmarks, etc.).

General knowledge of museums and their accessibility features:

- **LO 2:** Learners can display basic knowledge of different types of museums, architectural works, important landmarks, etc.
- **LO 3:** Learners can recognise the hybridity and complexity of modern museums (i.e. collect and preserve objects as well as catering for education and promotion e.g. via bookshop, restaurant, etc.).
- **LO 4:** Learners can assess the need for the various forms of access to be provided in museums (e.g. audio description and tactile exploration for the blind (with or without human guide), audio-guide for use of sighted and non-sighted patrons, large letter documentation).

Learners know how to approach AD for static arts and environment:

- **LO 5:** Learners can recognize linguistic and textual features of existing ADs for static arts and environment.

- **LO 6:** Learners can analyse and criticize existing ADs for static arts and environment.

Learners prepare to create ADs of static arts, etc.:

- **LO 7:** Learners can collaborate with peers and VIPS in criticising and, where necessary, amending existing ADs.
- **LO 8:** Learners can implement strategies for formulating AD of visual (vs written or spoken) art (i.e. describing specific art forms e.g. painting, sculpture, installations, multimedia art, architecture, etc.).
- **LO 9:** Learners can edit and assess own draft AD of an artwork of their own choice and the draft AD of others.

General knowledge of (semi-) live or recorded AD for static arts and environments:

- **LO 10:** Learners can explain the difference between live and recorded AD in terms of AD writing and delivery strategies.
- **LO 11:** Learners can use the technological tools for delivering AD in museums including the recording of audio guides for exclusive use or for use together with a human guide.
- **LO 12:** Learners can implement strategies for formulating AD of directions regarding museum layout, spaces, auditoria, lobbies, etc.
- **LO 13:** Learners can implement strategies for prioritizing and ordering information in AD regarding all aspects of visual art and mobility.

- **LO 14:** Learners can judiciously identify which items are suitable for audio and/or tactile description i.e. tactile exploration of museum artefacts.

Learners know how to contact stakeholders:

- **LO 15:** Learners know how to contact and collaborate effectively with relevant museum staff and VIPS to acquaint themselves with the items in the collection and gain useful information, e.g. about what can be included for tactile exploration.
- **LO 16:** Learners can construct a coherent descriptive tour of a museum or other environment such as a heritage site.
- **LO 17:** Learners master a basic knowledge of the theory and practice of tactile exploration for exhibitions and museums.

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Learner is acquainted with theoretical research in the field of museum AD as well as in the field of Visitor Studies:

- **LO 18:** Learners can apply elements of theoretical research to their work.
- **LO 19:** Learners can conduct research into various aspects of museum AD.
- **LO 20:** Learners can research new developments related to AD for live performances.



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4. Training materials

The training materials in Module 4 are the following:

4.1. Core videos

Ten core videos, with subtitles in English, downloadable PowerPoint slides and transcripts.

4.2. Additional videos

Twenty-five additional videos:

1. An additional video with static arts examples: AV_M4_U1_1.
2. An additional video on the definition of static arts by an expert:
AV_M4_U1_2.
3. An additional video on the features of the 21st century museums:
AV_M4_U2_1.
4. An additional video on the features of the multisensory museums:
AV_M4_U2_2.
5. An additional video on the role of modern museums: AV_M4_U2_3.
6. An additional video on accessing a museum through a dedicated app:
AV_M4_U3_1.
7. An additional video on the way PSL visit museums: AV_M4_U2_2.
8. Add additional video with an Ad of a painting: AV_M4_U3_3.
9. Add additional video on the main linguistic features of museum AD:
AV_M4_U3_4.

10. An additional video on the way PSL think artwork should be described:
AV_M4_U4_1.
11. An additional video on AD guidelines for the description of churches:
AV_M4_U4_2.
12. An additional video depicting the guidelines of the Italian project
Descrivedendo: AV_M4_U4_3.
13. An additional video on the specificities of AD in ethnographic
museums: AV_M4_U4_4.
14. An additional video on the recommended workflow to record an AD:
AV_M4_U5_1.
15. An additional video on AD vocal delivery: AV_M4_U5_2.
16. An additional video with an English, Catalan and Spanish AD of a
poster: AV_M4_U5_3.
17. An additional video with an English, Catalan and Spanish AD of a disk
cover: AV_M4_U5_4.
18. An additional video with an English, Catalan and Spanish AD of a
poster: AV_M4_U5_5.
19. An additional video with an English, Catalan and Spanish AD of the
Barcelona 1992 Olympic Games mascot: AV_M4_U5_6.
20. An additional video with an English, Catalan and Spanish AD of a hand
sheet: AV_M4_U5_7.
21. An additional video with an English, Catalan and Spanish AD of a
poster: AV_M4_U5_8.
22. An additional video on how PSL would like to receive directions:
AV_M4_U6_1.
23. An additional video on a case study in descriptive tours with direction
instructions: AV_M4_U6_2.

24. An additional video on tactile explorations: AV_M4_U7_1.
25. An additional video on how PSL handle tactile objects: AV_M4_U7_2.
26. An additional video on raised drawings: AV_M4_U7_3.
27. An additional video on the potentials of tactile reproductions beyond PSL: AV_M4_U9_1.
28. An additional video summing up the interview with a stakeholder: AV_M4_U9_2.
29. An additional video on the point of view on research by Rachel Huchtinson: AV_M4_U10_1.
30. An additional video on the point of view on research by Josélia Neves: AV_M4_U10_2.
31. An additional video on AD for children and the potential of pauses in AD guides AV_M4_U10_3.



4.3. Tasks

Forty-two tasks:

- Unit 1: 5 tasks.
- Unit 2: 4 tasks.
- Unit 3: 4 tasks.
- Unit 4: 4 tasks
- Unit 5: 4 tasks
- Unit 6: 3 tasks
- Unit 7: 5 tasks
- Unit 8: 4 tasks
- Unit 9: 4 tasks
- Unit 10: 5 tasks

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4.4. Reading lists

A reading list per unit. There is also a .pdf document which groups all the reading lists in the module.



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5. Key to tasks in Module 4

5.1. Multiple choice

- Unit 1: c, c, d, c, a.
- Unit 2: b, c, b, b, d.
- Unit 3: b, a, a, c, d.
- Unit 4: a, d, c, b, c.
- Unit 5: b, d, d, d, c.
- Unit 6: c, d, d, a, c.
- Unit 7: d, c, b, b, a.
- Unit 8: d, a, b, b, c.
- Unit 9: d, a, b, c, b.
- Unit 10: b, b, c, c, a.



5.2. Unit 1

Task 2

Picture 1: Ancient; Hercules (Farnese); unknown; Archeological Museum, Naples.

Picture 2: Renaissance; The Birth of Spring: Botticelli; The Uffizi Gallery, Florence

Picture 3: Impressionist; Bal au moulin de la Galette; Renoir; Musée d'Orsay, Paris.

Picture 4: Modern; Composition 1; Mondrian; Gemeentemuseum, The Hague.

Picture 5: Modern; The Angel of the North; Gormley; outside Gateshead, northern England.



5.3. Unit 4

Task 4

Picture 3 (Head of Boreas) – Sample AD

The next piece is the applique of the head of Boreas, the god of wind. This exhibit is housed in a glass case by the entrance, on the left hand side of the room. It is a bas relief, 36,5 centimeters high and 28,5 centimeters wide; it is only 7 centimeters thick. The applique portrays the head of one of the gods of wind, Boreas. It is larger than life-size. It is of an uneven green color, due to the oxidation of bronze.

You are facing a profile; the applique depicts the left part of the face. Starting from the top, the forehead has a wrinkle which cuts across between the hairline and the eyebrows. The smooth parts, in which the skin is tense over the muscles and the veins, stop at eye level. The eye is looking straight ahead and the eyebrow is arched in an S shape and decorated with carved parallel lines. The eyelids are sharply outlined. Moving down, the contour of the nose does not exactly follow a straight line, instead it protrudes and has a widened nostril. The lips, which are made from a different metal, have been carved carefully, and they are depicted in the act of blowing, an appropriate activity for a god of wind. The hair takes up the right side of the applique, and it is meant to convey the idea of movement, almost like a wind blowing from east to west. The thick, flaming hair consists of irregular locks. They are straight and trimmed at certain points, while in others they are wavy. Those sprouting from the forehead are shorter and rise up, but as they move further from the face, they become longer and longer. Behind the neck, at the nape, the ends of the hair are curly. Part of the pointed ear can be seen between the thick locks. Behind it there's a leaden

piece with a groove, which indicates that an element of the applique is missing, maybe a little wing. The moustache and the beard are thick and curly as well, but are a different shape from the hair.

The applique was part of a larger bronze group which used to decorate a public monument in the roman forum, where it was discovered in 1988 in a well, at a depth of 75 centimeters. It is thought that this applique was hidden there during a siege or other dangerous situation. The piece has an extraordinary historic and artistic value because it is a Hellenistic-style piece created during the Roman period (AD by Chiara Pietracci, Elisa Perego and Chris Taylor).



5.4. Unit 7

Task 2

BRIEF REMARKS ON TACTILE EXPLORATION.

Ancient well with lavabos in Piazza Sant'Antonio, Gorizia (Italy). Loretta Secchi (Curator and responsible of the Tactile Museum "Anteros" in Bologna).

Translation of the Italian transcript

While performing tactile exploration, it is important to consider the principles of symmetry and mirror image whenever the shapes are suitable for this purpose. It is just as important to reduce every shape, regular and irregular, to essential geometry.

In the case of this lavabo, the regular geometry is ovoid. However, it can be seen as an iconic representation because the lavabo is covered, it is wrapped in what we might call a valve shell. Its grooves are cut, well stylised and adapted to free it from the perception of verisimilitude. This is not a real valve shell, but it seems like a seashell.

The same applies to this decoration, which could be inscribed in two overlapping triangles. So, there is a first triangle, facing downwards, a second triangle, facing upwards, two spirals, and a symmetrical mirror image shape with an anthropomorphic structure. This element can be likened to a face, and people with sight loss can perceive it, because they are familiar with the concept. However, being familiar with the concept of "face" doesn't mean you can automatically recognise it in this kind of representation. Since this representation totally lacks verisimilitude, it is essential to make a distinction

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between regular and irregular, geometric, figurative and stylised shapes, and thus, it could be said, partly naturalistic and abstract.

From a technical point of view, the way hands explore a shape is always bidexterous. In some cases, however, the hands may need to operate on different levels: for instance, one hand can be the referent while the other is the agent, or the fingers may be wrapped around a partial shape. In the case of symmetrical mirror image elements, it would be preferable to direct movement synchronically. However, this is in fact a prerogative of symmetrical mirror image shapes only. In the case of irregular shapes, we are forced to use one hand as agent and the other as referent, and vice versa.

Moreover, technically speaking, a form of refined tactility for exploring details can be observed, as can a form of surface tactility for perceiving contour lines and sensing the design of a shape. And also, a wrapping tactility for perceiving depth, and consequently understanding the texture, for example, of any artefact. It is also crucial to develop hand mobility, thus to teach blind people not to read, for instance, only with their hands directed upwards, but to feel shapes and develop their joint mobility. And finally, it may be interesting to understand how to create a progression – reading an art work is always, in the case of tactility and tactile experience, a sequential action. Therefore, in a sequence, key information must be taken into account first, and background information may also be deemed not necessary.



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