



UNIT 1. MEDIA ACCESSIBILITY

ELEMENT 5. MEDIA ACCESSIBILITY SERVICES

TOUCH TOURS IN MUSEUMS

Other Video Transcript

- TEXT TO SPEECH** This is unit 1, Media accessibility; element 5. Media accessibility services, other video "Touch tours in museums".
- CATERINA LA COLLA** Hello, This is Caterina La Colla, and I am a student of Translation Studies at the University of Trieste. Today I will explain what tactile museums are. I will show some examples from the Polo Tattile Multimediale in Catania, Italy,
- CATERINA LA COLLA** and the Institute for the Blind in Milan, which houses
- CATERINA LA COLLA** the Louis Braille Museum directed by Melissa Tondi.
- MELISSA TONDI** My name is Melissa Tondi and I am the Head of Cultural Heritage of the non-profit organisation "Institute for the Blind" in Milan. We are now in the Louis Braille Museum, in the area dedicated to the writing and reading tools for people who are



blind and visually-impaired. This collection was recognised by the region of Lombardy in 2009.

CATERINA LA COLLA In a museum, during a touch tour, people can *touch* the exhibits. In these museums, art is accessible to people who are blind and visually-impaired.

CATERINA LA COLLA Visual language is transformed into a tactile experience. These museums generally offer guided tours and diverse touch tour experiences. Nowadays, traditional museums offer a growing number of touch tours to individuals or groups of people. So, the cultural heritage is made accessible to people who are blind and visually-impaired, and it can also be enjoyed by sighted visitors in a different and more engaging way.

CATERINA LA COLLA This is made possible through low-relief or high-relief reproductions of some paintings. People can explore these reproductions on their own,

CATERINA LA COLLA though a human guide can certainly better the experience, because it makes the complex tactile process more accessible and enjoyable.

CATERINA LA COLLA Cultural heritage can also be made accessible through relief drawings that represent the volumes of the objects. This example was created by the Institute for the Blind in Milan. It represents a candelabrum housed in the Milan Cathedral.



- CATERINA LA COLLA The origins of this technique date far back in time to the era of the the tactile printings. This is a printing of the façade of the Milan Cathedral, which is exhibited at the Louis Braille Museum in Milan.
- MELISSA TONDI This tactile printing is the most famous. It shows the façade of the Milan Cathedral and it was created using the Vitali ink. Touching the drawing, a blind person could explore what was - and still is - the symbol of the city.
- CATERINA LA COLLA Mmodels can also be used. They are the main technique used at Polo Tattile Multimediale in Catania. Opened in 2008, this Multimodal Centre is a 2500 square meter structure,
- CATERINA LA COLLA which is part of the Braille Regional Centre.
- CATERINA LA COLLA We interviewed Luca Grasso, the director of the Centre. He revealed how the Multimedia centre works.
- LUCA GRASSO My name is Luca Grasso and I am the director of the Polo Tattile Multimediale.
- LUCA GRASSO Here, we have a tactile museum,
- LUCA GRASSO a sensory garden,
- LUCA GRASSO a blind bar (completely immersed in the dark)
- LUCA GRASSO and a shop.



- LUCA GRASSO We want to raise awareness about sight disabilities. Our museum tours are accessible to both blind and visually-impaired people.
- LUCA GRASSO The sensory garden is barrier-free. The trees and plants are typical of Sicily and they are all scented. We also have a guided path on the ground which can be followed through tactile-foot perception.
- LUCA GRASSO Our blind bar is completely immersed in the dark. It is meant to enable sighted people to experience movement in a place where they cannot see a thing. Visually-impaired people guide sighted people inside this café, so the roles are reversed, because normally it is the other way round. Sighted people need to trust their guide
- LUCA GRASSO and they also have to touch and recognise different relief drawings.
- This is obviously very difficult because sighted people use their sight for 84% of their day-to-day activities
- LUCA GRASSO and, therefore, other senses are only used as a support,
- LUCA GRASSO and they are not as important as other primary senses.
- CATERINA LA COLLA Models are very important at the Polo Tattile Multimediale. They are a scaled tridimensional reproduction of something.



- CATERINA LA COLLA According to Gargiulo and Arezzo (2017: 162),
model are useful to represent very big items like a
geographical area,
- CATERINA LA COLLA but also monuments.
- CATERINA LA COLLA Models are created using different materials, and it
is better to use different textures, too, to offer a
better tactile experience.
- CATERINA LA COLLA On these models, Luca Grasso adds:
- LUCA GRASSO Models created for people who are blind and
visually-impaired must be well planned.
- LUCA GRASSO It is very important to understand how to create
them keeping in mind that people who are blind
and visually-impaired use their touch to learn.
- LUCA GRASSO Since plastic models are in scale, some details
have to be left out, or maybe some changes have
to be made in the model for it to be touched and
recognised by those who cannot see.
- LUCA GRASSO Models use very bright colours so that a visually-
impaired person can be attracted
- LUCA GRASSO by the colour. A sight-impaired visitor cannot
appreciate and see
- LUCA GRASSO the details of a model or a piece of art. It is then
fundamental to highlight those details by using
very bright and saturated colours.
- CATERINA LA COLLA A very important aspect for sight-impaired people
is the tactile experience



- CATERINA LA COLLA offered by Braille texts.
- CATERINA LA COLLA Melissa Tondi, Head of Cultural Heritage of the non-profit organisation "Institute for the Blind" in Milan, told us that being able to use the Braille system is paramount for the personal growth and the independence of a person.
- MELISSA TONDI The Braille system was declared "language of the blind" in 1878 in Paris. Later, UNESCO, so the UN, described its use, as well as the use of sign language, as fundamental when making culture accessible for all.
- TEXT TO SPEECH All the photographs used in this were taken by Caterina La Colla and Elisa Perego. Their use is authorised by the Institute for the Blind in Milan and the Multimedia Centre in Catania.
- TEXT TO SPEECH All the pictures used in this presentation come from the Public Domain Vectors website, which gathers hundreds of royalty-free vector images under the Creative Commons Universal Public Domain Dedication license.
- TEXT TO SPEECH This videolecture was prepared by Caterina La Colla and Elisa Perego from Università degli Studi di Trieste, and produced by Andreea Deleanu from the same university.
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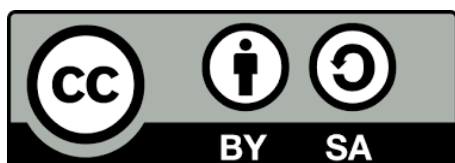
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TEXT TO SPEECH

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