IO3 REPORT | University of Antwerp (UA)

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OUTPUT DESCRIPTION:

The final outcome of IO3 is a flexible modular curriculum for teaching audio description (AD) in different contexts, aiming at learners from different domains within the media and cultural sectors, approaching AD from multiple perspectives and different levels and types of background and expertise. The final result includes an Excel spreadsheet detailing all the learning outcomes of the curriculum (cf. Appendix 1), an accessible website version and a graphic representation of the proposed course design, visually representing its modular structure and the structure and flexibility of its modular components. The curriculum and its aims are elucidated in the present full report explaining its concept, the motivation behind the choices made, the functionality and learning outcomes of the different modules and the different ways in which they can be implemented. In addition, a protocol has been developed - in line with the OI aims illustrated in the application - that describes how the course and its materials can be made accessible to people with sight loss who want to become involved in the provision of AD services. Special attention will be paid to working within the European accreditation system (cf. IO6) making sure that the course design is compliant with it. IO3 was therefore linked to IO4 and IO6 to secure the correct uptake of European accreditation methodology and requirements.

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1. INTRODUCTION: THE CHALLENGES

The challenges in developing the ADLAB PRO curriculum stemmed mostly from the degree of flexibility required in the curriculum, itself the immediate consequence of the void in current training (ADLAB PRO, 2017a) that it aims to fill, and the constant development of AD practice itself. The initial ADLAB project (www.adlabproject.eu) demonstrated that AD is developing across the board in Europe in different domains such as film, TV, live events, museums, and also in new areas that are discovering the benefits of AD as we write. However, AD is developing at a varying pace, not only in these different domains but also in the different countries that offer it. Moreover, the target audience of AD is also expanding beyond its original users of people with sight loss, as it now also reaches people with cognitive impairments, the elderly and anyone else needing access to visual information. An immediate corollary of this is that the people and institutions involved in creating and providing AD also continue to evolve (see e.g. ADLAB PRO, 2017b). This has an impact on how training must be envisaged: training itself needs to be constantly on the move. This unstable but positively progressing situation, was one of the starting points of the ADLAB PRO project. More concretely, IO3 therefore needs to take into account where the gaps in training reside without neglecting the established core skills, reckon with the expectations of both AD professionals and end users in the face of a constantly evolving market, and take current European educational and accreditation systems into account.

In addition, pedagogical and didactical paradigms are evolving too. As explained by Beetham (2013), the central focal point in new approaches to course design, are 'activities'. The underlying idea is that learners have to be actively engaged in their own learning process by getting involved in meaningful activities. This paradigm corresponds with Kiraly's (2005) postulate that translation (in this case its intersemiotic variant) is an activity that is (or should be) situated in a specific social and physical setting or context. In other words, the general trend underlying these and other recent paradigms in educational design, marks a shift away from 'teacher-centred' learning to 'student-centred' learning. This is an essential element we had to take into account when designing the curriculum for the ADLAB PRO course.

Finally, the existing literature on course design in media accessibility in general and audio description in particular is limited to a handful of publications (Díaz-Cintas, 2007; Hyks, 2005; Matamala, 2006; Matamala & Orero, 2007; Navarrete Moreno, 1997; Orero, 2005; Snyder, 2005; Vidal, 2004) that almost exclusively focus on the skills and competences audio describers have to acquire. However, the model developed by Clement (2002), shows that the design process includes various other components too. In addition to skills and competences, elements that have to be taken duly into account are the aims of the course, the learning environment, the educational materials and support, the learning forms and assessment, and the specific didactic activities that will be organized (cf. previous paragraphs). In addition, the publications on course design in AD referred to above, are not supported by any theoretical framework. And as pointed out by Mayes and de Freitas (2013), all design decisions need to be based on clear theoretical principles and require that the curriculum, the teaching methods that are implemented and the assessment methods that are used are completely aligned. Again, these were all elements that could not be disregarded in our design process.

In order to accomplish all this the following methodology was applied.

2. METHODOLOGY AND TERMINOLOGY

For the sake of clarity in reporting, the discussion of the methodology used in developing the ADLAB PRO curriculum is subdivided into two main subsections:

1. input for content;
2. input for the didactic features of the course, especially the formulation of quantifiable learning outcomes, but also suggestions for the learning materials that would have to be developed to reach those outcomes, as well as

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possible learning methods that can be implemented to teach them, all this supported by a solid theoretical framework, as will be further explained below.
We will use the terms learners and trainers rather than students and teachers, which are more common in academia, since the ADLAB PRO curriculum aims at both university students and learners in different contexts. As in IO1 the term "academic" will refer to training offered by universities and "non-academic" to professional training offered elsewhere.

2.1 Content: Input from IO1, IO2, ADLAB

Important input for IO3 was provided by the results of the first ADLAB project, and by IO1 (ADLAB PRO, 2017a) and IO2 (ADLAB PRO, 2017b) from the current ADLAB PRO project. This input provided the first indications for the selection of topics to be taught and their organization into modules.
The comprehensive guidelines for AD developed by the initial ADLAB project, based on an extensive literature review and research (Remael, Reviers, & Vercauteren, 2015), and see www.adlabproject.eu was one of the starting points for the research carried out in IO1 (ADLAB PRO, 2017a) and IO2 (ADLAB PRO, 2017b) and remained a valuable source of reference for IO3. The guidelines already identified some core skills for the development of film and TV AD mostly, providing a first inroad into other variants.
However, since the ADLAB PRO curriculum aims to offer ready-made concepts and materials for institutions and trainers wishing to offer AD courses in very different areas, the research carried out in IOs 1 and 2 provided invaluable and very concrete additional and complementary input. Currently, courses in AD are taught inside and outside academia, for a varying number of hours, but they do not differ fundamentally in terms of the knowledge and skills they teach, the main distinction being the size of learner groups. The trainers are often practitioners who do research or practisearchers (Gile, 1994) and they make use of varied teaching/learning methods, as identified by Laurillard (2012) among others, which appear to yield good results (ADLAB PRO, 2017a, p 34). This was therefore taken into account in IO3. More than half of current academic courses are offered at master's level, with other courses spread evenly over bachelor programmes and postgraduate programmes. Non-academic courses take the shape of in-house training and workshops. This obviously varied picture fed not only into the modular structure of the course but also into the way the modules can be combined, the different levels at which they can be taught, and the suggested entry requirements. The different backgrounds of the practisearchers offering training in AD also inspired the design of manageable and adaptable modules.
IO1 found that the core skills taught in both academic and non-academic courses related to content selection and linguistic ability and these were also core issues identified in IO2 (see matrix in IO2 report (ADLAB PRO, 2017b, p. 35)). However, the slight bias in favour of those core skills in current courses may be linked to the fact that many courses focus on film and TV AD over other variants, the fact that training materials are easier to get hold of for film & TV compared with other variants, as well as the intuitive experience-based approach of many teachers. Since the ADLAB PRO curriculum aims to be comprehensive, it was important for it to include other skills also identified, be it as less important, both in IO1 by trainers and in IO2 by AD professionals and users. The sum total of all the skills to be taught, as collated in the IO2 matrix are therefore: textual and linguistic skills, soft skills (e.g. transferrable management-related skills), theoretical knowledge (i.e. a more research-based background) in the different domains on which AD draws or within which it has to function, and technical skills (which vary with the type of AD under consideration) (see report IO2 (ADLAB PRO, 2017b, pp.35-36)). The need to include blind and people with sight loss is first and foremost dictated by the United Nations' Convention on the Rights of People with Disabilities (i.e. "nothing about us without us"), but it also appeared from the research carried out in the first intellectual outputs of ADLAB PRO. It was more apparent from the IO1 results than from the data obtained from IO2 (current practice) but it is certainly to be encouraged with a view of promoting inclusion and was therefore also incorporated. The IO3 curriculum reckons with good practice but goes beyond current courses and practice, as well as some of its shortcomings, in that it incorporates skills that are taught less today, and in that it incorporates skills considered important for future

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developments, such as the translation of AD and the impact of technological developments. The latter figure less prominently in the IO1 and 2 results but were determined on the basis of the expertise and research backgrounds of the HEI members of the ADLAB PRO team (see e.g. (Díaz-Cintas, 2007; Hyks, 2005; Matamala, 2006; Matamala & Orero, 2007, 2016; Navarrete Moreno, 1997; Snyder, 2005; Vidal, 2004).

2.2 Didactics

The didactic underpinning of the project developed in a number of stages.

2.2.1 Input from UA Education Dept., UA partner & ACT, literature

In order to elaborate the curriculum in accordance with current didactic paradigms, the UA team relied on its expertise in curriculum development at the Department of Applied Linguistics/Translators & Interpreters, where Aline Remael and Gert Vercauteren have been members of consecutive curriculum committees and educational councils for over ten years and where Aline is currently head of department. Aline Remael had a meeting with Bianca Roseau, domain coordinator of the Department of Education of the UA, with a view to acquiring specific knowledge about ECTS implementation and the ideal length of courses with regard to their implementation in different settings such as: integration in an MA curriculum as a one semester course, implementation as a summer school, implementation as extracurricular activities. After the meeting, Aline Remael was given access to all relevant internal UA documentation in this domain, with concrete examples of ECTS implementation in the said scenarios. This meeting contributed to the decisions taken with regard to the final design of the ADLAB PRO curriculum and the allocation of ECTS credits to its modules – in anticipation of IO6.

The UA partner had, however, already acquired ample experience in curriculum development through their work for the Erasmus + ACT project (Accessible Culture and Training) (http://pagines.uab.cat/act/), and capitalized on this knowledge implementing an important act of cross-fertilization between both projects. The ACT project ends in August 2018 and proposes the definition of a new professional profile, that of the "Media Accessibility Expert/Manager for the Scenic Arts" and also the various types of training activities associated with this professional. The project involved several other HEIs (UAB, University of Belfast and University of Vienna) on whose expertise the UA team was able to draw. In addition, the ACT partners included institutions such as governmental organisations active in access provision (INTER in Belgium and Trànsit Projectes in Catalonia), as well as the European Certification and Qualification Association (ECQA). The ACT project developed a curriculum in IO3 (ACT, 2017) and a MOOC (ACT IO4, http://pagines.uab.cat/act/content/io4-mooc) based on an initial study of the current and emerging needs in the field of performing arts in terms of accessibility, including AD (ACT, 2016), the core business of ADLAB PRO. In ACT, the definition of a professional profile, and the knowledge and skills this professional would require was the first step. Further ACT IOs then led to the development of a competence framework, the development of a curriculum design for the Accessibility Manager/Coordinator and, finally, the development of a MOOC incorporating innovative learning activities. The project also developed good practices for government policy, an accessibility label, and a unified European certification scheme for the new professional profile. The entire development of competences, skills, and the curriculum with ensuing MOOC, was developed in accordance with the didactic standards developed by ECQA and monitored by them. ECQA explained their certification process to the ACT consortium and worked in interaction with the partners to adapt it to the specific needs of the ACT curriculum. Since the UA ADLAB PRO team consists of the persons involved in ACT, they were also active in all the steps of the ACT project and they acquired ample specialized experience in curriculum design along the way, including targeted workshop-based training (e.g. "Design a MOOC in a SNaP!" workshop at the ECTEL Conference, Toledo, 2015). Moreover, the UA team was responsible for designing the MOOC (IO4 in the ACT project). All of this counts as valuable feedback or input for ADLAB PRO IO3.

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In the course of the ACT project an extensive literature review was also carried out by the UA partner into the training of competences, skills and innovative learning materials required for the MOOC (e.g. (Bali, 2014; Beetham, 2013; Guo, Kim, & Rubin, 2014; Kennedy, 2007; Kiraly, 2005; Laurillard, 2012; Luo, Robinson, & Park, 2014; Mayes & de Freitas, 2013; Milligan & Littlejohn, 2015), to name some of the most relevant publications. The input of this literature review lent itself perfectly for inclusion in the ADLAB PRO project, not least because its IO3 takes into account that IO4 must develop the training materials for the curriculum. Nevertheless, a number of more specific publications, relating to curriculum design and more in particular the formulation of learning outcomes, scaffolded learning and ECTS accreditation, were added to this literature review (Beetham, 2013; Clement, 2002; Kennedy, 2007; Kiraly, 2000, 2005; Laurillard, 2012; Mayes & de Freitas, 2013).
Given the diversity of the target audience of the course and the flexibility and modularity this required, it was of the utmost importance that the learning methods, teaching methods and assessments that would be designed, were in perfect alignment. According to Mayes & de Freitas (2013), this alignment can be realized by consecutively performing the following steps:
- defining the intended learning outcomes (see point 2.2.2, par. "2) Formulating learning outcomes";
- design teaching methods that will reasonably guarantee that learners will achieve the learning outcomes;
- develop assessment tasks that test whether or not the learning outcomes have really been achieved.
The following section will describe in more detail how these steps were prepared and performed for the ADLAB PRO curriculum.

2.2.2 Training the ADLAB PRO partners

In order to train the entire team, selected literature was provided to the ADLAB PRO partners through its dedicated website. In addition, a workshop was organized by UA during the Poznan Transnational Project Meeting (TPM) in September 2017. During the workshop the following issues were discussed and agreed on.

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1) Content-related didactic issues

A preliminary consensus was reached on the most relevant issues from the IO1, IO2 and IO6 results and those were taken into account for the design of a modular flexible course.
On the one hand, these included the entry requirements for the modular course, the level or levels (academic versus non-academic) at which the course should be taught and the structure and timing of the course in terms of ECTS/ECTVS (cf. IO6). It was agreed to work with the standard European measure of 1 ECTS equaling 25 hours of work, consisting of class work and homework combined. It was also agreed that while designing the curriculum all partners would keep this subdivision in mind and indicate the tentative number of hours they envisaged for the module they were to develop. On the other hand, the workshop led to agreement on the lesser taught skills and transferrable skills, as well as the core competences to be taught and a first division of these into distinct modules that fed into the final course structure. This discussion and the decisions taken served as a framework within which the partners could proceed to develop the modules subsequently allocated to them (cf. section 3.1 of the current report to see which partner was responsible for what module). It also served as input for the next and main stage of the workshop, the formulation/writing of learning outcomes or LOs and eventually to the creation of final curriculum design as presented an motivated below.

2) Formulating learning outcomes

- Learning outcomes: definition and use

The following working definition of Learning Outcomes (LO) was adopted: "Learning outcomes are an explicit description of what learners should know, understand and be able to demonstrate after completion of a process of learning" (ECTS Users' Guide 2005, quoted in Kennedy (2007, p.21))[1].

Competences were defined as "a dynamic combination of attributes, abilities and attitudes" (ECTS Users' Guide quoted in Kennedy (2007, p. 23)). This definition of "competences" could serve as a working definition, however, there are many definitions of the term 'competence' and there does not seem to be a common understanding of what exactly the term encompasses (ADLAB PRO, 2017b). That is why we will express the aims of the course in Learning Outcomes, which can be expressed concretely, through active verbs, from a learner- rather than a teacher-perspective. Learning outcomes specify what the learner will be able to do as the result of a learning activity or whole course, so they can be expressed on different levels. On the course level for instance, a learning outcome of the ADLAB PRO curriculum is: "the learner knows what information to select/prioritize and how to go about this", whereas on a micro level, one specific learning outcome in a specific module, e.g. screen AD, would be: "the learner knows how audiovisual texts for screen AD function". Instructions on how to formulate LO's must then be followed strictly. Learning outcomes are expressed in the cognitive, the affective and psychomotor domain of learning (cf. below for a more comprehensive explanation of these different domains). Moreover, as pointed out by Kennedy (2007), based on much earlier work developed by Bloom, Engelhart, Furst, Hill, and Krathwohl (1956), any learning process passes through various hierarchical levels of thinking, ranging from simple recall as the most basic level to evaluation as the highest level (see below for more detailed information on the different levels). In other words, when designing the ADLAB PRO curriculum, we had to make sure that we did not merely formulate learning outcomes that developed the lower levels of thinking, but also the more advanced ones. By developing the curriculum this way, it would be guaranteed that it presented the scaffolded design we wanted.

- Teaching materials, methods and assessment

It was agreed that the course aims to teach competences as expressed in learning outcomes that can be linked to concrete teaching/learning methods allowing the development of specific learning materials (IO4, https://www.adlabpro.eu/intellectual-outputs/io4-development-of-course-content/) and quantifiable forms of assessment (IO6, https://www.adlabpro.eu/intellectual-outputs/io6-course-evaluation-recognition-and-accreditation/). In other words: when formulating LOs the partners would keep in mind, not only the time required for training and completion of exercises (ECTS) but also what materials could be used to teach them. The IO1 report (ADLAB PRO, 2017a) states that current courses are mostly traditional in-class courses (as opposed to remote and blended learning). This is a gap that our curriculum needed to fill, and that required careful attention. On the one hand, we had to be careful not just to use the traditional materials in a digital context, but to exploit the advantages offered by the internet and other technological evolutions (cf. Laurillard (2012)). On the other, we had to guarantee that the necessary feedback could be provided, something that is not always easy when working in a remote, digital context (cf. Bali (2014).

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[1] For matters relating to ECTS and learning outcomes, Kennedy (2007) will be our main source because it provides a meta-analysis of earlier definitions of the concepts 'skills', 'competences' and 'learning outcomes' and as such motivates why the latter was adopted rather than 'skills' and 'competences', and because he contextualises the concept within the wider domain of ECTS. For ECTS definitions, see the ECTS Users' Guide 2005).

The types of materials and assessments to be developed also depend on the size of the groups to be taught. According to IO2 (ADLAB PRO, 2017b) the groups are currently relatively small (between 10 and 20 students), but when developing material and when planning for materials larger groups should be reckoned with (e.g. for academic courses).

- Formulating LOs

The workshop demonstrated that LOs must be expressed per learning unit, i.e. at all levels of the curriculum, step by step. When formulating LOs, the verbs one uses are of great importance since they anticipate the learning methods, learning materials and assessment methods to be used. The following guidelines, definitions and rules of thumb for formulating LOs were taken from Kennedy et al. (2006, p. 18).

Rules of thumb:

- Begin each learning outcome with an action verb, followed by the object of the verb followed by a phrase that gives the context.
- Use only one verb per learning outcome.
- Avoid vague terms like know, understand, learn, be familiar with, be exposed to, be acquainted with, and be aware of. These terms are associated with teaching objectives rather than learning outcomes.
- Avoid complicated sentences. If necessary use more one than one sentence to ensure clarity.
- Ensure that the learning outcomes of the module relate to the overall outcomes of the programme.
- The learning outcomes must be observable and measurable.
- Ensure that the earning outcomes are capable of being assessed.
- When writing learning outcomes, bear in mind the timescale within which the outcomes are to be achieved. There is always the danger that one can be over-ambitious when writing learning outcomes. Ask yourself if it is realistic to achieve the learning outcomes within the time and resources available.
- As you work on writing the learning outcomes, bear the mind how these outcomes will be assessed, i.e. how will you know if the student has achieved these learning outcomes? If the learning outcomes are very broad, they may be difficult to assess effectively. If the learning outcomes are very narrow, the list of learning outcomes may be too long and detailed.
- Before finalising the learning outcomes, ask your colleagues and possibly former students if the learning outcomes make sense to them.
- When writing learning outcomes, for students at levels beyond first year, try to avoid overloading the list with learning outcomes which are drawn from the bottom of Bloom's taxonomy (e.g. *Knowledge* and *Comprehension* in the cognitive domain). Try to challenge the students to use what they have learned by including some learning outcomes drawn from the higher categories (e.g. *Application*, *Analysis*, *Synthesis* and *Evaluation)*.

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Three domains of learning correspond with three types of learning outcomes:
(A) the cognitive domain, (B) the affective domain and (C) the psychomotor domain. Each of these domains is further subdivided. These were also discussed and explained with examples from the field of AD.

A. The **COGNITIVE DOMAIN** encompasses the following levels of thinking that can be incorporated in LOs.

Fig. 1 Main categories of the cognitive domain (Fig. 3.2 Kennedy (2006, p. 8)

a) Knowledge (Kennedy, 2006, p.9)

Knowledge may be defined as the ability to recall or remember facts without necessarily understanding them. Some of the action verbs used to assess knowledge are: arrange, collect, define, describe, duplicate, enumerate, examine, find, identify, label, list, memorize, name, order, outline, present, quote, recall, recognize, recollect, record, recount, relate, repeat, reproduce, show, state, tabulate, tell.
Example: The learner can name and define the different types of AD.

b) Comprehension (Kennedy, 2006, p. 9)

Comprehension may be defined as the ability to understand and interpret learned information. Some of the action verbs used to assess comprehension are: associate, change, clarify, classify, construct, contrast, convert, decode, defend, describe, differentiate, discriminate, discuss, distinguish, estimate, explain, express, extend, generalize, identify, illustrate, indicate, infer, interpret, locate, paraphrase, predict, recognize, report, restate, rewrite, review, select, solve, translate.
Example: The learner can differentiate between crucial and secondary information for inclusion in the AD.

c) Application (Kennedy, 2006, p. 10)

Application may be defined as the ability to use learned material in new situations, e.g. put ideas and concepts to work in solving problems. Some of the action verbs used to assess application are: apply, assess, calculate, change, choose, complete, compute, construct, demonstrate, develop, discover, dramatize, employ, examine, experiment, find, illustrate, interpret, manipulate, modify, operate, organize, practice, predict, prepare, produce, relate, schedule, select, show, sketch, solve, transfer, use.
Example: The learner can employ a writing style adapted to the genre of the play to be described.

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d) Analysis (Kennedy, 2006, p. 11)

Analysis may be defined as the ability to break down information into its components, e.g. look for inter-relationships and ideas (understanding of organizational structure). Some of the action verbs used to assess analysis are : analyze, appraise, arrange, break down, calculate, categorize, classify, compare, connect, contrast, criticize, debate, deduce, determine, differentiate, discriminate, distinguish, divide, examine, experiment, identify, illustrate, infer, inspect, investigate, order, outline, point out, question, relate, separate, sub-divide, test.
Example: The learner can determine which sound effects must be included in the AD.

e) Synthesis/Creation (Kennedy, 2006, p. 11)

Synthesis may be defined as the ability to put parts together. Some of the action verbs used to assess synthesis are : argue, arrange, assemble, categorize, collect, combine, compile, compose, construct, create, design, develop, devise, establish, explain, formulate, generalize, generate, integrate, invent, make, manage, modify, organize, originate, plan, prepare, propose, rearrange, reconstruct, relate, reorganize, revise, rewrite, set up, summarize.
Example: The student can summarize the tasks of all the team members involved in producing AD for opera. The learner can arrange these tasks in the order in which they are executed.

f) Evaluation (Kennedy, 2006, p. 12)

Evaluation may be defined as the ability to judge the value of material for a given purpose. Some of the action verbs used to assess valuation are: appraise, ascertain, argue, assess, attach, choose, compare, conclude, contrast, convince, criticize, decide, defend, discriminate, explain, evaluate, grade, interpret, judge, justify, measure, predict, rate, recommend, relate, resolve.
Example: The learner can assess the quality of an AD script for a specific TV episode in terms of timing and synchrony.

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B. The **AFFECTIVE** domain (Kennedy, 2006, p. 13) is concerned with issues relating to the emotional component of learning and ranges from basic willingness to receive information to the integration of beliefs, ideas and attitudes. This encompasses:

a) *Receiving*. This refers to a willingness to receive information, e.g. the individual accepts the need for a commitment to service, listens to others with respect, shows sensitivity to social problems, etc.

b) *Responding*. This refers to the individual actively participating in his or her own learning, e.g. shows interest in the subject, is willing to give a presentation, participates in class discussions, enjoys helping others, etc.

c) *Valuing*. This ranges from simple acceptance of a value to one of commitment, e.g. the individual demonstrates belief in democratic processes, appreciates the role of science in our everyday lives, shows concern for the welfare of others, shows sensitivity towards individual and cultural differences, etc.

d) *Organization*. This refers to the process that individuals go through as they bring together different values, resolve conflicts among them and start to internalize the values, e.g. recognizes the need for balance between freedom and responsibility in a democracy, accepts responsibility for his or her own behavior, accepts professional ethical standards, adapts behavior to a value system, etc.

e) *Characterization*. At this level the individual has a value system in terms of their beliefs, ideas and attitudes that control their behavior in a consistent and predictable manner, e.g. displays self-reliance in working independently, displays a professional commitment to ethical practice, shows good personal, social and emotional adjustment, maintains good health habits, etc.

Suggestions for verbs to be used to formulate the LOs falling within this domain are summarized in the following table from Kennedy (2006, p. 14). The pyramid indicates the hierarchy of the affective domains:

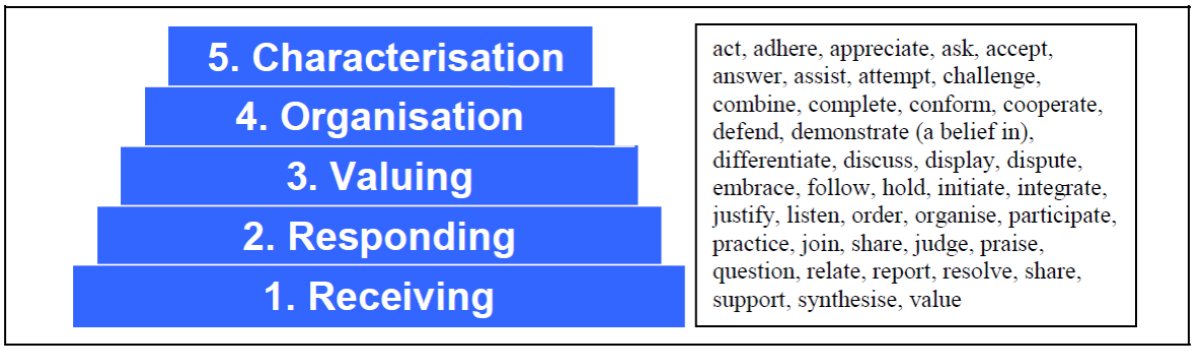

Fig. 2 Main categories of the affective domain (Fig. 3.9 Kennedy (2006, p. 14))

Example: The learner values the input of VIPs in determining issues of textual cohesion in the AD script.

C. The PSYCHO-MOTOR DOMAIN (p.15), focuses on the psychological and motoric LOs to be developed. Kennedy et al. discuss the following components as being central to this domain in terms of LOs to be acquired:

a) *Imitation*: Observing the behavior of another person and copying this behavior. This is the first stage in learning a complex skill.

b) *Manipulation*: Ability to perform certain actions by following instructions and practicing skills.

c) *Precision*: At this level, the learner has the ability to carry out a task with few errors and become more precise without the presence of the original source. The skill has been attained and proficiency is indicated by smooth and accurate performance.

d) *Articulation*: Ability to co-ordinate a series of actions by combining two or more skills. Patterns can be modified to fit special requirements or solve a problem.

e) *Naturalization*: The learner displays a high level of performance naturally ("without thinking"). Skills are combined, sequenced and performed consistently with ease.

As in the case of the affective domain, the following pyramid indicates the hierarchy in the domains to be mastered by the learner Kennedy (2007, p. 38) and lists some core verbs to be used in formulating LOS falling within the psycho-motor domain.

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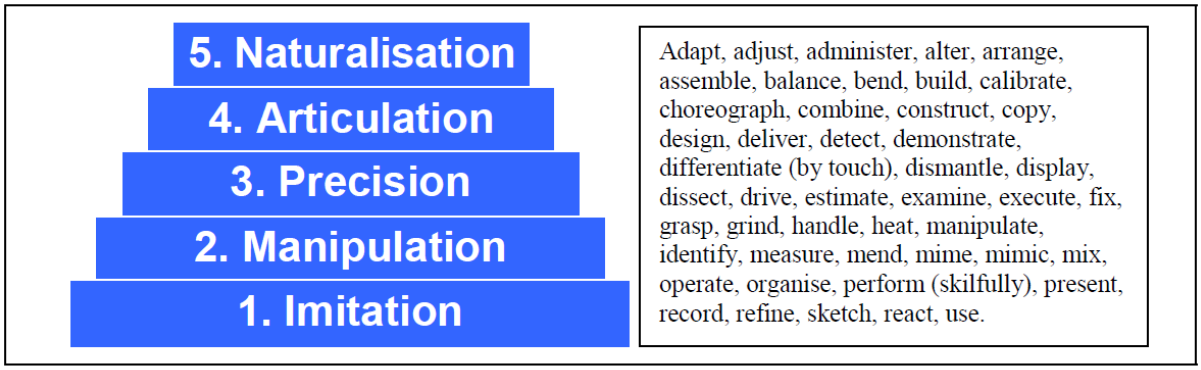

Main categories of the psychomotor domain (Fig. 3.10 Kennedy (2006, p. 16))

Example: The learner can skillfully deliver the AD script he has written for a theatrical performance to the level expected by an experienced AD audience.

3) Choosing appropriate learning methods and materials

The workshop detailed the basic principles to be respected when choosing learning methods and materials such as: catering for different learning styles, including different learning methods and creating a scaffolded learning structure. Although learning styles and methods are covered by IO4, it was thought best to keep them in mind when creating the curriculum, since LOs cannot be fully dissociated from the methods that will be applied to teach them. In view of the modular nature of the curriculum it was also very important to create a "scaffolded" curriculum, adaptable to the needs of different learners (see the concept of "personas" in section 3.).

The workshop also impressed on the ADLAB PRO partners the importance of keeping in mind that not all learners prefer to learn (or learn best) in the same way. As such, during the workshop the Fleming and Mills (1992) VARK model was presented to remind the partners that some learners prefer a Visual learning style, others prefer an Aural/Auditory style, while still others prefer to learn by Reading/writing or through a Kinesthetic approach, i.e. by doing. On the other hand, the concepts of Laurillard (2012) were discussed, i.e. learning through acquisition, inquiry, discussion, practice, collaboration and the importance of both intrinsic and extrinsic feedback in all of these (see also the learning methods used in current AD courses as discussed in IO1 (ADLAB PRO, 2017a). One of the main reasons why Laurillard's model was chosen, is that the different learning methods she presents can relatively easily be aligned with Bloom's levels of thinking: learning through acquisition corresponds with Bloom's lowest level, i.e. knowledge; learning through inquiry requires a more active involvement of the learner and as such corresponds to 'understanding', whereas learning through practice, discussion and collaboration can all be implemented to activate the higher levels of thinking, i.e. application, analysis, synthesis and evaluation.
To conclude, concrete examples related to AD scriptwriting were used to clarify the concept of what we called iterative scaffolded learning, i.e. progressively developing higher-order thinking levels by repeating the same (or similar) knowledge in increasingly complex ways The examples below, which were discussed at the workshop, show that each LO builds on the previous one and trains different skills, in the present case from the cognitive domain.
LO1: The learner can name and define the different narrative constituents of a story. (= 'Remembering'; 'Learning through Acquisition')
LO2: The learner can explain why (s)he needs knowledge on the different narrative constituents to create his/her AD ('Understanding' ; 'Learning through Acquisition')
LO3: The learner can identify the different strategies used in a specific AD (= 'Analysis'; 'Learning through Inquiry')
LO4: The learner can assess the linguistic choices made by the audio describer ('Evaluation'; 'Learning through Discussion')

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LO5: The learner can create an audio description for a given clip (= 'Synthesis' / 'Affective - Receiving-Responding / 'Psychomotor – Precision'); 'Learning through Practice' & 'Learning through Collaboration)
LO6: The learner can defend the linguistic choices (s)he made in his/her audio description ('Evaluation' ; 'Learning through Discussion').

3. THE ADLAB PRO CURRICULUM

On the basis of this very varied and comprehensive input from previous IOs and other sources (see sections 1 and 2 above) in terms of didactic methods, accreditation, specialized content and the concrete formulation of competences as quantifiable LOs, the ADLAB PRO curriculum was developed. All partners agreed through mutual consent which of the AD-related topics identified as being crucial for inclusion they would elaborate, based on their personal expertise.

3.1 The Structure

The input that was gathered and the discussions between the partners resulted in the following structure:

MODULE 1	Introduction to AD	University of Antwerp
MODULE 2	AD (scriptwriting) for recorded AD	Adam Mickiewicz University
MODULE 3	(Semi) live AD for dynamic performances and events	Utopian Voices
MODULE 4	(Semi) live AD and recorded AD for static arts and environments	University of Trieste
MODULE 5	Additional services	Universitat Autònoma de Barcelona
MODULE 6	Additional technical issues, developments and change	Universitat Autònoma de Barcelona

This structure, rendered in full detail below (see 3.3.3) and in the Excel included as Appendix 1 was arrived at after numerous consultations among the ADLAB PRO partners, including the non-academic partners, beside Utopian Voices, i.e. RNIB, Soundfocus and RTV Slovenija, as well as local stakeholders, i.e. the Flemish Public Broadcaster, the Flemish theatre Toneelhuis, the Flemish Opera at Antwerp, the Flemish organization for the blind VeBes and academics from the Universities of Antwerp and Ghent. Most of them also took an active part in the Multiplier Event 'AD beyond film' held at Antwerp on 5 March 2018 and they completed a questionnaire evaluating the final structure of the curriculum (see below under 3.6). Their spontaneous and motivated collaboration in ADLAB PRO has consolidated the relations of the UA with its stakeholders, ensuring continued collaboration on the expertise centre the university is about to establish on 21 June 2018: "OPEN. Expertise Centre for Accessible Media and Culture".

3.2 Designing the curriculum

The partners set out to write the first preliminary versions of the learning outcomes for their specific topics based on the principles and methods presented during the Poznan workshop. Email correspondence, review meetings and additional Skype meetings were used for communication between UA and the various partners. First, to guide them in optimizing the formulation of their LOs and subsequently to order and group LOs within the different modules to ensure scaffolded learning.
Additional Skype discussions with individual partners also resolved the initial overlap between some modules. This issue arose due to the fact that some skills required for, for instance, recorded AD (Module 2), would recur in the module training AD for (semi) live events (Module 3). The need for audio describers to be aware of the importance of

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good vocal skills when delivering an AD is one example. The very last fine-tuning of the learning outcomes and their formulation was carried out during the TPM in Antwerp on 5 and 6 March 2018. On 6 March this TPM again took the form of a workshop during which final decisions were taken relating to the attribution of ECTS to the different modules, and the way the curriculum could be offered on different levels and for different learners, identified as different "personas" (see below under 3.3.3)

3.3 Final structure of the ADLAB PRO curriculum

In this section the structure of the curriculum as a whole and of its different components is explained.

3.3.1 Basic competences

In order to ensure that all basic competences and audio describer needs are included in the curriculum, the first tab of the ADLAB PRO curriculum excel working document contained an overview of these. However, it is also included in the final version of the curriculum since it doubles up as a guideline for its prospective users. The overview of the main competences to be taught has been added in a Word version in Appendix 2. It is of a general nature in that it groups all competences covered by the cognitive, affective and psycho-motor domains (see above under 2.2.2). Some of these competences take slightly different forms when they are translated into concrete learning outcomes for specific forms of AD, which explains why there is no one-to-one correspondence between the general competences and any one of the modules. Nevertheless, all the competences identified in the overview are taught either once, or several times, depending on the different knowledge and/or skills into which they translate for specific modes of AD.

3.3.2 Entry requirements

After internal and external consultations (see above under 2.1) it was decided that in order to successfully complete any curriculum in AD, candidates would have to possess a number of basic skills before starting their training. However, considering the instability and continued change in AD practice, it is equally important that the training should be open to as many candidates as possible. The guidelines the ADLAB PRO curriculum proposes in terms of entry requirements are therefore to be used by future trainers or institutions at their discretion.
Nevertheless, the recommendation is for candidates to have a bachelor level degree (or equivalent) and a C2 level proficiency in the language in which the course is taught, which in most cases is also the target language of the AD. The bachelor level degree guarantees that the candidates possess the soft skills they need before starting on any ADLAB PRO-based course. These include good linguistic and textual skills, vocal skills, computer skills and information mining. To date most audio describers appear to have a background in the humanities and related fields (ADLAB PRO, 2017b) but this is not necessarily a requirement. For an overview of the suggested entry requirements, please consult Appendix 3.

3.3.3 Overall structure of the curriculum

The overall structure of the curriculum was designed to allow implementation as a fully-fledged course and as a series of modules and units to be employed and combined at the discretion of the trainer. During the TPM at Antwerp on 6 March a sub-working group composed of the non-academic partners developed 5 hypothetical "personas" who might, theoretically, be interested in the curriculum.
1) a person with no previous knowledge of AD wishing to obtain some insight into its basic features (M1: see below),
2) a person with no previous knowledge of AD wishing to acquire a comprehensive view of what AD can be (the entire curriculum or the entire curriculum composed of "basic" units only: see below),

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3) a person with partial knowledge of AD (which could be an MA student) needing to know more about a specific type of AD, such as screen AD (M1 and M2, but depending on the interest of the person many variations are possible: see below),
4) a person with partial knowledge of AD, already active in the cultural sector or media, such as a theatre staff member (a combination of elected modules or parts thereof: see below),
5) a blind person or a person with (severe) visual impairment (see accessibility protocol under 3.5).
All preparations (see sections 1 and 2) eventually resulted in the following curriculum with four modules (M1 to 4) of equal weight, focusing on different AD contexts at basic and advanced levels, and two modules (5 and 6) teaching additional skills, tackling research-related topics in greater depth and detailing possible future developments. Module 1 is a compulsory introductory module to be taken by all learners and to be combined with one, several or all of the others, as required. This structure is in accordance with but surpasses the different types of AD courses identified in IO1 (ADLAB PRO, 2017a), reckons with the hypothetical personas described in the previous paragraph and the need to propose an ECTS-based curriculum. The allocation of ECTS is part of IO6 but this structure would allow, for instance, for a curriculum of 30 ECTS, which roughly corresponds to a one semester course in many HEIs, or 750 hours of face-to-face and independent learning combined.

The colours in the visual representation are indicative of the hierarchy and/or relative weight of the modules: Module 1 (6 ECTS), Modules 2, 3, and 4 (6 ECTS each), Modules 5 (3 ECTS) and 6 (3 ECTS).
However, the structure with all the modules presented here, is only one suggested trajectory that could be followed in an HEI that wants to make students familiar with all modalities and additional possibilities of AD. People working in a museum for example, can decide to combine module 1 with module 4 only, or with M5 and M6, if they want to learn about additional services and new developments. People working at a broadcaster, might choose to take module 1 in a combination with module 2 and module 5, etc. Moreover, module 1 could equally well be taught by itself, as a general introduction to AD. Finally, people may be familiar with some aspects of a module but not with others, so more flexibility was required and made possible by the subdivision of the modules into groups of LOs that can also be taught individually, if they are combined with the appropriate LOS from M1 or if the appropriate didactic context is otherwise provided. More details are given in section 3.3.4.

3.3.4 Structure and contents of the modules

The curriculum was drawn up in an Excel file and the final version of the curriculum included in Appendix 1 retains this original lay-out since it offers a practical overview of the internal structure of each module. Below we explain the logic of the different LOs of which each module is composed on the basis of representative examples, and highlight the purpose of the information supplied in the different columns in the Excel representation.
In designing the structure & contents of all modules it was taken as a given that all the main AD competences as listed in the overview must be included in the curriculum but tailored to the specific mode of AD at hand. Another

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determining factor was the need to create a flexible curriculum that consists of different modules that could be taken individually or as a whole course, and that can be adapted to different training environments and levels, expressed in quantifiable LOs. In addition, the teaching methods and materials to be developed in IO4 had already to be taken into consideration since these have to be in alignment with the LOs that were designed. Finally, assessment tasks had to be suggested to make sure that all the LOs could be tested adequately.
As the detailed discussion in the following paragraphs will show, the general competences were broken down into concrete LOs, themselves thematically grouped and ordered in ascending degree of difficulty within and across two categories: "basic" and "advanced". "Basic" skills are defined as encompassing all those skills an audio describer active in a particular domain must master to be able to work in the AD profession. "Advanced" refers to additional skills, either of a practical or academic nature, that are not essential to work as an audio describer but that offer more in-depth knowledge and competence within the cognitive, affective or psycho-motor domains.
The description below must be read together with the following Appendices:

- Appendix 1: Full ADLAB PRO Curriculum

This Appendix gives a complete overview of the different modules and the additional documentation used in the creation of the curriculum.
For the sake of ease, we split the full Excel file into 6 different documents, each containing one module only. These can accompany the description of the individual modules

- Appendix 4: Module 1 - General
- Appendix 5: Module 2 – Screen AD
- Appendix 6: Module 3 – Live AD of dynamic performances and events
- Appendix 7: Module 4 – Live or recorded AD for static arts and environments
- Appendix 8: Module 5 – Additional Services
- Appendix 9: Module 6 – Other technical issues, developments and change.

For each of the modules, the following columns were created:

- Column A: this column mentions the basic competence taught.

- Column B: this column specifies what the ADLAB PRO curriculum identifies as its more specific sub-competence(s) for a given LO or set of LOs in a given module.

- Column C: this column contains the LOs that have to be achieved for this competence, formulated in accordance with the guidelines of Kennedy (2007).

- Column D: this column identifies the subdomain to which the LO belongs in terms of cognitive, affective or psycho-motor competences.

- Column E: this column indicates whether the LO should be considered as basic or advanced.

- Columns F and G: these columns refer to the suggested learning method. Column F situates the method in the model of Laurillard (2012), while column G mentions a possible practical application of that method.

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- Column H: this column identifies the suggested teaching material(s) and assessment (both in anticipation of IO4). To conclude,

- Columns I and J: these columns mention the working load for each LO or set of LOs. Column I mentions the estimated number of face-to face training hours required and column J mentions the estimated number of hours to be spent on homework.
We wish to stress that I and J only offer an indication since the weight given to any one unit or LO can be expanded or reduced depending on the depth of the teaching and the type of learning method applied. Nevertheless, trainers wishing to use the curriculum can use the suggested weight as a guideline.
In the discussion of the individual modules, we give concrete examples of the way in which the individual modules and their LOs have been structured. For every unit, one set of LOs will be highlighted and explained. The others sets of LOs in that module were created according to the same design principles and can be found in the respective Appendices.

Module 1

Module 1 offers an introduction to audio description and is composed of learning outcomes that are considered indispensable for the other modules. It starts with a brief description of the module and explains how it can be used in practice. Module 1 covers introductory aspects of competences 1-7, 9-11 and 13 (see Appendix 2).

Example LOs Module 1

Module 1 starts with LOs presenting general knowledge of audiovisual texts, since this general knowledge is required for the development of the concept of AD itself. LOs 1 to 5 have been formulated in accordance with the guidelines based on Kennedy (2007) (see section 2) and build logically upon one another. All these LOs fall within the cognitive domain and they reflect the scaffolded approach followed for the entire module (and curriculum), in that they move from cognitive/comprehension (Bloom's lowest level of thinking) to cognitive/application (Bloom's first 'higher order' level of thinking). The scaffolding remains within the 'basic' level, which means that all these LOs fall under the competences that must be achieved by anyone wishing to work as an audio describer (or form part of an audio-description team).

Example Module 1

Learning outcomes	Indicate domain of the LO	level	Describe learning method	Name learning method	Suggest teaching materials and assessment	Face-to-Face	Homework
LO1. Students can define the fundamental multimodal character of AV texts	Cognitive - knowledge	basic	LO1+LO2: lecture, viewing, analysis and discussion	Acquisition/ discussion	powerpoint, 5 minute clip film (no AD), Q&A session, reading on multimodality	2	8
LO2. Students can differentiate between the different modalities interacting in a multimodal text	Cognitive - comprehension	basic					
LO3. Students can assess the challenges of such texts for the main target audience of AD	Cognitive - application	basic	LO3:lecture, discussion	Acquisition/ discussion	powerpoint, clip (without AD), reading	2	8
LO4. Students can define what AD is in different contexts (screen, live, museums, etc...)	Cognitive - knowledge	basic	LO4+LO5: reading and reporting (exercise)	Acquisition/Inquiry	basic reference list on AD, web search, clip (recorded and/or live), prepare in class presentation	3	12
LO5. Students can explain how AD ensures the functioning of multimodal texts for the primary target audience.	Cognitive - application	basic					

As becomes apparent from this example from Module 1, both the principles of scaffolding and of alignment between LOs, levels of thinking (Bloom et al., 1956) learning methods (Laurillard, 2012) and forms of assessment have been preserved. For LO4 and LO5 for example, the 'acquisition/inquiry' is achieved by providing a basic reference list and

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asking learners to perform an additional web search, while the application is guaranteed by providing a reporting and presentation exercise, which serves as an assessment of whether the LOs have really been acquired. Finally, indications (cf. above) are given regarding the number of teaching hours (face-to-face) and homework needed to teach the different LOs.

Module 2

Module 2 builds on the general knowledge acquired in Module 1 and focuses on recorded AD for the screen, i.e. predominantly AD for television and cinema. The different learning outcomes are divided between the various main competences and again cover all the different levels of thinking (domains) and teaching methods.

Learning outcomes	Indicate domain of the LO	level	Describe learning method	Name learning method	Suggest teaching materials and assessment	Face-to-Face	Homework
LO5: Students can explain how various types of software can be used in the production/reception/distribution of screen AD.	Cognitive-2.comprehension	basic	presentation of software for production and reception, exercises	Acquisition, Inquiry	ppt presentation with examples, questions asked by the teacher to the group	1	0
LO6: Students can demonstrate the use of software used in the production/reception/distribution of screen AD	Cognitive-3.application	advanced	use of software for production and reception in exercises	Practice, Inquiry	exercises in using and evaluating existing AD reception applications (group exercise, class report), exercises in using AD production software in a project	1	5

In the example above, the same scaffolding and alignment principles as the ones presented for Module 1 can be seen. In addition, one of the learning outcomes presented is an advanced LO, i.e. an LO that is not necessary for a learner to become an AD practitioner. Indeed, knowledge of software used to produce, receive or distribute AD is not essential to produce an AD script, but it offers additional, more specialist knowledge that may be useful for people working in a team or for learners who want to know what happens with the AD script after its creation.

Module 3

Module 3 deals with live or semi-live AD for dynamic events and performances such as opera or theatre plays. Again, it presupposes that all the learning outcomes dealt with in Module 1 have been acquired by people taking this module. For example, learners have to know how the multimodal opera or theatre text functions and have to know the different steps in an AD workflow (particularly for the dynamic modality). More than in the case of AD for the screen, audio describers working for the opera or the theatre, will have to voice their ADs themselves. However, as can be seen in Appendix 6, no specific learning outcomes dealing with voicing skills are integrated in this module. These are only included in Module 1, since it is conceivable that they may be needed in screen AD and they are very often needed in contexts where AD is created for static arts and environments (Module 4). As such, they are considered to be general skills needed by anyone wishing to become an audio describer.

The example below shows yet another design principle included in our curriculum. As can be seen in the image below, different colours are used to indicate learning outcomes that are grouped together, i.e. learning outcomes that ideally should be taught together. In the previous two modules, such learning outcomes always followed each other uninterruptedly; in this module, it can be seen that the succession of learning outcomes with the same colour is sometimes interrupted, giving the trainer who wants to use the curriculum an idea of which LOs he should try to group and cover in the same lesson.

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Learning outcome	Indicate domain of the LO	level	Describe learning method	Name learning method	Suggest teaching materials and assessment	Face-to-Face	Homework
LO7: Learners understand the function of the different types of information that can be included in the live AD scripts (e.g.narrative, spectacle, humour, character motivation)	Cognitive-1.knowledge	basic	lecture, analysis of an AD-ed clip to identify described information	Acquisition	ppt presentation with examples, questions asked by the teacher to the group	1	1
LO8: Learners can distinguish between more important and less important information in live AD, as regards for example characters, settings and actions.	Cognitive-4.analysis	basic	exercise in pairs followed by group discussion	Practice, Discussion	exercise (they first draft a description within a word limit and then shorten it by x%), questions asked by the teacher to the group	1	2
LO9: The learners can write an AD script for a live performance and defend their choices	Cognitive-5.synthesis	basic	watch a scene recorded at a live performance, script the AD after class discussion	Practice	recording of a live performance/teacher/peer assessment	2	10
LO10 The learners can write a commentary defending the choices in their live AD script with reference to relevant literature	Cognitive-6.evaluation	advanced	class discussion; home learning	Inquiry	lecture plus discussion and reading.	1	10

Indeed, knowing what different types of information can be included in an AD script is an LO that has to be taught together with actually writing the script, while content selection (LO8) and defending choices (LO10) are also two learning outcomes that cannot be separated from each other. By using this colour code system, trainers can easily identify which LOs go together and design the different classes they want to teach in an optimally structured way.

Module 4

Module 4 also deals with live or semi-live AD (in addition to recorded AD), but now for static arts or environments, i.e. for museums, landscapes, heritage sites, etc. In general it can be seen that Module 4 requires skills and competences (and thus LOs) that differ significantly from the ones taught in the previous modules, since the arts/artefacts and sites to be described are of a completely different nature than films or plays, i.e. they don't have a similar narrative structure but require a different kind of cultural background (as can be seen, for example, in LOs 1 through 3 or LOs 14 or 17). Regardless of the different nature of this module, the same design principles were used, and as can be seen from the example below, a careful comparison was made with Module 1 to see what general learning outcomes needed a more in-depth treatment in Module 4.

Learning outcome	Indicate domain of the LO	level	Describe learning method	Name learning method	Suggest teaching materials and assessment	Face-to-Face	Homework
LO14: students can judiciously identify which items are suitable for audio and/or tactile description i.e. tactile exploration of museum artifacts	Cognitive-3.application	basic	Field work	practice	Museum realia or museum catalogue: Assessment: presentation	4	16
LO15: students 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	Cognitive-4.analysis	basic	Field work	inquiry and acquisition	Targeted museum realia, museum websites. Assessment: project work		
LO16: students can construct a coherent descriptive tour of a museum or other environment such as a heritage site	Cognitive-3.application	basic	Individual task	practice	Real or virtual museum tour and catalogue. Assessment: produce bulleted points illustrating the tour and justifying artworks for		

LO 14 shows that descriptions needed for museums are indeed inherently different from ADs for film or opera. Describers will need a good knowledge of art to know what artefacts are suitable for description and not. Often this will require them to contact curators or other museum staff to identify such artefacts and/or to get to know the most relevant information about them. In other words, LO15 builds on LOs 15 and 16 in Module 1 that focus on the different parties involved in the workflow and their respective areas of expertise.

Modules 5 and 6 do not deal with specific types of AD, but rather with additional skill sets audio describers need (or in some cases need to be aware of) in order to create appropriate descriptions.

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Module 5

Module 5 deals with additional services that in some cases may be necessary to make a product fully accessible. As can be seen in Appendix 8, Module 5 deals specifically with three additional services, namely audio subtitles, voice-over and dubbing. The last two modalities are not treated in depth in the curriculum, since they are generally taught in other courses that specifically deal with dubbing or voice-over. Moreover, in Spain for example, audio descriptions are usually voiced by dubbing artists (Matamala, 2006), and as such are less crucial – particularly from a practical point of view – for audio describers. Audio subtitling or AST on the other hand, is a new service that did not exist before and that is usually provided by audio describers, given that they often are audiovisual translators. As in the previous modules, Module 5 also provides more research-related skills.

Learning outcomes	Indicate domain of the LO	level	Describe learning method	Name learning method	Suggest teaching materials and assessment	Face-to-Face	Homework
LO8. Students can summarise research on audio subtitling	Cognitive-5.synthesis	advanced	LO8, LO9. Readings and seminar	Inquiry & Discussion	Readings + suggested list of questions to trigger debate during the seminar / assessment: oral discussion/ also oral presentations could be possible	2	8
LO9. Students can evaluate the impact of research on AST on their practice	Cognitive-6.evaluation	advanced	see above	see above			

Since the curriculum is designed to be flexible and it has to be possible to apply it both in professional and academic contexts, there is a more academic thread that recurs in every module and that requires learners to know about, look for, analyse and evaluate existing academic research on the topic that is central to the module involved. In the case of Module 5, learners have to know about research into AST and they must know how it can influence their practice. In the other modules, similar learning outcomes have been included, as can be seen in the respective Appendices 4 through 9.

Module 6

Finally, Module 6, deals with technical issues that describers do not always have to deal with at present, but that may become more important as the services continue to grow. In addition, it includes learning outcomes on emerging modalities such as the translation of existing audio descriptions and new technologies such as text-to-speech, translation memories and machine translation, and AD as an art form (e.g. Udo, J.P. & Fels, D. (2009)) to name but a few. Just like the example from Module 4, the example taken from this module shows that the curriculum is not strictly limited to AD alone, but also looks at more peripheral but equally useful knowledge and know-how.

Formulate learning outcomes	Indicate domain of the LO	level	Describe learning method	Name learning method	Suggest teaching materials and assessment	Face-to-Face	Homework
LO17. Students can define what accessible filmmaking is and how the concept of accessibility can be applied to film and other fields	Cognitive-1.knowledge	basic	Acquisition	LO17. Movie excerpt watching (Notes on Blindness), followed by lecture (invited lecture by expert?)	Link to movie website, video lecture	1	4
LO18. Students can cooperate with others when creating an accessible production	Affective-4.organization	basic	Practice	LO18 / L019. Group exercise on how to plan an accessible short film (invented scenario).	Invented case study to be discussed	2	8
LO19. Students can explain how audio descriptions should be integrated in an accessible filmmaking process	Cognitive-2.comprehension	advanced	Practice & Discussion	LO18 / L019. Group exercise on how the accessibility of a content could have been	Analysis of existing AD / Assessment: written assignment		
LO20. Students can list the main research outputs in the field of accessible filmmaking	Cognitive-1.knowledge	advanced	Inquiry	LO20 & L21 Readings and group discussion in class	List of reading / assessment: written		
LO21. Students can evaluate the impact of accessible filmmaking research on AD	Cognitive-6.evaluation	advanced	Inquiry & Discussion	included above	included above		

This example shows that learners have to be aware of the fact that audio descriptions form part of a larger whole and are usually only created at the very last stage of an audiovisual production. With the LOs presented here, the curriculum wants to make learners aware of the fact that AD, as a service promoting inclusion, should be integrated

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from the very first phase in any audiovisual production process, i.e. AD should be approached from an inclusive or universal design point of view.

3.4 Accessible Protocol

In the previous section, the different modules of the curriculum were presented, taking as a typical learner a sighted person. But since the aim of the ADLAB PRO project is to contribute to the establishment of an inclusive society, as can also be seen in the last example presented above, this includes providing options for trainers wishing to offer the curriculum to blind and partially sighted people (one of the personas discussed above)

Following the TPM at Antwerp, at which the structure of the ADLAB PRO curriculum was finalized, RNIB and Soundfocus set out to draw up a draft accessibility protocol for the curriculum. Both partners consulted experts at their respective organisations independently of each other, which led to two sets of suggestions for the required ADLAB PRO curriculum accessibility protocol. Their proposals, which turned out to be very similar, were discussed by all ADLAB PRO partners via email and yielded the following protocol.

Since the first target users of the curriculum are trainers wishing to implement AD specialisation in different learning contexts, this means that the trainers should be made aware of the options for teaching the curriculum or parts thereof to blind and partially sighted people. It is important to train these consumers to also be able to function as knowledgeable consultants and possibly voice talents. This protocol aims to make trainers aware of the issues that they need to take into account.

It may seem customary when speaking about people with some form of visual impairment to make the distinction between blind and visually impaired persons. However, it is actually difficult to make an exact distinction between the two groups since disability is also related to social, educational, behavioral and cultural related issues (see also www.adlabproject.eu). For persons who have even limited residual vision or some visual memory, learning to produce AD in specific contexts may be less challenging than for persons who were born blind. However, this cannot be taken for granted.

Anyone wishing to train people with a visual impairment must therefore assess, with the trainee, what visual impairment they have, what tools they customarily use and what their aptitude is for learning new skills – as they would in any intake conversation with new learners. In brief, the capacities and aims of the candidate must be ascertained. Which type of AD is the learner interested in? Does (s)he wish to become involved in AD quality control? Does (s)he wish to become involved in producing or voicing? What function in the AD work flow would (s)he be interested in taking on? Does (s)he only wish to acquire some general knowledge about AD in one or different contexts without for that matter wanting to become an audio describer? The answers to these questions must also be considered in the light of the trainee's previous training or background. A final determining factor is the context in which the candidate will take the course: will (s)he be part of a large or small group? Will there be room for individual trajectories and guidance within the group? Will the curriculum be taught mostly face-to-face or through blended learning, which is a combination of face-to-face and online learning? Only when these and related questions have been answered can the trainer and learner jointly determine which units from the ADLAB PRO modules are of interest to the person in question and how they can be made accessible with the help of the tools the learner is using or willing to expand into. These include extended screen software and different types of screen readers such as JAWS and NVDA.

In brief, the ADLAB PRO curriculum is flexible enough to cater for different options but these and other related questions need to be answered before concrete decisions can be made by trainer and learner – which are then to be made jointly. Indeed, theoretically speaking, all the modules of the ADLAB PRO curriculum can be made accessible for

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blind or partially sighted people. Given the diversity of the theoretical learning group and the potential individual interests of its members, it is quite impossible to indicate which modules or LOs would be best suited. A fair proportion of partially sighted people will not even struggle to complete the tasks outlined in it. Some might need more support i.e., extra time, or support from peers in order to explain what is on the screen occasionally but largely, there are no barriers if the teaching materials are available in the required format for the given candidate, and his/her needs, as previously assessed. What trainers may want to do, again, in consultation with the learner, is seek advice from specialist who can provide expert assistance with the formatting of training materials for screen readers or magnifiers such as ZoomText, MAGic or other accessibility tools such as large print and braille display. In this way, a tailor-made curriculum can be designed. The competences taught by the curriculum and the training material offered are sufficiently diverse[2].

3.5 Evaluation by stakeholders, matters of terminology, and minor changes

Following the final IO3 TPM at Antwerp on 5 and 6 March 2018, at which the ADLAB PRO curriculum was finalized, Utopian Voices, the partner responsible for IO5, called Evaluation and Testing, drew up a quality control questionnaire to be sent to stakeholders in collaboration with the UA partner. This was done on the last day of the TPM. First a list of representative stakeholders was drawn up, drawing on the contacts of both UA and Utopian Voices. This yielded the following list of international and evaluators. Utopian Voices contacted them to enquire whether they would be willing to reply to a questionnaire assessing the quality of the ADLAB PRO curriculum. One evaluator (Lesley Ceulaer) did not respond to the initial request to be an evaluator and one (Matthew Cock) did not return the evaluation forms by the (extended) deadline. One evaluation arrived late but was included. In order to keep the evaluation manageable but cover all topics of the curriculum from different professional and experiential angles the following evaluators were contacted. Their expertise covers the topics of all the different modules but as experts they have different professional backgrounds. They agreed to reply to the questions without being anonymized since that allowed for a better assessment of the responses from their different perspectives.

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Evaluators:

Geertje De Ceuleneer (VRT, Flemish Public Broadcaster)
Anna Vermeulen (Professor at Ghent University)
Maya Van Puymbroeck (access coordinator at Toneelhuis, an Antwerp theatre)
Roz Chalmers (audiodescriber and trainer at VocalEyes, UK)
Mathew Cock (director at VocalEyes)
Lesley Ceulaer (member of VeBes, Flemish blind association)
Rachel Hutchinson (AD researcher specialized in museums)
Hanne Roofthooft (AD researcher specialized in theatre)
Bernd Benecke (Bayerische Rundfunk Fernsehen)
Susanne Verberck (audiodescriber for film, TV, internet and live events)

All the evaluators were sent the appropriate part of the ADLAB PRO curriculum currently in Appendix 1, depending on their expertise. That is, all assessors received the sheet listing the competences to be taught by the curriculum (Appendix 2) and one of the modules, as well as a glossary explaining the specialized concepts used in the curriculum. They were also sent a questionnaire asking them to agree or disagree with the following statements, using a 1-5 Likert scale (1 = strongly disagree – 5 = strongly agree):

[2] For more discussion and examples, see e.g. Snyder, J. (2014)

Statement 1: The module's competence framework encompasses the essential skills that should be learned by every describer.
Statement 2: The module's learning outcomes provide a clear statement of what the learner should know, understand and be able to do as a result of completing the course.
Statement 3: The module's learning outcomes are confusing
Statement 4: The module's learning outcomes are sufficiently broad not to limit learning.
Statement 5 The module's learning outcomes cover all the essential things a describer needs to know in this AD context.
Statement 6: The module caters to a range of learning styles
Statement 7: The demands the module makes on learners seem appropriate.
Statement 8: Are there any learning outcomes or competences you would add or remove?
Any other comments

The responses were very positive and not a single competence was found to be missing. Nevertheless, all the anonymized responses were forwarded to the ADLAB PRO partners, with instructions from UA, asking them to consider whether they thought minor changes might still be useful on the basis of the replies received. The partner responsible for Module 4 agreed that just a few minor changes in their LO formulations would benefit the clarity and comprehensiveness of the module below).

Two examples showing the type of modifications involved are given below (see italics):
LO2: students can display basic knowledge of different types of museums, architectural works, important landmarks, and their importance in the cultural life of the nation.
LO3: students can recognise the hybridity and complexity of modern museums (i.e. collect and preserve objects as well as catering for education, leisure, tourism and promotion e.g. via events and programming, shops, restaurants, etc.)

A few comments that were not taken on board, after consultation of all partners via email, are the following. One evaluator, a trainer, said that she could not assess the quality of the teaching materials of a given module. However, (s)he was asked to focus on the competences and LOs taught in that module and not really expected to comment on the teaching materials since the development of teaching materials is part of IO4. The IO3 curriculum Excel only indicates possible teaching materials to be considered for development. Another comment, from a practitioner, questioned the need to teach the basics of vocal skills to all prospective audio describers in introductory module 1 since not all AD scriptwriters will necessarily voice their texts. That may be the case, however, since the ADLAB PRO curriculum's first users are trainers, it must allow these trainers to make their own selection from the LOs on offer in each module, depending on their target learners. Some of these learners might benefit from learning about voicing skills, others might not. In other words, voicing skills had to be included.

To conclude, the evaluators were very pleased with what they saw. The minor points of criticism were due to the limits of the evaluation itself and the specific perspective of some of the practitioners among the evaluators (see previous paragraph). The conclusion is that the ADAB PRO curriculum provides a comprehensive range of skills for professional describers detailed in well-organised and accurately formulated LOs.

4. CONCLUSIONS

This report has given an extensive overview of the research and working methods that have gone into the development of the ADLAB PRO curriculum. It offers a detailed explanation of didactic concepts used in its development, and of the

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structure and the components of the curriculum as well as its internal logic. The accompanying appendices contain extensive additional information and examples. The IO3 report also demonstrates how IO3 builds on the results of IO1 and IO2 and contributes to the follow-up by IOs 4, 6 and 7. In addition, it details the learning trajectory the entire process has offered all the project partners while drawing on their specific expertise, and demonstrates that external experts were consulted for input and evaluation as required. It thereby complies with all the required quality indicators and more, and provides a solid basis for IO4.

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6. APPENDICES

Appendix 1 – Final Curriculum
Appendix 2 – General Competence Framework
Appendix 3 – Starting Competences
Appendix 4 – Module 1 : General
Appendix 5 – Module 2 : Screen AD
Appendix 6 – Module 3 : (Semi-) Live AD for Dynamic Events
Appendix 7 – Module 4 : Recorded or (Semi-) Live AD for Static Arts
Appendix 8 – Module 5 : Additional Services
Appendix 9 – Module 6 : Technical Issues and New Developments

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