



IO4 REPORT | UAB

OUTPUT IDENTIFICATION: IO4

OUTPUT TITLE: Development of course content

START DATE:	01-01-2018
END DATE:	01-08-2019
LANGUAGES:	English Spanish Catalan Polish Italian Slovenian Dutch
MEDIA:	<ul style="list-style-type: none"> - Video - Text File - Youtube - Book - Publications - Internet - Website - Paper Brochures - Event - Oral - Other

1



Funded by the
Erasmus+ Programme
of the European Union

OUTPUT DESCRIPTION:

After defining the professional profile (IO2) and establishing a modular content design (IO3), course contents (i.e. educational components) will be developed as tangible outputs of IO4 in parallel with the development of IO5 (evaluation

and testing) and IO6 (accreditation). Content will be organized into self-contained units that can adopt a myriad of formats, such as online videos, recorded webinars, tutorials, electronic documents, recorded showcases, among other training materials, depending on the flexible structure developed within IO3. The course will be developed in an organic way, along with IO5, to guarantee its quality, and along with IO6, in order to quantify the credits assigned to each educational component. The cyclic production of materials will secure the content, the learning methodology across both theory and practice, plus an adequate and tested (cf. IO5) learning progression. Given the fact that the training materials aim to have an impact on various trainee profiles and to suit the needs of a diversity of trainers from various backgrounds (higher education institutions, vocational training, companies, freelancers, etc.), there will be a need to develop flexible and easily adaptable training content in a user-friendly and multilingual format. The project will also benefit from the richness in European languages, cultures and audiovisual transfer modes, which are well represented in the consortium, with partners from subtitling, dubbing and voice-over countries. For this reason, the content (or selected units) –which will be originally developed and tested in one language—can be translated into other languages if the right financing is available. The content development will put a strong emphasis on hands-on activities, participants' interaction and real-life experiences, guiding the trainers when necessary on how to adapt the materials to different learning situations. IO4 will be led by UAB, a university with a long experience in audio description training, and most specifically by Pilar Orero and Anna Matamala, with experience in designing training materials both in traditional and in more innovative formats. This IO is the project backbone and for this reason a stronger partner's contribution is expected, especially compared with non-university partners some of whom will contribute also from a technical point of view. This is translated into the highest number of days spent by all partners on IO4. Coordination of course material production, and video editing where relevant, will be the main responsibility of UAB, and for this some days have also been added in the budget as technical work. However, each partner is expected to rely on its technical staff to produce some video content. While this IO is dependent of previous IO output, here is a sample of issues that could be developed as course materials.

1. Topic: audio introductions.
Format: recorded webinar.
Proposed content:
 - a) presentation by lecturer on what an audio introduction is and where it can be used as accessibility support for audio description
 - b) video on how it is produced (recording and delivering of audio introductions)
 - c) samples of audio introductions
 - d) suggested exercises for hands-on practice
2. Topic: narratology in AD.
Format: electronic document.
Proposed content:
 - a) reading list
 - b) selection of films scenes to be watched
 - c) discussion questions (that could be easily integrated in an on-line forum or in a face-to-face classroom situation), with didactic guidelines for the trainer.
3. Topic: opera audio description
Format: video showcase.
Structure:
 - a) short videos about AD solutions in three opera venues
 - b) interview with professionals working in those venues
4. Topic: practicing the audio description of works of art.
Format: electronic document and audio files.
Structure:
 - a) selection of five works of art.
 - b) Links to audio files with existing audio descriptions.
 - c) Written text to facilitate a self-evaluation of the AD and a comparative analysis with existing audio descriptions.

IO4 REPORT

TABLE OF CONTENTS

1. Introduction	5
2. Training materials: structure and general approach.....	5
3. Typology of training materials	15
4. Training materials features: language, accessibility, and copyright.....	22
5. Working plan and instructions.....	25
6. Practice your skills.....	28
7. Accreditation and evaluation	32
8. Visualisation of materials: website.....	33
9. Open access materials	40
10. List of outputs	40
11. Training scenarios	41
12. Conclusions.....	42
13. Reference list.....	43

IO4 REPORT

LIST OF ANNEXES

- Annex 1. IO4: Training materials proposal (27/04/2018).
- Annex 2. IO4: Training materials proposal (25.04.2019).
- Annex 3. Course structure.
- Annex 4. Clear print guidelines.
- Annex 5. Guidelines for accessible web content based on WCAG 2.0, level AA.
- Annex 6. Recording hints.
- Annex 7. Authorisation to use copyrighted work.
- Annex 8. Photo, video and sound recording release form.
- Annex 9. IO4 timeline, version 1.
- Annex 10. IO4 timeline, version 2.
- Annex 11. Instructions on how to create training materials.
- Annex 12. Instructions for “core” video, presentations and transcript creation.
- Annex 13. Instructions for core video transcript.
- Annex 14. Guidelines for additional videos.
- Annex 15. Instructions for reading lists.
- Annex 16. Instructions for tasks.
- Annex 17. Instructions for trainer’s guides.
- Annex 18. ADLAB PRO video technical specifications.
- Annex 19. Permission to introduce documents in the UAB and CSUC digital repositories.

1. Introduction

The aim of IO4 (Intellectual Output 4) was to develop training materials based on the professional profile defined in IO2 and the modular content design proposed under IO3, while considering evaluation (IO5) and accreditation (IO6). This report presents the methodology followed in the development of IO4 training materials, as well as a thorough description of the final training materials created.

First of all, it describes how the course design developed under IO3 was translated into modules and units, and the rationale behind the whole IO. It then presents the typology of materials that we decided to develop (Section 3), and also addresses issues related to the main characteristics of these materials in terms of language, accessibility, and copyright (Section 4). Once the general framework is presented, the specific working plan is described, making reference to the timeline, technical instructions, and template creation process (Section 5). Section 6 presents the Practice your skills section, and Section 7 discusses how IO4 has been developed in parallel to IO5 and IO6. Section 8 describes the website and Section 9 describes the presentation of the training materials in open access. Section 10 provides a full list of the training materials that have been created. The report closes with suggested implementations of these materials in different scenarios, under Section 11, and some concluding remarks (Section 11).

2. Training materials: structure and general approach

A necessary first step when designing training materials is to define the curriculum that needs to be covered and how it should be distributed. This curriculum design, at the same time, needs to be based on a clear definition of skills and competences. This was the task that was developed under IO1, IO2 and IO3 (cf. respective reports on www.adlabproject.eu). Existing literature on the didactics of audio description, both from a professional (Fryer 2016, Hyks 2005, Snyder 2014) and an academic (Orero 2005, Matamala 2006, Díaz-Cintas 2007, Matamala & Orero 2007, Jankowska 2017) perspective, was complemented by extensive surveys under IO1 and IO2 that allowed to map AD training practices and to present a thorough audio describer profile definition. This thorough definition was the basis for the course design that was developed under IO3, which has the following structure:

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

For each of these modules, the following components were thoroughly defined:

- Competences and subcompetences.
- Learning outcomes, formulated in accordance with the guidelines of Kennedy (2007).
- Subdomain to which the learning outcome belongs: cognitive, affective or psychomotor competences.

- Level: basic or advanced.
- Suggested learning method, including where the method is situated in the model of Laurillard (2012) and how the method could be practically implemented.
- Suggested teaching materials and assessment.
- Expected working load for each learning outcome or group of learning outcomes, indicating the estimated number of face-to-face training hours and the estimated number of hours to be spent on homework.

Table 1 provides a sample of the components defined for Module 1 (see next page).

ECTS and ECVETS points were also assigned to each module, in coordination with IO6, namely:

- 6 ECTS/ECVETS for modules 1, 2, 3 and 4, and
- 3 ECTS/ECVETS for Module 5 and Module 6.

Table 1. Curriculum design for Module 1 (Source: ADLAB PRO 2018)

Main competence from framework	Domain specific subcompetence	Learning outcomes	Indicate domain of the LO	level	Describe learning method	Name learning method	Suggest teaching materials and assessment	Face-to-Face	Homework
Competence 2 and 3	General knowledge of the functioning of audiovisual texts	L01. Learners can define the fundamental multimodal character of AV texts	Cognitive - knowledge	basic	L01+L02: lecture, viewing, analysis and discussion	Acquisition/discussion	powerpoint, 5 minute clip film (no AD), Q&A session, reading on multimodality	2	8
		L02. Learners can differentiate between the different modalities interacting in a multimodal text	Cognitive - comprehension	basic					
		L03. Learners can assess the challenges of such texts for the main target audience of AD	Cognitive - application	basic	L03:lecture, discussion	Acquisition/discussion	powerpoint, clip (without AD), reading	2	8
	General knowledge of the concept of AD	L04. Learners can define what AD is in different contexts (screen, live, museums, etc...)	Cognitive - knowledge	basic	L04+L05: reading and reporting (exercise)	Acquisition/Inquiry	basic reference list on AD, web search, clip (recorded and/or live), prepare in class presentation	3	12
		L05. Learners can explain how AD ensures the functioning of multimodal texts for the primary target audience.	Cognitive - application	basic					

After the curriculum design was complete, the challenge was to transfer the complex course structure into a manageable structure based on units. To that end, partners were asked to group learning outcomes into what was initially called “blocks” and was later termed “units”. Units correspond to learning outcomes that are related thematically and can be grouped together in a training situation.

Successive versions were developed, until a final structure was agreed, with the following units and related learning outcomes.

Module 1. General Introduction (6 ECTS/ECVETS)

1. Audiovisual texts
 - a. LO1: Learners can define the fundamental multimodal character of audiovisual texts.
 - b. LO2: Learners can differentiate between the different modalities interacting in a multimodal text.
 - c. LO3: Learners can assess the challenges of such texts for the main target audience of AD.
2. Defining audio description
 - a. LO 4: Learners can define what AD is in different contexts (screen, live, museums, etc).
 - b. LO 5: Learners can explain how AD ensures the functioning of multimodal texts for the primary target audience.
 - c. LO 6: Learners can discuss the historical development of AD practice internationally and within their own national context in broad lines (basic).
 - d. LO 14: Learners can name the different types of AD, their presentation modes and the contexts in which they are used.
3. Audio description research
 - a. LO 7: Learners can discuss the historical development of AD research internationally and within their own national context in broad lines (advanced).
 - b. LO 8: Learners can identify main research topics and questions in the field.
4. Additional services
 - a. LO 9: Learners can identify and explain the limits of AD and name appropriate solutions.
 - b. LO 10: Learners can define what an audio introduction is and describe its different constituents.
 - c. LO 11: Learners can evaluate to what extent an audio introduction is relevant.
 - d. LO 12: Learners can identify the challenges of multilingual productions for AD.
 - e. LO 13: Learners can enumerate the different solutions for resolving multilingual issues in AD.
 - f. LO 30: Learners can define what tactile exploration and touch tours are and describe their main features.
5. The audio description process
 - a. LO 15: Learners can identify the different steps in the AD workflow, including final editing and quality control.
 - b. LO 16: Learners can recognise the role and importance of different specialists in the AD workflow, including the VIPs and the artistic team.
6. The target audience of audio description
 - a. LO 17: Learners can explain that the visually-impaired audience is very heterogeneous.
 - b. LO 18: Learners can explain why other, secondary audiences may also benefit from AD.
7. Audio description guidelines
 - a. LO 19: Learners can list at least four existing AD guidelines.

- b. LO 20: Learners can assess and explain the differences between different AD guidelines.
 - c. LO 21: Learners can identify different degrees of subjectivity in AD (depending on constraints).
- 8. Central audio description issues
 - a. LO 22: Learners can name the content-related issues that an AD script must cover and the need for prioritisation of information.
 - b. LO 23: Learners can explain the importance of a well-timed script.
 - c. LO 24: Learners can illustrate the need for appropriate AD script formulations.
- 9. Audio description voicing
 - a. LO 25: Learners can explain the importance of good vocal skills for the delivery of AD.
 - b. LO 26: Learners can speak clearly and effectively communicate oral
 - c. LO 27: Learners can name constituent elements of prosody and explain how they affect the communication of oral information.
 - d. LO 28: Learners can demonstrate basic warm-up exercises.
 - e. LO 29: Learners can recognise good microphone technique and demonstrate it in recording and live delivery of AD.
- 10. Audio description legislation
 - a. LO 31: Learners can find relevant international and European Union legislation.
 - b. LO 32: Learners are aware of the existence of legal rights concerning authorship of AD.
 - c. LO 33: Learners can research whether and how international and European legislation is implemented in their national context.
 - d. LO 34: Learners appreciate the need to remain up to date with ongoing legal and technical developments of AD.

Module 2. Screen AD (6 ECTS/ECVETS)

- 1. Screen AD: films and genres
 - a. LO 1: Learners can characterise challenges specific to screen AD.
 - b. LO 2: Learners know how audiovisual texts for screen AD function (film narrative and techniques).
 - c. LO 3: Learners can analyse a film clip from a multimodal/narrative point of view and identify challenges.
 - d. LO 4: Learners can exemplify how AD requirements (in terms of content, scriptwriting, workflow and technical issues) differ depending on the material, genre, etc.
 - e. LO 38: Learners can research a topic related to screen AD.
 - f. LO 39: Learners can research new developments related to screen AD.
- 2. Process
 - a. LO 7: Learners recognise the role of the describer for screen AD in the overall workflow and know how to cooperate in a team.
 - b. LO 8: Learners understand the importance of existing film dialogues and sounds for an AD.
 - c. LO 9: Learners can identify the right places where to insert descriptions in the ST.
 - d. LO 10: Learners understand the narrative function of the different types of information that can be included in the AD scripts.
 - e. LO 11: Learners can distinguish between more important and less important information in AD, as regards for example characters, settings and actions.
 - f. LO 12: Learners can reflect on why certain information needs to be prioritised from a narrative/multimodal perspective and can explain the effect of prioritising certain information over other.

- g. LO 27: Learners can evaluate peer descriptions.
 - h. LO 28: Learners can create an AD taking into account all aspects of the description.
 - i. LO 36: Learners can compile the parameters for a quality AD end product.
 - j. LO 37: Learners can assess/edit an AD for screen products.
3. Software
- a. LO 5: Learners can explain how various types of software can be used in the production/reception/distribution of screen AD.
 - b. LO 6: Learners can demonstrate the use of software used in the production/reception/distribution of screen AD.
4. Characters
- a. LO 13: Learners can identify functions of characters in a film narrative (e.g. Phelan's classification).
 - b. LO 14: Learners can determine the level of detail in AD according to the character's function.
 - c. LO 15: Learners can list strategies for AD of characters (appearance, body language, introduction of characters).
 - d. LO 16: Learners can use AD strategies in describing characters.
5. Time and space
- a. LO 17: Learners can identify organization of information in AD of spatio-temporal settings.
 - b. LO 18: Learners can formulate AD of spatio-temporal settings.
6. Culture
- a. LO 19: Learners can identify intercultural references.
 - b. LO 20: Learners can list AD strategies used to AD of intercultural references.
 - c. LO 21: Learners can apply AD strategies.
7. Language
- a. LO 22: Learners can characterise AD appropriate language (brief, vivid, genre-specific).
 - b. LO 23: Learners can use AD appropriate language (brief, vivid, genre-specific).
 - c. LO 24: Learners can identify various degrees of subjectivity in AD (depending on constraints).
8. Film language
- a. LO 25: Learners can explain how filmic language can be reflected in AD.
 - b. LO 26: Learners can reflect filmic language in AD.
9. Audio introductions
- a. LO 29: Learners can list elements required for an AI for recorded content.
 - b. LO 30: Learners can write an audio introduction for recorded content.
 - c. LO 31: Learners can deliver an audio introduction for recorded content with appropriate voicing.
10. Recording
- a. LO 32: Learners can list the formal requirements for an AD script to facilitate recording.
 - b. LO 33: Learners can prepare an AD script for recording.
 - c. LO 34: Learners can deliver an AD script with appropriate voicing.
 - d. LO 35: Learners can identify technical facilities for recorded or live AD.

Module 3. AD of live events (6 ECTS/ECVETS)

1. Live performances
- a. LO 1: Learners can characterize challenges specific to live performances and events.
 - b. LO 2: Learners know how audiovisual texts for live performances function from a theatre

- semiotics and multimodal point of view.
- c. LO 3: Learners can list and define all the elements included in a described live performance or event (Audio Introduction; access information; touch tour; dynamic AD script).
 - d. LO 17: Learners can exemplify how AD requirements (in terms of content, scriptwriting, workflow and technical issues) differ depending on genre, number in the cast, performance space.
2. Technical skills
 - a. LO 4: Learners can list the technical equipment needed for a live AD performance.
 - b. LO 5: Learners can operate a small mixing desk.
 - c. LO 6: Learners can describe two common methods of AD "broadcast" and reception in live performance venues.
 3. Content selection
 - a. LO 7: 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).
 - b. LO 8: Learners can distinguish between more important and less important information in live AD, as regards for example characters, settings and actions.
 4. Scripting
 - a. LO 9: Learners can write an AD script for a live performance and defend their choices.
 - b. LO 10: Learners can write a commentary defending the choices in their live AD script with reference to the relevant literature.
 - c. LO 11: Learners can adapt their script to accommodate the unexpected.
 5. Touch tours
 - a. LO 12: Learners can explain the purpose of a touch tour for live events in their country.
 - b. LO 13: Learners can compile an appropriate wish list of items desired for a touch tour for a specified production.
 - c. LO 14: Learners can lead a group of visually impaired people (with sighted companions) along a specified route, successfully negotiating hazards and keeping the group together.
 6. Workflow
 - a. LO 15: Learners can create a timeline identifying everyone involved in producing a live AD at each stage of the process.
 7. Evaluation
 - a. LO 16: Learners can list 6 macrocriteria on which quality in live AD can be evaluated and 2 deviations from each of those criteria.
 - b. LO 18: Learners can deliver constructive criticism of their own and other people's AD.
 - c. LO 19: Learners can amend their own work in response to peer/teacher/user evaluation or feedback.
 8. Dance and opera
 - a. LO 20: Learners can employ technical terms and explication to write AD suitable for ballet or other dance forms.
 - b. LO 21: Learners can combine audio subtitling and descriptive language to write AD suitable for opera.
 9. Audio introductions
 - a. LO 22: Learners can construct descriptions of characters and settings for an audio introduction for a live performance.
 - b. LO 23: Learners can collaborate to write an audio introduction for opera, incorporating information from the printed programme such as a synopsis divided between acts.

10. Innovation
 - a. LO 24: Learners can summarise and evaluate new developments relating to AD for live performances, such as integrated AD.

Module 4. (Semi) live AD and recorded AD for static arts and environments (6 ECTS/ECVETS)

1. Static arts
 - a. LO 1: Learners can identify and define static arts (museum artifacts, paintings, ancient buildings, important landmarks, etc.).
2. Museums
 - a. LO 2: Learners can display basic knowledge of different types of museums, architectural works, important landmarks, etc.
 - b. 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.).
 - c. 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.
3. Audio description for static arts
 - a. LO 5: Learners can recognize linguistic and textual features of existing ADs for static arts and environment.
 - b. LO 6: Learners can analyse and criticize existing ADs for static arts and environment.
 - c. LO 7: Learners can collaborate with peers and visually impaired persons in criticising and, where necessary, amending existing ADs.
4. Strategies
 - a. 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.).
 - b. LO 9: Learners can edit and assess own draft AD of an artwork of their own choice and the draft AD of others.
5. Live & recorded
 - a. LO 10: Learners can explain the difference between live and recorded AD in terms of AD writing and delivery strategies.
 - b. 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.
6. Audio description directions
 - a. LO 12: Learners can implement strategies for formulating AD of directions regarding museum layout, spaces, auditoria, lobbies, etc.
 - b. LO 13: Learners can implement strategies for prioritizing and ordering information in AD regarding all aspects of visual art and mobility.
7. Tactile explorations
 - a. LO 14: Learners can judiciously identify which items are suitable for audio and/or tactile description i.e. tactile exploration of museum artifacts.
 - b. LO 17: Learners master a basic knowledge of the theory and practice of tactile exploration for exhibitions and museums.

8. Descriptive tours
 - a. LO 16: Learners can construct a coherent descriptive tour of a museum or other environment such as a heritage site.
9. Stakeholders
 - a. LO 15: Learners know how to contact and collaborate effectively with relevant museum staff and visually impaired persons to acquaint themselves with the items in the collection and gain useful information, e.g. about what can be included for tactile exploration.
10. Research
 - a. LO 18: Learners can apply elements of theoretical research to their work.
 - b. LO 19: Learners can conduct research into various aspects of museum AD.
 - c. LO 20: Learners can research new developments related to AD for live performances.

Module 5. Additional services (3 ECTS/ECVETS)

1. Audio subtitling
 - a. LO 1: Learners can define what audio subtitling is and describe its main features.
 - b. LO 2: Learners can identify different types of audio subtitles and relate them to text on screen.
 - c. LO 3: Learners can identify the technology needed to produce audio subtitles.
 - d. LO 4: Learners can identify different types of recommendations related to audio subtitling.
 - e. LO 5: Learners can create audio subtitles to be integrated in an audio description.
 - f. LO 6: Learners can defend and justify the audio subtitles they have created.
 - g. LO 7: Learners can deliver audio subtitles to be integrated in an audio description with appropriate voicing.
 - h. LO 8: Learners can summarise research on audio subtitling
 - i. LO 9: Learners can evaluate the impact of research on audio subtitling on their practice.
2. Voice-over
 - a. LO 10: Learners can define what voice-over is and describe its main features.
 - b. LO 11: Learners can identify the challenges of incorporating audio introductions, audio description and audio subtitles in a voiced-over content.
3. Dubbing
 - a. LO 12: Learners can define what dubbing is and describe its main features.
 - b. LO 13: Learners can identify the challenges of incorporating audio introductions, audio description and audio subtitles in a dubbed content.

Module 6. Additional technical issues, developments and change (3 ECTS/ECVETS)

1. Technology consumption
 - a. LO 1: Learners can identify the technological possibilities for consuming audio description, audio introduction and audio subtitling.
 - b. LO 3: Learners can identify the technological possibilities for delivering audio description, audio introduction and audio subtitling.
2. Technology delivery
 - a. LO 2: Learners can summarise research on the technological possibilities for consuming audio description, audio introduction and audio subtitling.
 - b. LO 4: Learners can summarise research on the technological possibilities for delivering audio description, audio introduction and audio subtitling.

3. Translating audio description
 - a. LO 5: Learners can identify the requirements for the translation of audio description.
 - b. LO 6: Learners can define what translation memories, machine translation and post-editing are and their main features.
 - c. LO 7: Learners can discuss the implementation of translation memories, machine translation technologies and post-editing in the audio description process.
4. Text-to-speech
 - a. LO 8: Learners can define what text-to-speech technologies are and their main features.
 - b. LO 9: Learners can discuss the implementation of text-to-speech technologies in the audio description process.
 - c. LO 10: Learners can evaluate the impact of research on machine translation and text-to-speech technologies in the AD process.
5. Crowdsourcing and online collaboration
 - a. LO 11: Learners can define what crowdsourcing is and its main features.
 - b. LO 12: Learners can discuss the implementation of crowdsourcing in the audio description process.
6. New services - new audiences
 - a. LO 13: Learners can explain the application of audio description in new domains of application (e.g. teaching).
 - b. LO 14: Learners can explain the usefulness of audio description for new and diverse audiences.
 - c. LO 15: Learners can discuss possible hybridisations of audio description with other existing access services.
 - d. LO 16: Learners can explain how research supports additional applications of audio description.
7. Accessible productions
 - a. LO 17: Learners can define what accessible filmmaking is and how the concept of accessibility can be applied to film and other fields.
 - b. LO 18: Learners can cooperate with others when creating an accessible production.
 - c. LO 19: Learners can explain how audio descriptions should be integrated in an accessible filmmaking process.
 - d. LO 20: Learners can list the main research outputs in the field of accessible filmmaking.
 - e. LO 21: Learners can evaluate the impact of accessible filmmaking research on audio description.

At this stage, a coordinator for each module was also identified among partners, as follows:

- Module 1. University of Antwerp.
- Module 2. Adam Mickiewicz University.
- Module 3. Utopian Voices.
- Module 4. University of Trieste.
- Modules 5 and 6. Universitat Autònoma de Barcelona.

The role of the coordinator was to supervise the development of each module course content and be in touch (a) with other partners that were producing materials, and (b) with the IO coordinator. Additionally, the role of the coordinator was to revise the final implementation of the course content.

3. Typology of training materials

Defining the type of training materials that could be developed was the next step in the process. In this regard, while developing the curriculum design, proposals for training activities were made, associated with different learning methods: learning through acquisition, inquiry, discussion, practice, collaboration (see ADLAB PRO 2018 and Laurillard 2012). There was not a pre-established list of training activities.

This initial brainstorming allowed us to identify at least the following categories:

- Slide presentations and oral presentations, lectures (with transcript), including guest lectures.
- Handouts.
- Reading lists and specific papers/sections from guidelines and documents (sometimes with suggested list of questions to trigger debate)
- Film clips as examples (with and without audio description/audio introduction/audio subtitling) and full films.
- Static materials (photographs, artwork, heritage sites, maps, etc.).
- Museum visit.
- AD scripts as examples or to be used in exercises.
- Question and answer sessions, group discussion.
- Exercises: analyzing/evaluating (written AD scripts, clips), writing (AD, reports), voicing, practical work.
- Assessment: same as exercises, plus quizzes, open questions, short essays, oral presentations, multiple choice.

In order to turn these heterogeneous suggestions into a structured training material proposal, the following criteria were considered:

- Training materials should be developed with a uniform visual style across modules.
- Training materials should be developed within the expected timeframe and with the available technical means and knowledge of academic partners, supported by technical partners where relevant.
- Training materials should be flexible, meaning they would be expected to be used in different learning scenarios by diverse trainer's profiles.
- Training materials should be suitable for both online and face-to-face formats.
- Training materials should be adaptable, meaning trainers should be able to re-use them as they consider best.
- Training materials in a module should encompass all the learning outcomes defined under IO3 for that module.
- Training materials should be as accessible as possible.
- Training materials should be multilingual, to the extent funding would allow for it.
- Training materials should put a strong emphasis on hands-on activities, participants' interaction and real-life experiences, guiding the trainers when necessary on how to adapt the materials to different learning situations.



Based on these criteria, a first proposal was made to partners in March 2018 (Transnational Project Meeting in Antwerp) to develop the following materials for each cluster of learning outcomes, that is, for each self-contained unit:

- Recorded videos, which could include one 5-minute core video based on a slide presentation following a unified format plus different additional videos with a different approach.
- Presentation, transcript of the presentation, and subtitles.
- Reading list.
- Tasks (in class/home).
- Assessment: multiple choice (for the slide presentation) plus suggested class and home assignments
- Trainer's guide.

The suggested structure raised some discussion points during the meeting. First of all, the need to develop videos as training materials and their visual style was thoroughly discussed. Some partners considered that academic partners do not have the skills to develop visually attractive and engaging videos, therefore transcripts would be more suitable and faster to read by prospective learners. Other partners were more in favor of developing videos together with other materials (slides and transcript) that could be used independently, according to the trainers' needs. After thorough discussion, it was decided that core videos with a uniform style for each unit plus some more diverse additional videos, both self-produced and reproduced with permission from external copyright holders, could be developed to increase the visual attractiveness of the output.

Secondly, the language of the materials was discussed. It was decided that English should be the main language of the materials, taking into account that it is the shared language among project participants. Moreover, it was considered that it would allow reaching a wider audience. However, an effort would be made to make materials multilingual to cater for the needs of different learners and acknowledge the multicultural and multilingual nature of Europe (see Section 4 for further details).

Thirdly, the main concern about reading lists was that they could become outdated soon and more updated references could not be included. After some discussion, it was agreed that the reading lists should contain some basic references, which would be relevant even if new publications were available. In short, the reading list should be viewed as a tool that future trainers implementing the materials can always update. A discussion on whether the reading list should be per module or per unit did not find consensus at this stage. Consensus was not reached either on the number of tasks that should be developed and on the features of the trainer's guide. For all these cases it was considered necessary to start planning each module to see what partners would consider most adequate before agreeing on the approach.

Another aspect that was discussed in the initial phases was how to deal with copyright issues (see Section 4 for further details).

An interesting suggestion was made during the discussion: the need to create introductory videos for each module that could work as an attractive guide to the contents to be developed.

Finally, on a more practical note, partners discussed whether it would make more sense to start creating the training materials per unit or per training material type. It was decided that focusing on one material type would be more efficient, although an effort should be made by partners to guarantee cohesion within each unit at the end of the process. This approach was reflected in the timeline (see Section 5).

With this general structure framework in mind, a first stage of training materials definition started. Each module responsible was requested to make a suggestion for training materials. The following template (Table 2) was used. Please notice that at this stage the term “block” was used for what was finally termed “unit”.

Table 2. Template: suggestions for training materials

Core videos: 1 x unit. Please indicate if you need help from another partner for any specific core video. Please indicate which one and from whom below. If you can create them yourselves (ideally), please indicate so.

(Open field for partner reply)

Additional videos: please list next any ideas you may have for additional videos, and whether you may be able to develop them or would like someone else to develop it.

Unit X. Additional video (open field for partner reply).
 Unit X. Additional video (open field for partner reply).
 ...

Tasks: please list how many tasks you would like to ask students for each block and give a general idea about the task. Sometimes maybe just one task per block would be enough, sometimes you may want to include more. It is not advisable for the website structure to include a task that belongs to two blocks. Please notice that, if needed, you could ask for more tasks later.

Block 1 / Task 1. (open field for partner reply)
 Block 1 / Task 2. (open field for partner reply).
 Block 2. /Task 1. (open field for partner reply)
 ...

Reading list: please indicate if you feel it would work better to have one reading list for the whole module or reading lists per blocks. Based on everybody's inputs, a decision will be made.

(Open field for partner reply)

Assignments/evaluation: please indicate how many evaluation tasks you would like to ask students for each block and give a general idea about the assignment (no need to indicate specific materials, that will be done at a later stage). Sometimes maybe just one task per block would be enough, sometimes you may want to include more. It is not advisable for the website structure to include an assignment that belongs to two blocks. Please notice that, if needed, you could ask more later.

Block 1 / Assignment 1. (open field for partner reply)
 Block 1 / Assignment 2. (open field for partner reply)

Multiple choice. No need to add info on this, a multiple choice has been suggested per block/core video.

The input from all module coordinators was gathered in a unified version, which included a draft training materials proposal with open questions for discussion. This document for partner discussion was released on 13 April 2018 and shared through a document system that allowed partners to add their views dynamically on all open issues until 20 April 2018. The following decisions were made:

Tasks and assessment. There were concerns about the nature of the assignments/evaluation activities and the fact that they could overlap with what we termed as tasks (see Table 2). It was therefore suggested to follow current models of assessment and differentiate between formative and summative assessment. The tasks suggested by partners could be used as formative assessment. The multiple choice activity developed for each unit could be used as summative assessment.

Further possibilities were considered: (a) creating a final evaluation assignment per unit, and (b) creating a final evaluation assignment per module. However, these options were considered not suitable because: (i) very often the final assignment can be actually phrased as a task when linked to a unit, and (b) because in some units it is almost impossible to propose one single final assignment that makes sense beyond an exam (or multiple choice). All partners expressed their views on this, and the final decision was to include a single category of training materials that would be “tasks”, which could be re-used where relevant as assessment activities. These tasks would always include a multiple choice plus some other diverse tasks. Therefore, the category “assessment/evaluation”, found in initial versions of the training material proposal document, was deleted.

Languages. It was previously agreed that all core videos would be subtitled in all project languages if financially viable. Regarding additional videos and tasks, the proposal was that English would be the main language and, when other languages were used, subtitles in English would be provided to guarantee accessibility and balance across modules. There was agreement on this point.

Video content for tasks. A discussion on whether external videos could be re-used for different tasks was put forward. The approach was to accept it but fostering as much variety as possible. To that end, possible strategies to be used in tasks were suggested: (a) to refer to external sources when copyright issues apply, (b) to include a video when copyright is obtained, and (c) to ask learners to find a suitable video as part of their task. However, as already highlighted, it was decided not to rely only on external references and to suggest as many materials as possible for the tasks.

Reading lists. Presentation modes for reading lists were discussed. These included the use of colour codes to identify to what unit each bibliographical reference belongs to. It was finally decided to follow a simple structure in which references are listed per unit.

Reading bibliography as a task. Some partners included “reading literature” as a task, others did not. The following unified approach was taken: reading bibliographical references could only be included as a task if an explicit set of references are mentioned and a specific action is linked to this reading activity, such as preparing a presentation, summarizing it, etc.

Multiple choice task. Partners also discussed whether the multiple choice task should be linked only to the core video or to all materials. The agreement was to focus on the core video. Following IO5 evaluation, the number of questions per unit was also discussed, reaching an agreement to include 5 questions per unit.

Number of training materials. The last aspect to be discussed was the number of training materials per category. An analysis of the first proposal was carried out, with the results summarised in Table 3.

Table 3. Number of training materials per module: first proposal

Module number	1	2	3	4	5 & 6	Total
Core videos & PPT	10	10	10	10	3 + 7	50
Multiple choice	10	10	10	10	3 + 7	50
Additional videos	3	1	3	6	7 + 3	23
Additional materials: tasks or videos?	0	0	2	0	0	2
Tasks	34	17	27	21	10 + 16	125
Assessment (included as tasks + different from tasks)	0 + 10	2 + 10	18 + 0	0 + 20	0 / 8 + 2	70
Reading list	10	10	10	10	10	5 x 10 (50)
Introductory videos	1	1	1	1	1	5 + general = 6

At the end of this process, and in order to secure homogeneity across modules, the typology of materials and number of educational contents to be developed was defined:

- **Core videos:** instead of creating full lectures, it was decided to create short videos, around 5 minutes long, which would summarise the main elements that should be learned in each unit. There would be one core video per unit. These videos would be accompanied by an accessible pdf transcript and a PPT presentation. To guarantee a unified visual identity, it was decided that all core videos would be based on a slide presentation and an off-screen narration. They would be designed in a way that they could be followed without access to the visuals.

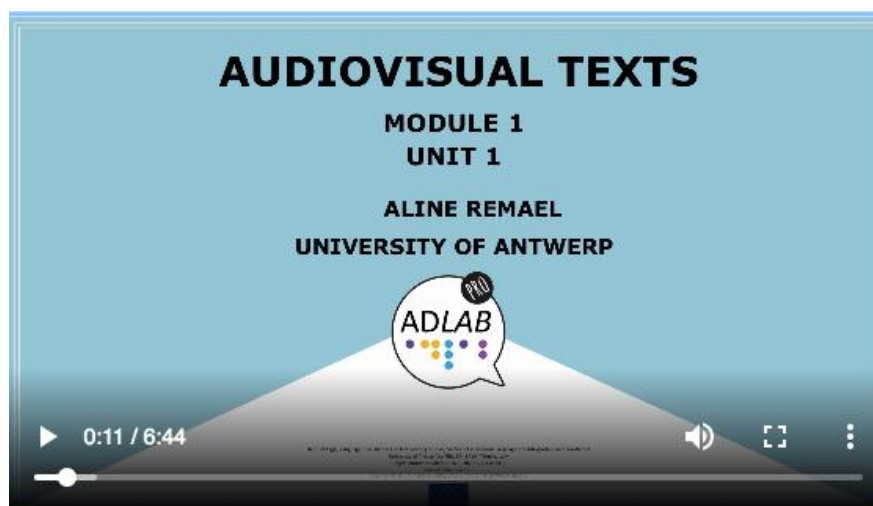


Figure 1. Core video introductory slide

- **Additional videos:** they are other types of video with a free format and a more lively approach that complement core videos. They include interviews with professionals and end-users, audiovisual content

samples with and without audio description, animated videos, and tutorials, among others. At least 10 additional videos per module would be developed. 5 was considered the minimum.

- **Reading list:** one reading list would be created per unit, including 5 to 10 key references for the topic under discussion using APA style. They would include international works in English which are considered seminal or classical works in the field.
- **Tasks:** suggested activities per unit, with a minimum of 2 and a maximum of 6 per unit. Tasks would include: aim or aims of the task, grouping (individual/pairs/groups), approximate timing, material and preparation needed, and development. Additional comments could be added at the end of the document, with further suggestion and a student handout if necessary. The choice of tasks was very wide but one task would be included for all units: a multiple choice activity. It would contain 5 questions on the core video. It was agreed that all tasks, including multiple choice, would be gathered in a single accessible pdf file. It was also agreed that an answer key would be created where relevant and incorporated in the trainer's guide. Table 4 provides a sample task.

Table 4. Module 5, Unit 1: Task 4.

Aims	<ul style="list-style-type: none"> • Compare and evaluate strategies in the rendering of audio subtitles.
Grouping	<ul style="list-style-type: none"> • Individual, pairs or groups.
Timing	<ul style="list-style-type: none"> • 1 hour.
Material and preparation needed:	<ul style="list-style-type: none"> • Additional video on audio subtitles in the film <i>What happens while...</i> (N. Nia, 2016). They are available in English, Spanish and Catalan.
Development:	<ol style="list-style-type: none"> 1. Learners watch the additional video mentioned above. 2. Learners identify the diverging strategies used to render audio subtitles in terms of content, voicing, synchronisation and any other relevant features students may observe. 3. Learners discuss pros and cons of each approach.

- **Introductory videos:** they would be short videos (around 3 minutes) which would present each module and the course as a whole in a lively manner, through an animated character. They would work as module teasers.

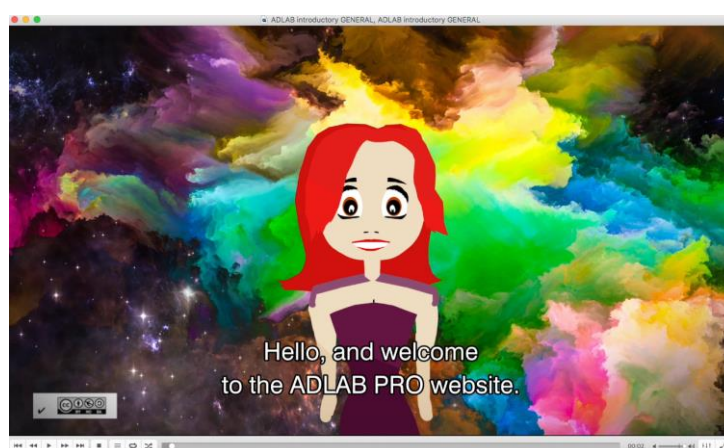


Figure 2. Introductory video: animated character

- **Trainer's guide:** taking into account the diverse profile of trainers, a guide would be developed to summarise all the contents that are included in each module, so that trainers would be able to better adapt the educational components to their specific training situations.

To sum up, the main milestones regarding the training material proposal development were:

- 19.03.2018. Training material proposal per module. One file per module developed by the module coordinator, based on UAB's template.
- 13.04.2018. Training materials. Proposal for partner discussion in which UAB merged all individual files and added discussion points.
- 23.04.2018. Training materials. Draft input from partners, gathered on a shared document.
- 27.04.2018. Training materials: first revised proposal. Produced by UAB based on all input from partners and thorough discussion. This was used as a guiding document for the production of the training materials. It is included as Annex 1.
- 01.10.2018. Training materials. Updated document in TPM Blaricum, which included changes in the guiding document.
- 11.12.2018. Training materials. Updated document in review meeting, with further changes.
- 18.03.2019 Training materials proposal. Updated document for discussion in TPM Barcelona, with indication of the production status for each material.
- 25.04.2019. Final training materials proposal, after Barcelona TPM (Annex 2).
- 17.06.2019. Training materials list: course structure (Annex 3)

4. Training materials features: language, accessibility, and copyright

ADLAB PRO training materials aimed at being multilingual, accessible and open access, and specific actions were taken to guarantee it.

In terms of **language**, it was agreed that materials would be created in English but a translation of the core content should be secured in project languages. Two main possibilities were considered: providing a translation of the transcript or providing subtitles for the core videos. The second option was favored, as the subtitles themselves can be easily exported as a text file and, if needed, can be read as a transcript.

The number of materials was so high that it was soon evident that the funding that had been secured would not be enough to translate all course content. Therefore, it was prioritized to provide English subtitles for all core videos plus subtitles in all the project languages for Module 1 core videos. The reason behind this decision is that Module 1 is an introductory module in which all the most relevant topics are addressed. Therefore, it was considered the most relevant for translation.

The outcome is 10 core videos translated into Catalan, Dutch, Italian, Polish, Slovene, and Spanish, plus 50 core videos subtitled into English.

Although the subtitles were provided by a professional company, some inconsistencies were found and a revision round by the partners responsible for that language was performed, to guarantee the highest quality output.

Regarding additional videos, they were mostly created in English although some content is available in other project languages, generally with English subtitles. For instance, there are interviews in Catalan subtitled into English or content in Italian subtitled also into English.

In terms of **accessibility**, RNIB acted as accessibility manager with support from Soundfocus. RNIB provided an accessibility protocol with guidelines on the creation of PPT, pdf, Word and video document (Annex 4). RNIB also provided Clear Print Guidelines from RNIB. Soundfocus also shared Guidelines for accessible web content based on WCAG 2.0, level AA (Annex 5) and recording hints (Annex 6).

In relation to videos, RNIB provided the following advice:

“As one of the purposes of the course is to train audio describers, it is reasonable to expect sample clips (i.e. course exercises) that students will be required to audio describe not to be available with the description track. However, due consideration must be given to tutorials produced in audiovisual format. Accessibility in these can be achieved in any/all of the following ways:

1. Where possible, tutorial videos may be narrator led i.e., in talking heads video, speakers can start by introducing themselves, what they do and why are they involved etc. This will eliminate the need for audio description.
2. In cases where this is not possible, then audio description or enhanced commentary may be considered to make the videos accessible for people with sight loss.”

Taking into account the previous advice, it was decided that core videos would be narrator led, and that a transcript would be provided in a format suitable for screen-readers. All templates and document samples were created taking into account the accessibility protocol indicated above and they all underwent an accessibility check by RNIB.

Concerning additional and introductory videos, it was beyond the scope of the project to provide full accessibility features, therefore the following approach was suggested by Soundfocus and approved by partners:

- Videos displayed on the main website or on the course material webpage will have full accessibility measures.
- Core videos to be downloaded from course material page will have an .srt file with subtitles and English (all modules) and in other project languages (only Module 1).
- Additional videos, a more flexible approach will be taken and the decision will be made by the partner responsible, encouraging the highest degree of accessibility where possible.

Concerning **copyright**, a presentation about the different open access creative commons licenses that could be implemented was given by UAB to partners in the TPM in Antwerp in March 2018. UAB's official

recommendation is to use CC-BY-SA license for training materials and a public domain license for research materials. Partners had diverging views on this topic, therefore a survey was circulated among them in March 2019.

The survey indicated that CC Public Domain is the purest form of open/free access: it is a creative commons that allows anyone to use the materials for any purposes without restriction under copyright law. However, some additional attributes can be added to the license to make it more restrictive. The following link was provided for further information <https://creativecommons.org/share-your-work/licensing-types-examples/> and partners were asked to indicate if they wanted to add the following attributes to the license:

- CC-BY (ATTRIBUTION). You require that others who use your work in any way must give you credit the way you request, but not in a way that suggests you endorse them or their use. If they want to use your work without giving you credit or for endorsement purposes, they must get your permission first.
- CC-SA (SHARE ALIKE). You let others copy, distribute, display, perform, and modify your work, as long as they distribute any modified work on the same terms. If they want to distribute modified works under other terms, they must get your permission first.
- NC (NON-COMMERCIAL). You let others copy, distribute, display, perform, and (unless you have chosen NoDerivatives) modify and use your work for any purpose other than commercially unless they get your permission first.
- ND (NO DERIVATES). You let others copy, distribute, display and perform only original copies of your work. If they want to modify your work, they must get your permission first.

The replies indicate the views of partners in relation to each attribute. One vote per partner was allowed.

- BY: 66% in favour.
- SA: 57% in favour.
- NC: 57% in favour.
- ND: 62% against.

Therefore, it was agreed to use a CC-BY-SA-NC license in all training materials, and the corresponding logo was included in all ADLAB PRO training materials.

Two additional aspects that were discussed were (a) how to deal with external copyrighted material that partners wanted to incorporate in their educational content, and (b) how to get written permission from participants that were to be recorded for ADLAB PRO self-created videos. To that end, the legal services at UAB were consulted, and two forms were created:

- Authorisation to use copyrighted work (Annex 7).
- Photo, video and sound recording release form (Annex 8).

When using copyrighted work, it was agreed that the ownership would be clearly acknowledged, and templates were created (see Section 5). A list of free copyright sites where video and image content could be retrieved was provided, highlighting the need to double-check the license granted to each image/video:

- Life of Vids
- Getty Images (filter)
- Stock footage for free
- Pexels
- Videezy
- Videbo (no sound), Coverr
- Archive-commnity video
- Archive-prelinger
- Youtube- Public domain files, Escuela de Cine, Creative Commons
- NASA
- Creative commons videos on Vimeo (<https://vimeo.com/creativecommons>)

5. Working plan and instructions

In order to secure a smooth development of the materials, a timeline was created and published on 14.03.2018. It defined what had to be done, by whom and by what deadline (Annex 9).

Since a good coordination with IO5 evaluation was needed, the timeline also included deadlines for IO5 iterative evaluation activities. The timeline was considered a general framework and it initially included 6 stages:

- Stage 1. Defining units and training materials.
- Stage 2. Creating templates and core video sample.
- Stage 3. Creation of all core videos, with slides, transcripts and subtitles.
- Stage 4. Samples for all the other training materials.
- Stage 5. Additional materials ready: reading list, tasks, multiple choice, assignments.
- Stage 6. Introductory videos and trainer's guide (if necessary).

Some adaptations were needed in the life of the project, so two updated versions were released, until the final one, in 29.03.2019 (Annex 10). The final version included the following stages:

- Stage 1. Defining units and training materials.
- Stage 2. Creating templates and core video sample.
- Stage 3. Creation of all core videos, with slides, transcripts and subtitles.
- Stage 4. Rest of training materials: samples for additional videos, tasks (including multiple choice) and introductory videos plus reading lists ready.
- Stage 5. Additional materials ready: additional videos, introductory videos, and tasks (including multiple choice)
- Stage 6. Trainer's guides.
- Stage 7. Open access repository and website.

The creation of training materials followed some common steps to secure a thorough and iterative evaluation:

- The creation of a first template with instructions by UAB (version 1).
- An accessibility revision by RNIB.
- The creation of a 2nd version of the template with instructions and a sample by UAB (version 2).
- An accessibility evaluation of the sample (RNIB).
- An IO5 evaluation of the sample led by Utopian Voices.
- The release of a third version of the template, with instructions, and a sample, so that partners could start creating the materials (version 3). When necessary, subsequent versions were released.
- The creation of educational materials by partners.
- The revision of educational materials by UAB.
- The creation of the final educational material.

A general document on how to create training materials was released by UAB on 11 May 2018 with links to sample materials and instructions for each content type (Annex 11). Please notice that some of the links were only for internal use and may not be accessible to external users.

Instructions, templates and samples were produced for the different content types, as indicated in the next paragraphs. Sound files for the videos intros and outros were recorded in a professional sound studio by Soundfocus.

- Core videos and associated materials (transcript, slides).
 - Core video instructions (Annex 12).
 - Disclaimer audio file.
 - Intro slides.
 - Outro slides.
 - Intro video.
 - Outro video.
 - Powerpoint template.
 - Core video transcript template.
 - Core video transcript instructions (Annex 13).
 - Sample video.
 - Sample transcript.
 - Sample powerpoint slide.
- Additional videos
 - Additional videos instructions (Annex 14).
 - Powerpoint template for ADLAB PRO own additional videos with and without credits.
 - Powerpoint template for ADLAB PRO external additional videos.
 - Disclaimer for external additional videos (audio file).
 - Disclaimer for own additional videos (audio file).

- Sample additional video.
- Reading list
 - Reading list instructions (Annex 15).
 - Reading list template.
 - Sample reading list.
- Tasks
 - Tasks instructions (Annex 16).
 - Tasks template.
 - Answer key instructions.
 - Answer key template.
 - Sample task document.
- Trainer's guide
 - Trainer's guide instructions (Annex 17).
 - Trainer's guide template.
 - Sample trainer's guide.

Additionally, Soundfocus provided technical specifications for video content (Annex 18). Table 5 summarises the technical specification of the master file that were followed in the production of video content.

Table 5. Technical specifications: master files.

Format	ProRes 422 (mov)	AVC/H264 (mp4)
Resolution	1920 x 1080	1920 x 1080
Bitrate	120 Mbps	50 Mbps or more
Framerate	25fps (constant)	25fps (constant)
Audio	48 kHz 24bit stereo	48 kHz 24bit stereo

The source video was delivered to UAB. After a thorough revision by UAB, and after performing any necessary changes, the files were sent to Soundfocus for transcoding and sent back to UAB so that they could be uploaded on the open access repository (see Section 9).

The final technical specifications for training material videos made a differentiation between those which would be downloaded (Table 6) and those which would be displayed (Table 7).

They also incorporated reference to accessibility features, in line with EN 301 549V1.1.2 (2015-04) https://www.etsi.org/deliver/etsi_en/301500_301599/301549/01.01.02_60/en_301549v010102p.pdf and W3C WGAC 2.0 AA guidelines (<https://www.w3.org/WAI/WCAG21/quickref/?versions=2.0>).

Table 6. Specifications for videos to be downloaded

File	Type	Resolution	FR	Codec/bitrate	Audio
Web version mp4 video	.mp4	1920 x 1080	25fps	AVC/h.264 4 Mbps*	AAC 44.1 stereo
Subtitles (optional)	.srt		25fps	UTF-8	
Video transcript	.doc				

* for videos without moving image (like PPT core videos) a bitrate of 1.5 Mbps is sufficient.

Table 7. Specifications for videos to be displayed

File	Type	Resolution	FR	Codec/bitrate	Audio
Web version mp4 video	.mp4	1920 x 1080	25fps	AVC/h.264 4 Mbps*	AAC 44.1kHz stereo
Web version WebM video	.webm	1920 x 1080	25fps	VP9 VBR 4 Mbps*	Vorbis 44.1 kHz stereo
Still	.jpeg	1920 x 1080			
Translating subtitles (optional)	.srt .vtt		25fps	UTF-8	
Subtitling for the deaf and hard-of-hearing (English)	.srt .vtt		25fps	UTF-8	
Audio description	.mp3				44.1kHz, 192kbps
Video transcript	.txt			UTF-8	
Accessible video (including burnt-in SDH and integrated AD in audio)	.mp4	1920 x 1080	25fps	AVC/h.264 4 Mbps*	AAC 44.1kHz stereo

* for videos without moving image (like PPT core videos) a bitrate of 1.5 Mbps is sufficient.

6. Practice your skills

During the development of educational content, it became evident that a specific space to offer learners the opportunity to practice their skills would be needed. Contacts with companies and NGO with both professional and crowdsourcing audio description editors started in order to find the better way to offer this additional service to prospective ADLAB PRO trainers and trainees. Anglatècnic, a Barcelona-based company, agreed to provide access to a demo version of the editor they have developed as part of the ImAc (Immersive Accessibility, <http://imac-project.eu>, reference code 761974) project, a clear instance of cross-fertilisation between H2020 projects and Erasmus + projects.

From the ADLAB PRO course materials website, a direct access to the editor is provided (Figure 3).

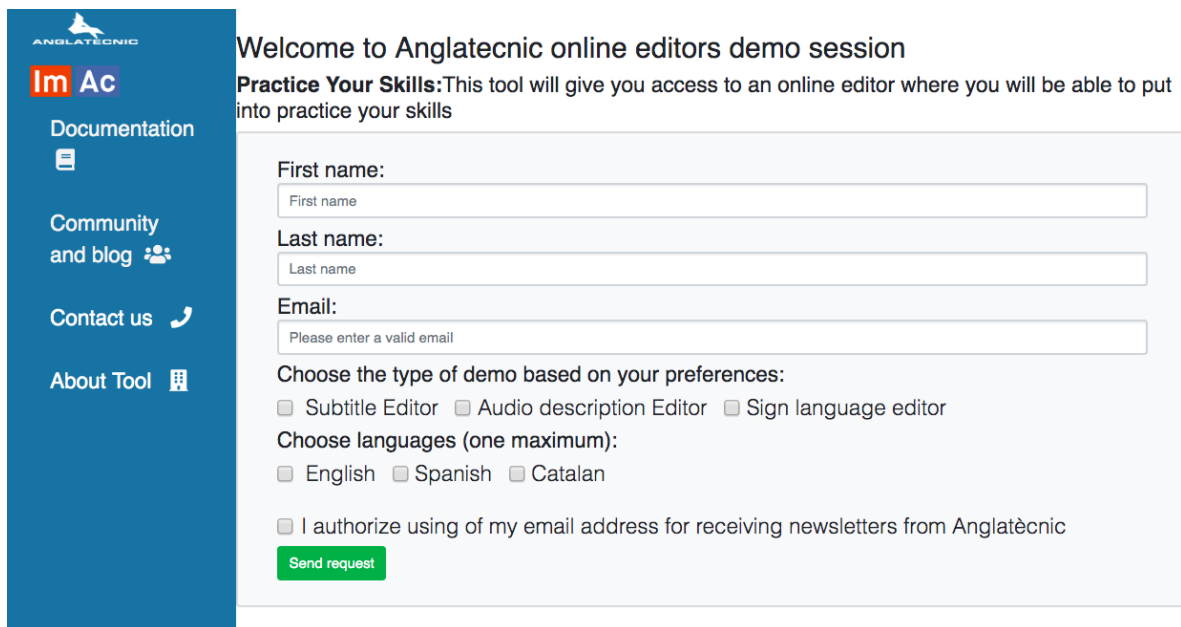
Practice Your Skills

Practice Your Skills will give you access to an online audio description editor where you will be able to put into practice the skills acquired through the ADLAB PRO project. The editor has been created by Anglatècnic and it includes some clips for you to audio describe.

[Open the editor](#)

Figure 3. Practice Your Skills link

By clicking on the “Open the editor” button, users access the Anglatècnic demo webpage (Figure 4).



Welcome to Anglatecnic online editors demo session

Practice Your Skills: This tool will give you access to an online editor where you will be able to put into practice your skills

First name:

Last name:

Email:

Choose the type of demo based on your preferences:

☐ Subtitle Editor ☐ Audio description Editor ☐ Sign language editor

Choose languages (one maximum):

☐ English ☐ Spanish ☐ Catalan

☐ I authorize using of my email address for receiving newsletters from Anglatècnic

[Send request](#)

Figure 4. Anglatècnic online editor demo session

After registering, users get access to a demo tutorial and an audio description editor user guide (Figure 5) and receive an email with log-in details.

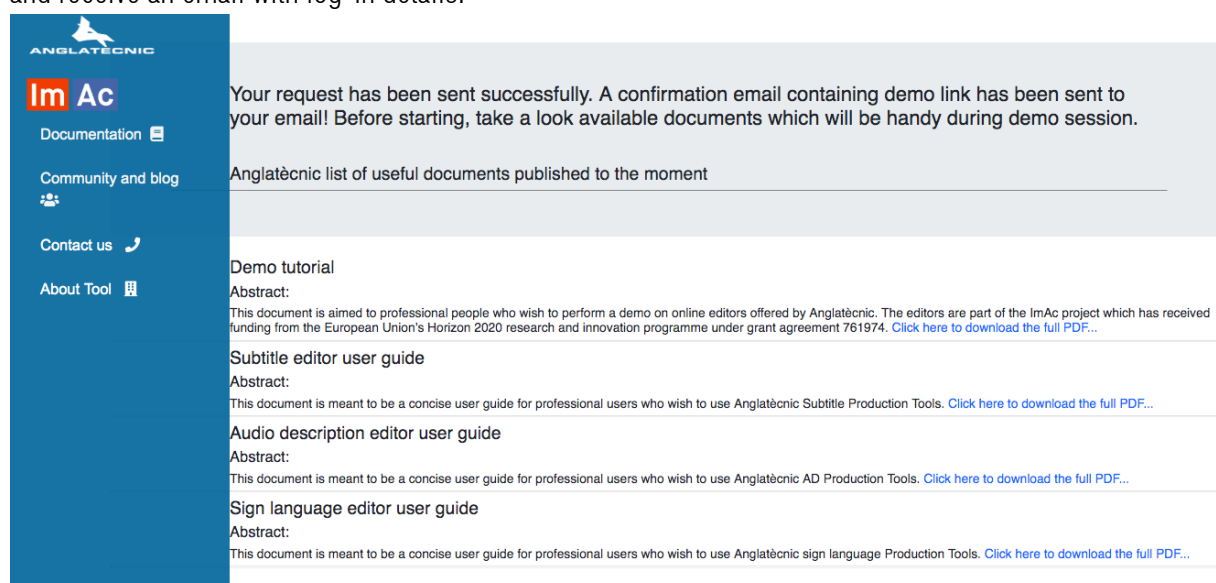


Figure 5. Webpage with information: user guides

Once they have logged in with their user and password, they can access the audio description editor interface, where 5 sample videos on actions, 4 sample videos on characters, and 4 sample videos on places are available (Figure 6).

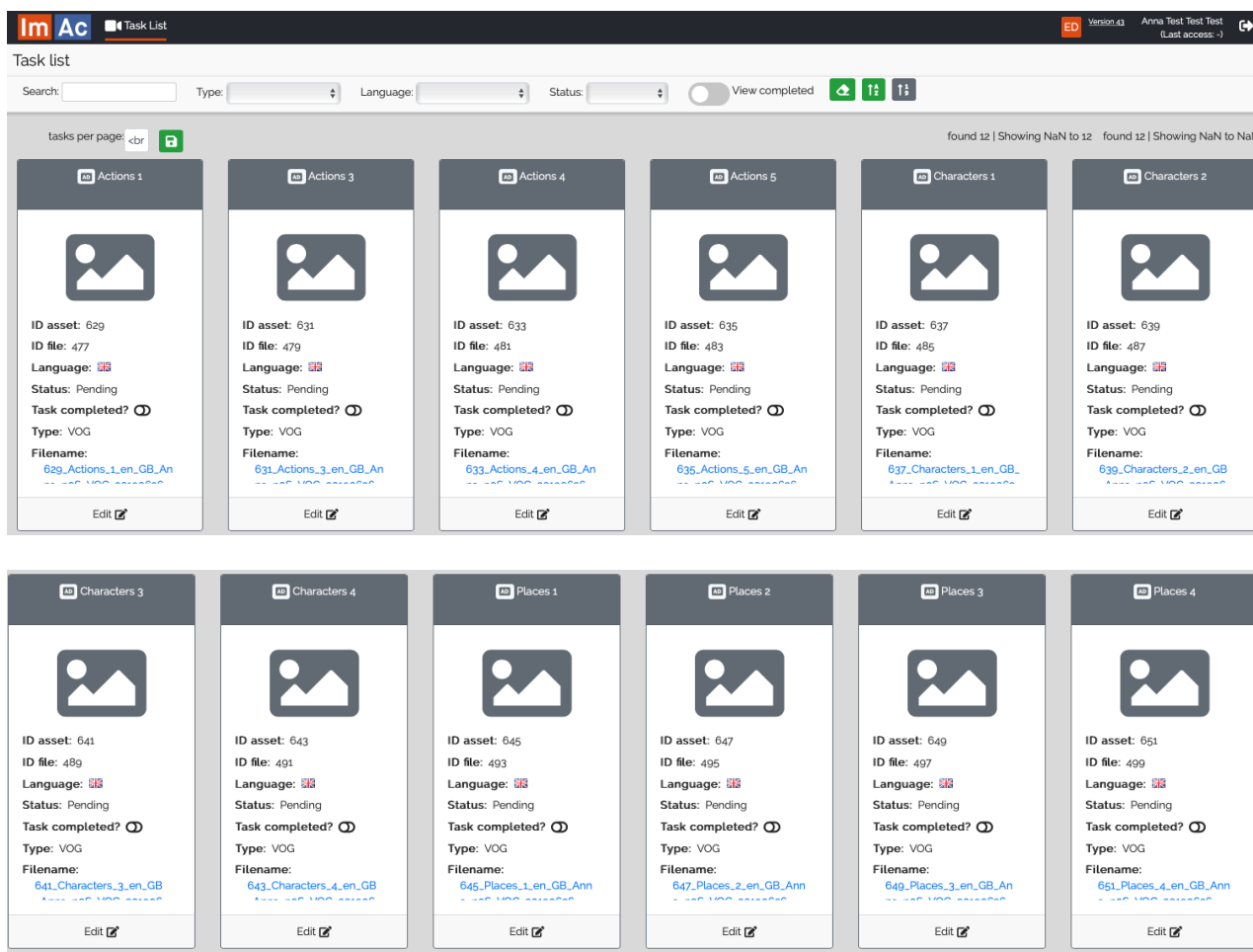


Figure 6. Sample videos

User can then select one video asset, and the audio description editor interface opens, as shown on Figure 7.

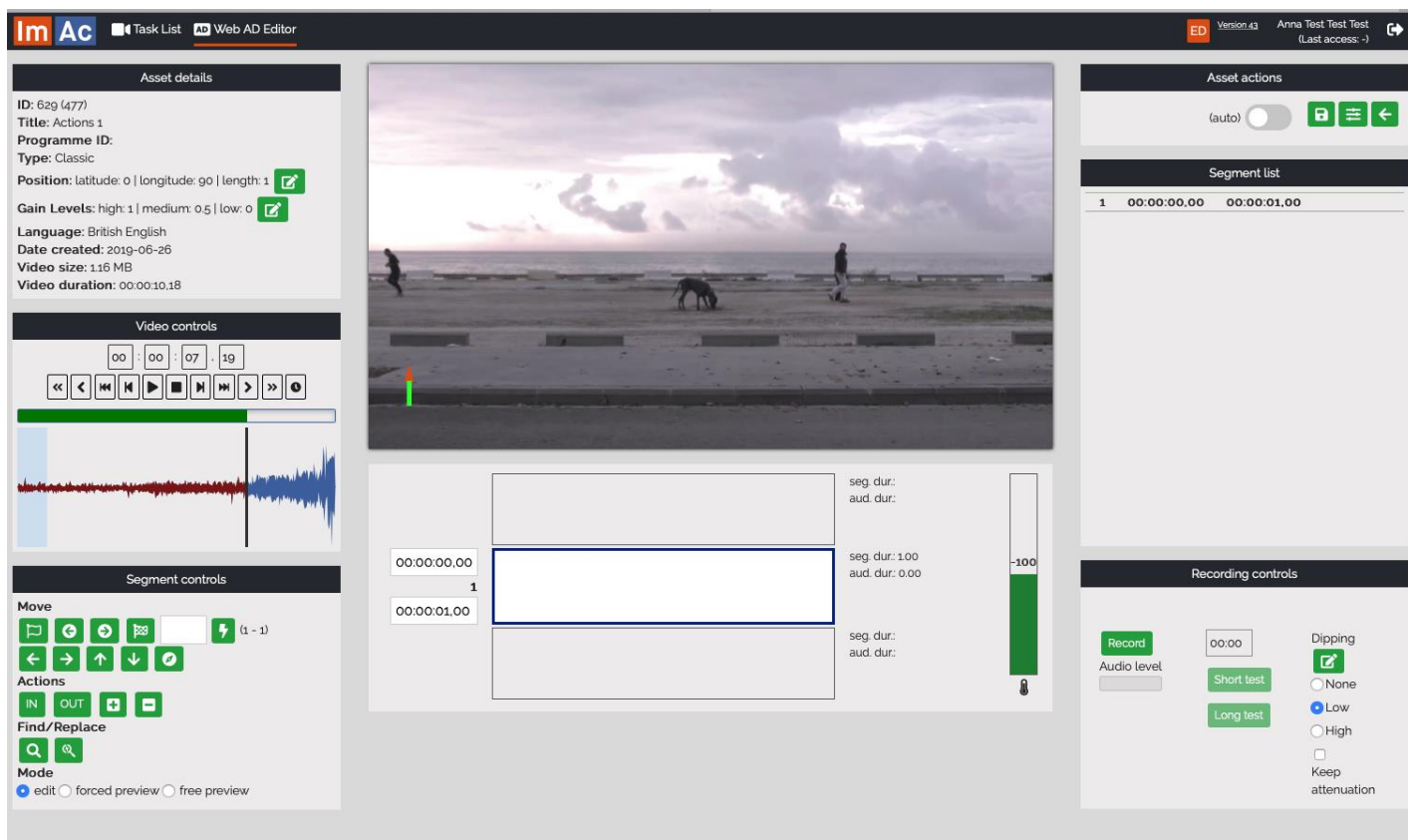


Figure 7. Audio description editor interface

32

This section allows users to access a professional editor and put their skills into practice with a demo version, for a limited period of time.

7. Accreditation and evaluation

As indicated before, IO4 was developed in parallel to IO5 and IO6. Concerning IO6, which attributes ECTS and ECVETS to educational components, each partner has defined the expected learning outcomes (i.e. what a learner knows, understands and is able to do on completion of a learning process), skills and competences to be acquired for each educational component, and has calculated its credit value attributing a number of ECTS to each unit and its ECVETS points. This process will ensure accreditation standards and quality (cf. IO6 Report, i.e. ADLAB PRO 2019b).

Concerning IO5, the evaluation of IO4 educational components took part at different levels: during the production phase and after the production of materials. It was considered that an evaluation of a sample of each training material would be key to secure its usefulness and relevance for prospective trainers (Cf. IO5 Report, i.e. ADLAB PRO 2019a). Therefore, during the creation of educational components, the following evaluation actions were performed:

- Core videos
 - External evaluation of one sample core video, in April-May 2018. Two external evaluators provided feedback on 11 quality indicators.
 - Technical revision by UAB.
- Reading lists
 - Peer-evaluation by partners.
 - Evaluation of finished reading lists for all modules: it was performed in November 2018 by 6 external evaluators.
- Tasks
 - External evaluation of sample task, including multiple choice, in December 2018. It was performed by 3 external experts.
- Introductory video
 - External evaluation of a sample introductory video in December 2018. It was performed by 3 external experts.
- Trainer's guide
 - External evaluation of sample trainer's guide. It was performed in February 2019 by 3 external experts.

For each evaluation process a report was generated by Utopian Voices. This report included suggested modifications which were discussed by all partners and implemented when considered relevant and feasible. For more details on the results of the evaluation processes and its implementation, as well as on the specific evaluation actions developed after the materials were produced, please refer to IO5 report (ADLAB PRO 2019a).


8. Visualisation of materials: website

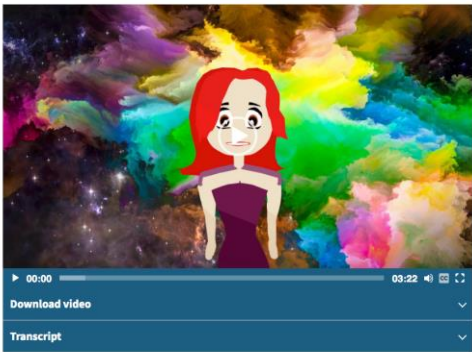
All ADLAB PRO training materials are available on the project website: although they are hosted at UAB's open access repository (see Section 9), they are accessible in a user-friendly and accessible interface through the project website.

The development of the website structure followed different stages:

- Brainstorming and definition of website features in the Transnational Project Meeting in Antwerp. Three levels were suggested: level 1 (module), level 2 (unit), and level 3 (list of organized links), with a possible complementary approach based on content type.
- Technical analysis by Soundfocus of the actual implementation and relationship with open access repository.
- Presentation of first draft proposal in the Transnational Project Meeting in Blaricum, and partner discussion.
- Presentation of final draft proposal in the Transnational Project Meeting in Barcelona.

The final result is a website that includes a home page (Figure 8) with the following content:

**ADLAB PRO** Course Materials



Welcome to our course materials! The course materials we have created are the main result of the ADLAB PRO project. They are open, free and fully customisable. Six modules divided into units can be picked and matched according to the needs and existing educational or professional background of the trainees. A variety of training materials is offered to cover all the learning styles (videos, PPTs, transcripts, tasks, reading lists). A trainer's guide will accompany teachers all the way through their teaching pathway. Introductory videos for all modules will offer a short yet thorough snapshot of each.

Download:

[All materials](#)

[Course structure](#)

Choose a module

[Module 1 : General Introduction](#)

[Module 2 : Screen AD](#)

[Module 3 : AD of live events](#)

[Module 4 : \(Semi\) live AD and recorded AD for static arts and environments](#)

[Module 5 : Additional services](#)

[Module 6 : Additional technical issues, developments and change](#)

UAB Open Access Repository

ADLAB PRO materials are also available from UAB's open access repository.

[Go to UAB Open Access Repository](#)

Practice Your Skills

Practice Your Skills will give you access to an online audio description editor where you will be able to put into practice the skills acquired through the ADLAB PRO project. The editor has been created by Anglatècnic and it includes some clips for you to audio describe.

[Open the editor](#)

Figure 8. Main page: course materials

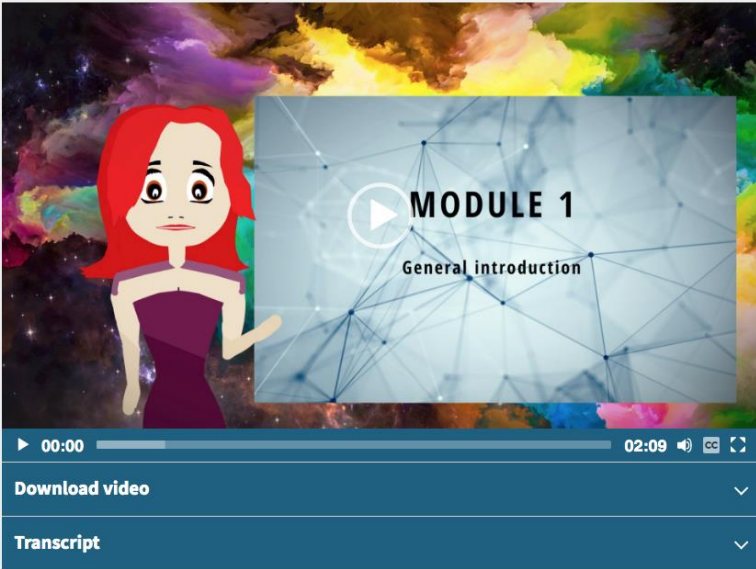
- An introductory video to all the course materials. The video includes subtitles in English and can be downloaded. A transcript of the video is also offered online.
- An “All materials” button, which allows downloading all course materials in an “all.zip” file.
- A “Course structure” button, which allows downloading a detailed list of the all the materials.
- A “Choose a module” section (see detailed description below).
- A “Go to UAB Open Access Repository” button, which gives access to the open access repository where all training materials are hosted (see Section 9).
- A button that gives access to the “Practice Your Skills” section.

When choosing a module, a second level of information is shown (Figure 9):

- A short description of the module.
- An introductory video to the module. The video includes subtitles in English and can be downloaded. A transcript of the video is also offered online.
- An “All module 1 materials” button, which allows downloading all materials in a compressed file (“module_X_all.zip”).
- A link to the “Trainer’s guide” for the corresponding module.
- A link to the specific contents of the module (“Go to module X” button).

Choose a module

Module 1 : General introduction



Download video

Transcript

Module 1 is a general introduction to audio description (AD) and contains 10 units: audiovisual texts, defining AD, research, related services, process, audience, guidelines, central AD issues, voicing and legislation. It covers the basic skills and knowledge that audio describers and AD researchers must acquire to understand what AD is, how it is produced and how it functions, how it is researched, what challenges it poses, and what its purpose is.

This module has been assigned 6 ECTS/ECVETS.

Go to module 1 ▶

Download:

All module 1 materials

Trainer's guide for module 1

Figure 9. Main module page

When choosing a module, the third level of information is shown (Figure 10):

- A short summary of the module content.
- A list of download buttons:
 - All materials.
 - Core videos.
 - Additional videos.
 - Documents (which include non audiovisual content such as slides, reading lists, tasks and transcripts).
 - Trainer's guide.
- A list of units within the module.

Module 1 : General introduction

Module 1 is a general introduction to audio description (AD) and contains 10 units: audiovisual texts, defining AD, research, related services, process, audience, guidelines, central AD issues, voicing and legislation. It covers the basic skills and knowledge that audio describers and AD researchers must acquire to understand what AD is, how it is produced and how it functions, how it is researched, what challenges it poses, and what its purpose is.

This module has been assigned 6 ECTS/ECVETS.

Download:

All materials

Core videos

Additional videos

Documents

Trainer's guide

Choose a unit

► **Module 1. Unit 1. Audiovisual texts**

► **Module 1. Unit 2. Defining audio description**

► **Module 1. Unit 3. Audio description research**

► **Module 1. Unit 4. Additional services**

► **Module 1. Unit 5. The audio description process**

► **Module 1. Unit 6. The target audience of audio description**

► **Module 1. Unit 7. Audio description guidelines**

► **Module 1. Unit 8. Central audio description issues**

► **Module 1. Unit 9. Audio description voicing**

► **Module 1. Unit 10. Audio description legislation**

Figure 10. Webpage content for each module

When clicking on one of the units on the list, the final level of information appears (Figure 11):

- A short description of the unit.
- A list of download buttons:
 - All unit materials.
 - Core videos for the unit.
 - Additional videos for the unit.
 - Documents for the unit.
- A link to the specific unit materials.

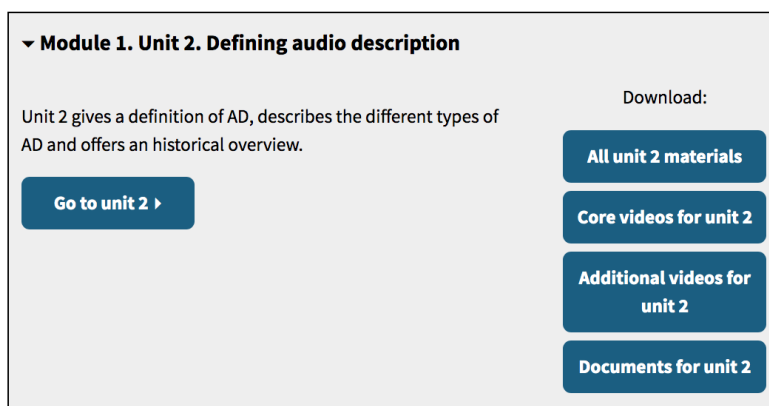


Figure 11. Unit information

When a specific unit is selected, the user can access a detailed list of all the materials, and can download each training material separately through the “Download” button (see Figure 12). The website accessibility has been guaranteed through an evaluation, which is included in IO5 Report (ADLAB PRO 2019a).



Module 1. Unit 1. Audiovisual texts

Unit 1 discusses the challenges that audiovisual texts pose for AD users.

Download:

All materials

Core videos

Additional videos

Documents

Core videos

Module 1. Unit 1. Audiovisual texts 78.58 MB

Download

Transcript 72.0 KB

Download

Subtitles

Catalan subtitles 9.3 KB

Download

Dutch subtitles 8.5 KB

Download

English subtitles 8.7 KB

Download

Italian subtitles 8.8 KB

Download

Polish subtitles 7.6 KB

Download

Slovenian subtitles 7.9 KB

Download

Spanish subtitles 8.9 KB

Download

Additional videos

Module 1. Unit 1. Audiovisual texts. Additional video 116.76 MB

Download

Slides

Presentation 1.9 MB

Download

Documents

Reading list 152.5 KB

Download



Figure 12. Snapshot of Unit 1 - Module 1 contents on the website

9. Open access materials

The aim of ADLAB PRO is to offer open access materials. To that end, UAB's open access repository Dipòsit Digital de Documents (ddd.uab.cat) was contacted, and specific entries were created for each module and unit. Permission to upload materials on the open access repository was secured through a specific form (Annex 19).

The list of modules links on UAB's open access repository is included next. From each of the following links, the unit entries can be accessed.

- Module 1: <https://ddd.uab.cat/record/199904?ln=ca>
- Module 2: <https://ddd.uab.cat/record/200058?ln=ca>
- Module 3: <https://ddd.uab.cat/record/200059?ln=ca>
- Module 4: <https://ddd.uab.cat/record/200060?ln=ca>
- Module 5: <https://ddd.uab.cat/record/200096?ln=ca>
- Module 6: <https://ddd.uab.cat/record/200097?ln=ca>

For each entry the following information is provided:

- Title of the module.
- Date.
- Abstract.
- Project reference code.
- ECTS/ECVETS attributed to the module.
- Language of the content.
- Document type: training resources.
- Keywords.

All open access entries are part of the collection “ADLAB PRO (Audio Description: A Laboratory for the Development of a New Professional Profile)”. The inclusion of educational content in an institutional open access repository guarantees its sustainability beyond the life of the project.

10. List of outputs

The number of materials created in ADLAB PRO for IO4 is the following (see Annex 3 for details):

- 7 introductory videos (one per module + one general introduction to the course).
- 50 core videos.
- 50 PPT slides.
- 50 core video transcripts.
- 50 English subtitles files.
- 10 Catalan subtitle files (Module 1).

- 10 Dutch subtitle files (Module 1).
- 10 Italian subtitle files (Module 1).
- 10 Polish subtitle files (Module 1).
- 10 Slovene subtitle files (Module 1).
- 10 Spanish subtitle files (Module 1).
- 122 additional videos.
- 50 reading lists (one per unit) plus one reading list per module.
- 6 reading lists (one per module).
- 197 tasks, which include 50 multiple choice activities.
- 6 trainer's guides (one per module).

11. Training scenarios

ADLAB PRO has produced a high number of educational components with a flexible approach that will allow them to be included in different training environments. The next paragraphs will illustrate 5 training situations in which the content could be used.

Training scenario 1

One university could decide to create a whole course on AD replicating the whole ADLAB PRO curriculum design and using all the created materials and suggested ECTS/ECVETS as a basis. This could be a full usage of all educational components.

Training scenario 2

An MA in Translation may want to include a specialisation on live AD or AD for the static arts on a university face-to-face course. To that end, the trainers may want to use just the educational components from Module 3 or Module 4 in their classes.

Training scenario 3

An audiovisual translators association may want to provide a short online introductory course to their members. To that end, they could re-use Module 1 materials as online training content.

Training scenario 4

A company may want to provide further training to their employees. They can employ a professional audio describer who will offer them hands-on activities. Before each session, learners may be requested to watch some core or some specific additional videos. This would be a flipped-classroom situation in which the lecture is offered at home in the form of a core/additional video and classroom activities are exclusively group discussion and hands-on activities, inspired by the ADLAB PRO tasks.

Training situation 5

A translator may want to acquire additional skills in a non-formal and non-organised way. S/he could download all core videos and watch them independently, in a self-learning process.

These are just 5 sample situations that show diverse usages of ADLAB PRO open access educational components.

12. Conclusions

The aim of IO4 was to create open access flexible educational materials that would allow training future audio describers in different learning situations. The final output is the result of a long process, with a clear plan of action and timeline, in which different critical steps have been taken:

- a) the definition of units within each module,
- b) the creation of a taxonomy of training materials, together with specific language and accessibility features,
- c) the development of clear instructions and templates for each type of training material,
- d) the creation of the training materials,
- e) the evaluation (in line with IO5) and accreditation (in line with IO6) of the materials, and
- f) the provision of the materials both in open access and through the project website.

Audio description trainers will now have the possibility to choose from a wide array of training materials which are available in open access. These materials come in different formats and languages, approach the most relevant topics in audio description, and allow for their integration in divergent training scenarios. Moreover, they are complemented with the possibility to access a professional demo of an audio description editor online.

13. Reference list

ADLAB PRO (2018) *Course Design. IO3 report*. Retrieved from www.adlabproject.eu

ADLAB PRO (2019a). *Evaluation and Testing. IO5 report*. Retrieved from www.adlabproject.eu

ADLAB PRO (2019b). *Course evaluation, recognition, and accreditation. IO6 report*. Retrieved from www.adlabproject.eu

Díaz-Cintas, J. (2007). Por una preparación de calidad en accesibilidad audiovisual. *TRANS. Revista de traductología*, 11, 45-60.

Fryer, L. (2016) *An introduction to audio description. A practical guide*. London and New York: Routledge.

Hyks, V. (2005). Audio description and translation. Two related but different skills. *Translating Today*, 4, 6-8.

Jankowska, A. (2017). Blended learning and audio description training. *Miezy Oryginadem a Przekladem*, 38(4), 101-124.

Kennedy, D. (2007). *Writing and using learning outcomes: a practical approach*. Cork: University College Cork.

Laurillard, B.D. (2012). *Teaching as a design science*. New York and London: Routledge.

Matamala, A. (2006). La accesibilidad en los medios: aspectos lingüísticos y retos de formación. R. Amat & Á. Pérez Ugena (eds), *Sociedad, integración y television en España*. Madrid: Laberinto, 293-306.

Matamala, A. & Orero, P. (2007). Designing a course on audio description and defining the main competences of the future professional. *Linguistica Antverpiensia, New Series*, 6, 329-344.

Orero, P. (2005). Audio description: Professional recognition, practice and standards in Spain. *Translation Watch Quarterly*, 1, 7-18.

Snyder, J. (2014). *The visual made verbal: A comprehensive training manual and guide to the history and application of audio description*. Arlington, VA: ACB.

DISCLAIMER

Publication and preparation of this report was supported by ADLAB PRO (Audio Description: A Laboratory for the Development of a New Professional Profile), financed by the European Union under the Erasmus+ Programme, Key Action 2 – Strategic Partnerships, Project number: 2016-1-IT02-KA203-024311.

The information and views set out in this report are those of the author and do not necessarily reflect the official opinion of the European Union. Neither the European Union institutions and bodies nor any person acting on their behalf may be held responsible for the use which may be made of the information contained therein.

HOW TO QUOTE THIS DOCUMENT

You can quote this report as follows: ADLAB PRO (2019). *Development of course content. IO4 Report*. Retrieved from www.adlabproject.eu