



IO6 REPORT | UNITS

OUTPUT IDENTIFICATION: 06

OUTPUT TITLE: Course Evaluation, Recognition and Accreditation

START DATE:	01-01-2018
END DATE:	31-08-2019
LANGUAGES:	English
MEDIA(s):	<ul style="list-style-type: none">- Text- Publications- Paper Brochures- Oral- Event- Other

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OUTPUT DESCRIPTION:

It is crucial that the course design (IO3) and the educational components produced by ADLAB PRO (IO4) are officially recognized and validated at a European level to guarantee their quality and also the sustainability and resilience of the project. This follows the need for transparency and recognition of skills and qualifications to facilitate learning, employability and labour mobility. By identifying an IO on evaluation, recognition and accreditation, the project pays special attention to promote permeability across education and training as well as the simplification and rationalisation of tools for transparency, validation and recognition of the project educational components. We shall promote dynamic and innovative solutions for the recognition and validation of competences and skills acquired through the digital and open learning material that we will offer. Quality assurance in the overall course and for each educational component -as well as for the whole course and its accreditation- will rely on the existing EU guidelines, the outcomes from IO3, and the feedback and confirmation from Antwerpen University Quality Department.

Given that all four HEIs are expert in course design within EU accreditation framework, and taking advantage of the dedicated department in each university for this purpose, ADLAB PRO will dedicate efforts to this aim. IO6 will ensure that all four universities check and approve the accreditation methodology proposed by the leader of IO3 and its further implementation of subsequent IOs. This measure will further ensure accreditation standards and quality. In fact, all HEIs have ample expertise in this matter and have dedicated departments both at academic level (undergraduate) and also at specialised and vocational levels (postgraduate). This is important for the uptake and course sustainability, giving the European dimension of the envisaged outcome.

Given the two levels of education identified in the project (formal/non-formal within the guarantee of HEI supervision), we will deliver two different types of assessment and accreditation. ECTS will be used by HEIs and ECVETS by companies interested in vocational education. ECTS is the European Credit Transfer and Accumulation System, and ECVETS is the European Credit System for Vocational Education and Training. ECTS credits express the volume of learning based on the defined learning outcomes and their associated workload. ECTS can be transferred, which allows credit gained on a particular programme to contribute towards the requirements of a different one. The ECVET system aims at allowing the transfer, recognition and accumulation of learning outcomes to obtain a qualification (it gives a methodological framework for describing qualifications in terms of learning outcomes using units, allowing the allocation of transferable points for Member States with different education and qualification frameworks) (http://ec.europa.eu/education/ects/users-guide/glossary_en.htm). The advantage of this is that it allows for accreditation of prior learning, as determined under IO5. It increases the flexibility and appeal in countries where AD is already long established as well as those for whom it is an innovation.

Attributing ECTS/ECVETS to each ADLAP PRO's educational component will make it easier to use ADLAB PRO training materials both at HEIs and in vocational (e.g. company in-house) training.

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Universities could for example:

- offer the course within a master programme or ad hoc specialisation courses for ECTS;
- offer the course on its own with a credit contract for a given number of ECTS to students who just want to take the one course and have proof of it;
- offer the course within the time-frame of a summer school for ECTS where students get a certificate from the organising university.

AVT companies could for example:

- offer in-house training offering the possibility of recognition and accreditation;
- offer thematic workshops with recognition and accreditation.

The objective of this project is to create a framework for and to deliver pan-European training in AD. For this reason, its learning outcomes need official recognition. To accomplish this, "The European Credit System for Vocational Education and Training" and "The ECTS User's Guide" issued by the EU will function as the theoretical background for the implementation of IO6.

While HEIs have the necessary expertise to create and evaluate the learning outcomes, the project strives to ensure quality in all phases. All procedures undertaken by HEIs are subject to quality assurance measures with the aim of ensuring that the quality of the programme and qualifications meets their own specifications and those of other relevant bodies, such as external quality assurance agencies. This quality assurance and the whole accreditation process will be overseen and supported by dedicated departments in each HEI, as well as followed by the project's QAM and discussed at every meeting.

INTRODUCTION

It is crucial that the course design (IO3) and the educational components produced by ADLAB PRO (IO4) can be officially recognized and validated at a European level to guarantee their quality and the sustainability and resilience of the project. Through IO6, ADLAB PRO has dedicated special efforts to this aim. Specifically, ADLAB PRO has delivered two different types of assessment and accreditation: ECTS to be used by HEIs and ECVETS to be used by companies involved in vocational education. Attributing ECTS/ECVETS to each ADLAB PRO's educational component will make it easier to use ADLAB PRO training materials both at HEIs and in vocational (e.g. company in-house) training and we will ensure accreditation standards and quality.

UNITS has led IO6, with all partners taking active part in the accreditation process. The HEI partners have been essential for the definition of the learning outcomes and the quantification of the ECTS to assign to each educational component (or "unit", cf. IO3 and IO4 and relative reports). Non-educational partners have been essential to work along HEI partners to quantify ECVETS.

IO6 has developed along with other IOs. While the educational components have been designed (IO3), created (IO4), tested & evaluated (IO5), they have also been accredited (IO6). 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 and ECVETS to each unit.

WHAT ARE ECTS AND ECVETS

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The project has looked at the accreditation of the educational components for both academic and vocational scenarios through the attribution of ECTS (European Credit Transfer System) and ECVETS (European Credit System for Vocational Education and Training) to each of the six modules (i.e., educational components of a regular size constituting the whole course, EU 2015: 25) that constitute the whole ADLAB PRO course.

ECTS credits express the volume of learning based on the defined learning outcomes and their associated workload. **ECVET points** express the competences needed by the learner to complete a qualification in numerical form (EU 2015). The ADLAB PRO curriculum has been developed in order to meet the requirements of 6 ECTS/ECVETS for modules 1 to 4 and 3 ECTS/ECVETS for modules 5 and 6 (cf. ADLAB PRO 2018b) (Figure 1). The suggested number of ECTS and ECVETS (EU 2015) will enable those institutions that will use the course to consider whether to adhere to it or to customize it according to their training needs.

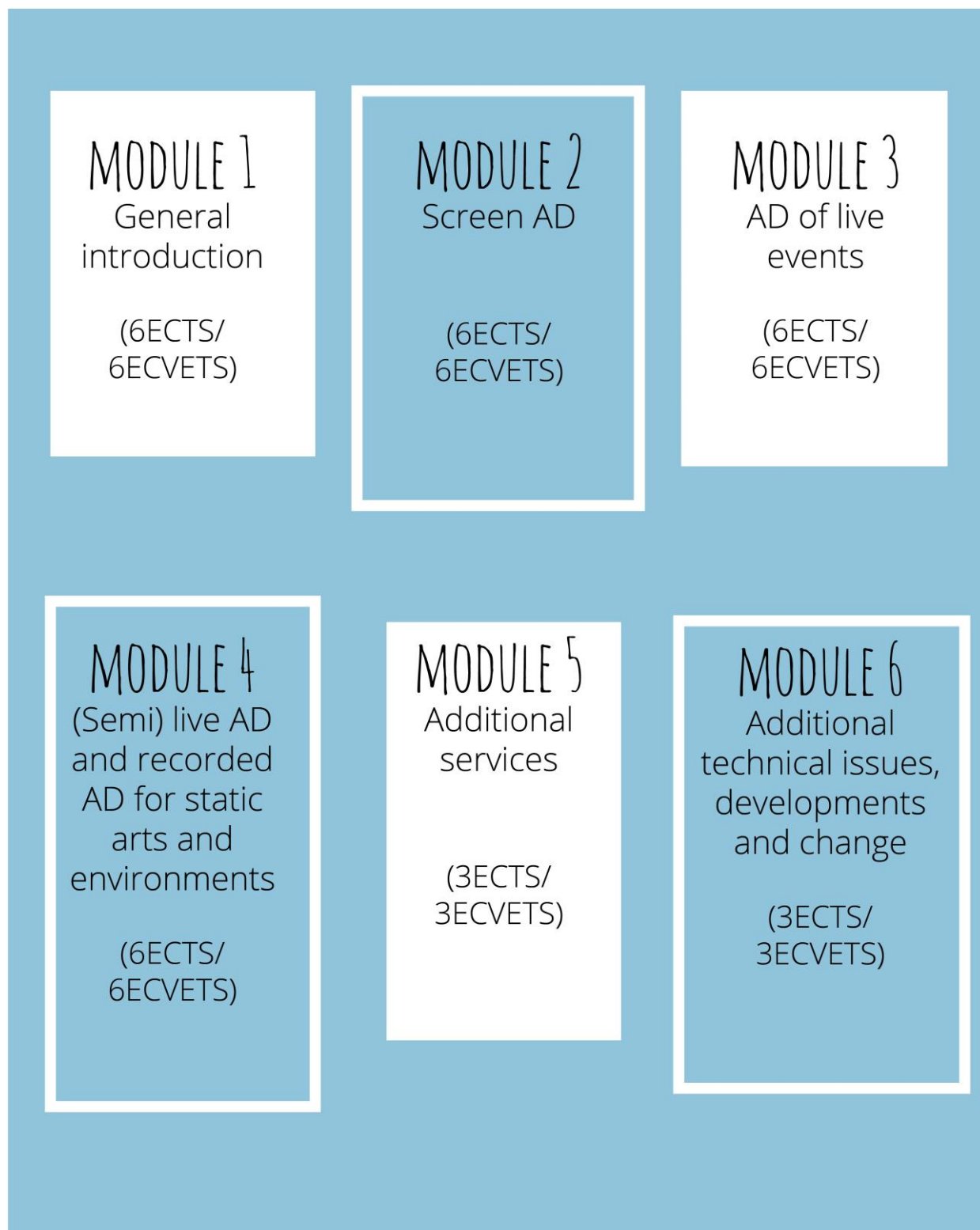


Figure 1. The ADLAB PRO course structure

ECTS ATTRIBUTION

According to the ECTS User's Guide, “**ECTS credits** express the volume of learning based on the defined learning outcomes and their associated workload. 60 ECTS credits are allocated to the learning outcomes and associated workload of a full-time academic year or its equivalent, which normally comprises a number of educational components to which credits (on the basis of the learning outcomes and workload) are allocated. ECTS credits are generally expressed in whole numbers.” (EU 2015: 11)

Final attribution of ECTS has taken place during the Antwerp Transnational Project Meeting (March 2018) (Figure 2). After individual research that has taken place during the previous months and after applied work carried out by each partner under the supervision of UNITS, the IO6 leader, an internal workshop (supervised by UA, IO3 leader) has been organized in order to discuss thoroughly the best options. Partners have worked in groups and have finalised work on IO3, combining it with IO6 issues, by associating hours of face-to-face and homework to their LOs to make them compliant with the agreed number of ECTS. During the meeting, it was decided that **one ECTS would equal 20 hours** of work altogether (i.e., individual + face-to-face), so 6 ECTS would equal 120 hours of work and 3 ECTS 60 hours of work.



Figure 2. Workshop in Antwerp.

During the workshop, we considered the working load for each LO or set of LOs, and estimated both the **number of face-to face training hours** required and the estimated **number of hours to be spent on homework**. We wish to stress that these numbers 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.

During this meeting the partners have also decided to develop one model curriculum of 30 ECTS which should contain two types of LOs: basic and advanced. Modules 1, 2, 3 and 4 would be worth 6 ECTS each whereas Modules 5 and 6 would be worth 3 ECTS each (Figure 1 above). The advanced LOs can be both advanced from a professional/vocational point of view and from an academic point of view. HEIs who wish to offer the entire curriculum can do so but they and other institutions can just as well decide to offer only part

of the curriculum. Still, the curriculum has now been designed in such a way that all should be taught Module 1, which offers all the skills the other modules will build on.

We have produced a simplified structure of the course curriculum designed as a result of IO3, as well as a detailed sub-structure developed by IO4 and suggestions on the appropriate number of ECTS per Module as elaborated by IO6 (ADLAB PRO 2018b). The curriculum comprises 6 modules, i.e. regular size educational components. Each module has been divided into Units, which could be defined as thematic blocks in which learning outcomes are related to a central topic. The Units of each module are listed after each Module Table. Partners responsible for the attribution of ECTS and subsequent creation of materials for each module are the following:

Module 1: GENERAL INTRODUCTION | UA

Module 2: SCREEN AD | UAM

Module 3: AD OF LIVE EVENTS | UV

Module 4: (SEMI) LIVE AD AND RECORDED AD FOR STATIC ARTS AND ENVIRONMENTS | UNITS

Module 5: ADDITIONAL SERVICES | UAB

Module 6: ADDITIONAL TECHNICAL ISSUES, DEVELOPMENTS AND CHANGE | UAB

Based on the work and results of IO3, for each module, we decided to include information regarding:

- **Main competence framework:** competences are a dynamic combination of attributes, abilities and attitudes. The main competence framework below identifies the main core competences that an audio-describer must acquire.
- **Domain specific sub-competence:** a domain-specific sub-competence is a more concrete, lower level rephrasing of one of the competences from the framework within the context of a specific module, this sub-competence is then rendered even more concrete and quantifiable in terms of Learning Outcomes.
- **Learning outcomes:** although there is a general understanding in didactics of what "competences" are (see above), there does not seem to be a clear-cut definition that can be used unambiguously in the context of a detailed curriculum that must yield quantifiable results. That is why the ADLAB PRO curriculum expresses the aims of the course in Learning Outcomes (LOs). LOs can be expressed concretely, through active verbs, from a learner- rather than a teacher-perspective, as has been done in the tables in this document. 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.
- **Level:** This concept is used in the following way in the ADLAB PRO curriculum.
 - 1) Learning outcomes can be expressed on different levels: on the level of the entire course, on the level of a module or even on the level of a unit taught in one or two classes within a module. 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 lower 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".
 - 2) In the tables below, some units are labelled '**basic**', others '**advanced**'. The basic units must be acquired by anyone wishing to work as a professional audiodescriber. The advanced units are to be taught to professionals and academics wishing to acquire more advanced and also theoretical, research-based knowledge of AD and its prospective developments.

- **Suggested hours** | Face-to-Face: suggested number of face-to-face hours needed to effectively complete a given Unit, or set of LOs. This is not a fixed or established figure but it is an estimate that has been decided based on what the consortium thinks is right and appropriate. Institutions that will decide to implement the curriculum will be free to maintain or modify this figure.
- **Suggested hours** | Homework: suggested number of working hours needed to effectively complete a given Unit, or set of LOs. This is not a fixed or established figure, but it is an estimate that has been decided based on what the consortium thinks is right and appropriate. Institutions that will decide to implement the curriculum will be free to maintain or modify this figure.
- **ECTS**: ECTS credits express the volume of learning based on the defined learning outcomes and their associated workload. The ADLAB PRO curriculum has been developed in order to meet the requirements of **6 ECTS for modules 1 to 4 and 3 ECTS for modules 5 and 6**. In this curriculum, 1 ECTS corresponds to 5 face to face hours + 20 hours of individual work at home. **Therefore a 6 ECTS module equals an overall of 30 + 120 hours.**

The following are the **core competences** audio describers should acquire for all types of AD, taking into account that for each type of AD, the core competences will include domain-specific sub-competences.

1. Insight into the history, developments and trends of AD practice and research
2. General knowledge of the concept of AD
3. Practice-oriented understanding of the functioning of audiovisual texts, in general and for different/selected types of AD
4. Technical knowledge and skills regarding software solutions for both the production and reception/distribution of AD for different/selected types of AD
5. Knowledge of the workflow and identification of the different people involved in the AD production process for different/selected types of AD
6. Skills for the production of an AD-script for different/selected types of AD
- 6a. Overall insight into the specialised knowledge required for the different AD contexts and of the challenges they pose
- 6b. Knowing what information to select/prioritize and how to go about this
- 6c. Knowing how much information is necessary and/or desirable
- 6d. Knowing how to formulate descriptions and choose the appropriate AD strategies to promote AD as a narrative, to ensure clarity and the production of an engaging text through linguistic and textual choices
- 6e. Knowing when to insert descriptions in the ST, respect synchrony with sound effects, interaction with dialogues, general intersemiotic cohesion
- 6f. Knowing and applying the formal requirements for an AD script so as to facilitate delivery/recording
7. Skills for the delivery of different/selected types of AD:
- 7a. Vocal skills & reading skills or awareness of the need to collaborate with a voice talent for recorded/live AD
- 7b. Identify the technical requirements and use technical facilities for recorded and/or live delivery
8. Knowledge of the parameters for a qualitative AD end product and skills for assessing/editing the AD
9. Knowledge of the use of Audio Introductions and what to include in them; skills for writing and recording AI's

10. Knowledge of the use of AST's, dubbing and voice-over and the different applicable scenarios; skills for adapting, if applicable, and recording AST's/dubbing/voice-over
11. Knowledge of new developments and the capacity/willingness to stay abreast: the translation of AD's, use of MT, use of artificial voices
12. Knowledge of new developments in terms of new areas of applicability and new audiences
13. Knowledge of the needs of blind and partially sighted audiences in live interactions when leading tours and guiding

MODULE 1: GENERAL INTRODUCTION | 6 ECTS

This module provides an introduction to basic AD skills. It therefore covers all domains and it is advisable that all learners take it before proceeding to a more specific module. More generally, all learners should acquire the units labelled as 'basic' first (in all modules).

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 2 and 3	General knowledge of the functioning of audiovisual texts	LO1: Learners can define the fundamental multimodal character of AV texts	basic	2	8	Unit 1. Audiovisual texts
		LO2: Learners can differentiate between the different modalities interacting in a multimodal text	basic			
		LO3: Learners can assess the challenges of such texts for the main target audience of AD	basic	2	8	
	General knowledge of the concept of AD	LO4: Learners can define what AD is in different contexts (screen, live, museums, etc)	basic	3	12	Unit 2. Defining audio description
		LO5: Learners can explain how AD ensures the functioning of multimodal texts for the primary target audience	basic			
Competence 1	Insight into the history, developments and trends of AD practice	LO6: Learners can discuss the historical development of AD practice internationally and within their own national context in broad lines	basic	2	8	

	Insight into the history, developments and trends of AD research	LO7: Learners can discuss the historical development of AD research internationally and within their own national context in broad lines	advanced	2	8	Unit 3. Audio description research
		LO8: Learners can identify main research topics and questions in the field	advanced			
Competence 9 and 10	More specific general knowledge of AD-related services: AI	LO9: Learners can identify and explain the limits of AD and name appropriate solutions	basic	3	12	Unit 4. Additional services
	Learners know what AI are, when they are used and how they can be delivered	LO10: Learners can define what an AI is and describe its different constituents	basic			
		LO11: Learners can evaluate to what extent an audio introduction is relevant	basic			
	More specific general knowledge of AD-related services: AST, dubbing, voice-over	LO12: Learners can identify the challenges of multilingual productions for AD	basic	1	4	
		LO13: Learners can enumerate the different solutions for resolving multilingual issues in AD	basic			
Competence 2, 4 and 12	General knowledge of the different types of AD and applicable scenario's	LO14: Learners can name the different types of AD, their presentation modes and the contexts in which they are used	basic	1	4	Unit 2. Defining audio description

Competence 5 and 8	More specific general knowledge of the role of the describer and VIP participants in the production process	LO15: Learners can identify the different steps in the AD work flow, including final editing and quality control	basic	2	8	Unit 5. The audio description process
		LO16: Learners can recognise the role and importance of different specialists in the AD workflow, including the VIPs and the artistic team	basic			
Competence 2	Specific knowledge of the needs of the primary audience (VIP) & secondary audiences	LO17: Learners can explain that the VIP audience is very heterogeneous	basic	2	8	Unit 6. The target audience of audio description
		LO18: Learners can explain why other, secondary audiences may also benefit from AD	basic			
Competence 2	General knowledge of the existence of standards and guidelines	LO19: Learners can list at least 4 existing AD guidelines	basic	2	8	Unit 7. Audio description guidelines
		LO20: Learners can assess and explain the differences between the different guidelines	advanced			
		LO21: Learners can identify various degrees of subjectivity in AD (depending on constraints)	basic			

Competence 6	General content-related knowledge of basic rules for all the different types of AD: what, when and how to describe?	LO22: Learners can name the content-related issues that an AD script must cover and the need for prioritisation of information	basic	3	12	Unit 8. Central audio description issues
		LO23: Learners can explain the importance of a well-timed AD script	basic			
		LO24: Learners can illustrate the need for appropriate AD script formulations	basic			
Competence 7	Knowledge and basic skills for the delivery and voicing of AD for different types	LO25: The student knows the importance of good vocal skills for delivery of AD	basic	2	8	Unit 9. Audio description voicing
		LO26: The student can speak clearly and effectively communicate oral information	basic			
		LO27: The student can name constituent elements of prosody and explain how they affect the communication of oral information	advanced			
		LO28: The student can demonstrate basic vocal warm-up exercises	basic			
		LO29: the student can recognise good microphone technique and demonstrate it in recording and live delivery	basic			
Competence 13	General knowledge of the existence of tactile exploration and touch tours	LO30: The students can define what tactile exploration and touch tours are and describe their main features	basic	1	4	Unit 4. Additional services

Competence 2	General knowledge of legislation for different types of AD	L031: Learners can find relevant international and European AD legislation	basic	1	4	Unit 10. Audio description legislation
		L032: Students are aware of the existence of legal rights concerning authorship of AD	basic			
		L033: Learners can research whether and how international and European legislation is implemented in their national context	advanced			
Competence 11	Awareness of the need to and the capacity to remain informed of legal requirements, technical evolutions and their impact on practice	L034: Learners appreciate the need to remain up to date with ongoing legal and technical developments of AD	advanced	1	4	

MODULE 2: SCREEN AD | 6 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 3 and 6a	Learners know of the challenges specific to screen AD	LO1: Learners can characterise challenges specific to screen AD	basic	1	2	Unit 1. Screen AD: films and genres
Competence 3 and 6a	Learners have specialised domain knowledge and practice-oriented understanding of the functioning of audiovisual texts for screen AD (film narrative & techniques, multimodality) or awareness of the need/willingness to collaborate with specialists	LO2: Learners know how audiovisual texts for screen AD function (film narrative and techniques)	basic	1	4	
		LO3: Learners can analyse a film clip from a multimodal/narrative point of view and identify challenges	advanced	0	2	
Competence 3 and 6a	Learners know different requirements for TV, film and other types of screen AD (e.g. due to different genre characteristics)	LO4: Learners can exemplify how AD requirements (in terms of content, scriptwriting, workflow and technical issues) differ depending on the material, genre, etc	basic	1	4	

Competence 4	Learners have technical knowledge and skills regarding software solutions for both the production and reception/distribution of screen AD	LO5: Learners can explain how various types of software can be used in the production/reception/distribution of screen AD	basic	1	0	Unit 3. Software
		LO6: Learners can demonstrate the use of software used in the production/reception/distribution of screen AD	advanced	1	5	
Competence 5	Learners know the workflow and identification of the different people that may be involved in the production process of screen AD	LO7: Learners recognise the role of the describer for screen AD in the overall workflow and know how to cooperate in a team	basic	1	2	Unit 2. Process
Competence 6e	Learners know when/where to insert descriptions in the ST (synchrony, interaction with dialogues and sounds)	LO8: Learners understand the importance of existing film dialogues and sounds for an AD	basic	1	2	
		LO9: Learners can identify the right places where to insert descriptions in the ST	basic	1	2	
Competence 6b	Learners know what information to select/prioritise (for instance, characters, facial expressions, dress, setting, spatio-temporal setting, text-on-screen)	LO10: Learners understand the narrative function of the different types of information that can be included in the AD scripts	basic	2	0	
Competence 6c	Learners know how much information is necessary and/or desirable	LO11: Learners can distinguish between more important and less important information in AD, as regards for example characters, settings and actions	basic	0	4	

Competence 6c and 6b		LO12: 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	advanced	1	4	
Competence 6d (and 6c)	Learners know how to formulate descriptions and choose the appropriate AD strategies (linguistic & textual skills, which includes filmic language and how to deal with it, how to deal with intercultural references, subjective approaches to AD, etc)	LO13: Learners can identify functions of characters in a film narrative (eg. Phelan's classification)	basic	2	2	Unit 4. Characters
		LO14: Learners can determine the level of detail in AD according to the character's function	basic	0	4	
		LO15: Learners can list strategies for AD of characters (appearance, body lg, introduction of characters)	basic	0	3	
		LO16: Learners can use AD strategies in describing characters	basic	0	4	
		LO17: Learners can identify organization of info in AD of spatio-temporal settings	basic	2	2	Unit 5. Time and space
		LO18: Learners can formulate AD of spatio-temporal settings	basic	0	4	
		LO19: Learners can identify intercultural references	basic	2	2	Unit 6. Culture
		LO20: Learners can list AD strategies used to AD of intercultural references	basic	0	2	
		LO21: Learners can apply AD strategies to AD of intercultural references	basic	0	2	
		LO22: Learners can characterize AD appropriate language (brief, vivid, genre-specific)	basic	2	3	Unit 7. Language

		L023: Learners can use AD appropriate language (brief, vivid, genre-specific)	basic	0	3	
		L024: Learners can identify various degrees of subjectivity in AD (depending on constraints)	basic	0	0	
		L025: Learners can explain how filmic language can be reflected in AD	advanced	2	3	Unit 8. Film Language
		L026: Learners can reflect filmic language in AD	advanced	0	3	
		L027: Learners can evaluate peer descriptions	advanced	2	6	Unit 2. Process
		L028: Learners can create an AD taking into account all aspects of the description	basic	1	10	
Competence 9	Learners know what to include in an audio introduction for recorded content	L029: Learners can list elements required for an AI for recorded content	basic	2	2	
	Learners know how to write and deliver an audio introduction for recorded content	L030: Learners can write an audio introduction for recorded content	basic	0	2	Unit 9. Audio introductions
		L031: Learners can deliver an audio introduction for recorded content with appropriate voicing	advanced	0	2	
Competence 6f	Learners know the formal requirements for an AD script to facilitate recording	L032: Learners can list the formal requirements for an AD script to facilitate recording	basic	1	0	
		L033: Learners can prepare an AD script for recording	basic	0	2	Unit 10. Recording
Competence 7	Learners understand the importance of vocal skills and technical facilities for the delivery of AD	L034: Learners can deliver an AD script with appropriate voicing	advanced	1	2	
		L035: Learners can identify technical facilities for	advanced	0	2	

		recorded or live AD				
Competence 8	Learners know the parameters for a quality AD end product and have skills for assessing/editing the AD of screen products	LO36: Learners can compile the parameters for a quality AD end product	advanced	1	4	Unit 2. Process
		LO37: Learners can assess/edit an AD for screen products	advanced	1	6	
All competences	Learners know how to research a topic related to screen AD and draw conclusions	LO38: Learners can research a topic related to screen AD	advanced	0	10	Unit 1. Screen AD: films and genres
Competence 11	Knowledge of new developments and the capacity/willingness to stay abreast	LO39: Learners can research new developments related to screen AD	advanced	0	4	

MODULE 3: AD OF LIVE EVENTS | 6 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 3 and 6a	Learners know of the challenges specific to live performances and events	LO1: The learners can characterise challenges specific to live performances and events	basic	2	2	Unit 1. Audio description of live events
Competence 3 and 6a	Learners have specialised domain knowledge and practice-oriented understanding of the functioning of audiovisual texts for live performances and events	LO2: The learners know how audiovisual texts for live performances function from a theatre semiotics and multimodal point of view	basic	2	4	
Competence 3 and 6a	Learners know that AD can take place across many types of live performance and can identify how requirements for live performances differ from those for screen AD	LO3: The 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)	basic	1	4	
Competence 4	Technical skills	LO4: The learners can list the technical equipment needed for a live AD performance	basic	1	2	Unit 2. Technical skills
Competence 4	Technical skills	LO5: The learners can operate a small mixing desk	basic	1	2	
		LO6: The learners can describe two common methods	basic		1	

		of AD "broadcast" and reception in live performance venues				
Competence 6b	Learners know what information to select/prioritise in the AD script (for instance, characters, facial expressions, spatio-temporal setting)	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)	basic	1	1	Unit 3. What to describe for live events
Competence 6c	Learners know how much detail to include in their AD script	LO8: Learners can distinguish between more important and less important information in live AD, as regards for example characters, settings and actions.	basic	1	2	
Competence 6f	AD scripting	LO9: The learners can write an AD script for a live performance and defend their choices	basic	2	10	Unit 4. Scripting
		LO10: The learners can write a commentary defending the choices in their live AD script with reference to relevant literature	advanced	1	10	
Competence 6e	AD improvisation	LO11: The learners can adapt their script to accommodate the unexpected	basic	2	4	
Competence 13	Ability to lead a touch tour	LO12: The learners can explain the purpose of a touch tour for live events in their country	basic	1	2	Unit 5. Touch tours
		LO13: The learners can compile an appropriate wish list of items desired for a touch tour for a specified production	basic	1	2	
		LO14: The learners can lead a group of visually impaired people (with sighted companions) along a specified route, successfully negotiating hazards and keeping the group together	basic	2	1	

Competence 5	Knowledge of the workflow and identification of the different people involved in the ADproduction process	LO15: The learners can create a timeline identifying everyone involved in producing a live AD at each stage of the process	advanced	1	2	Unit 6. Workflow
Competence 8	Knowledge of the parameters for a high-quality AD end product and skills for assessing/editing the AD	LO16: The learners can list 6 macrocriteria on which quality in live AD can be evaluated and 2 deviations from each of those criteria	basic	1	8	Unit 7. Evaluation
		LO17: 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	basic	1	8	Unit 1. Audio description of live events
		LO18: The learners can deliver constructive criticism of their own and other people's AD	basic	1	4	Unit 7. Evaluation
		LO19: The learners can amend their own work in response to peer/teacher/user evaluation or feedback	basic	1	6	
Competence 3 and 6a	Specialised knowledge of Dance AD	LO20: The learners can employ technical terms and explication to write AD suitable for ballet or other dance forms	advanced	3	10	Unit 8. Dance and opera
Competence 3 and 6a	Specialised knowledge of Opera AD	LO21: The learners can combine AST and descriptive language to write AD suitable for opera	advanced	1	3	
Competence 9	Compiling an Audio Introduction for a live performance	LO22: The learners can construct descriptions of characters and settings for an audio introduction for a live performance	basic	1	12	Unit 9. Audio introductions
		LO23: The learners can collaborate to write an audio introduction for opera, incorporating information from the printed programme such as a synopsis divided between Acts	basic	1	8	

Competence 11	Willingness to stay abreast	L024: Learners can summarise and evaluate new developments related to AD for live performances, such as integrated AD	advanced	1	12	Unit 10. Innovations
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MODULE 4: (SEMI) LIVE AD AND RECORDED AD FOR STATIC ARTS AND ENVIRONMENTS | 6 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 3	Students know what static arts and environments are	LO1: Students can identify and define static arts (museum artefacts, paintings, ancient buildings, important landmarks, etc)	basic	1	4	Unit 1. Static arts
Competence 6a	General knowledge of museums and their accessibility features	LO2: Students can display basic knowledge of different types of museums, architectural works, important landmarks, etc	basic	2	8	Unit 2. Museums
Competence 6a		LO3: Students 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)	basic			
Competence 6a		LO4: Students 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...	basic	2	8	
Competence 6	Students know how to approach AD for static arts and environment	LO5: Students can recognize linguistic and textual features of existing ADs for static arts and environment	basic	3	12	Unit 3. Audio description for static arts
Competence 6a		LO6: Students can analyse and criticize existing ADs	basic			

		for static arts and environment				
Competence 5 and 8	Students prepare to create ADs of static arts, etc	L07: Students can collaborate with peers and VIPS in criticising and, where necessary, amending existing ADs	basic			
Competence 6c		L08: Students 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)	basic	2	8	Unit 4. Strategies
competence 8		L09: Students can edit and assess own draft AD of an artwork of their own choice and the draft AD of others	basic			
Competence 2, 6a and 13	General knowledge of (semi-) live or recorded AD for static arts and environments	L010: Students can explain the difference between live and recorded AD in terms of AD writing and delivery strategies	basic	4	16	Unit 5. Live & recorded
Competence 4 and 13		L011: Students 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	advanced			
Competence 6c		L012: Students can implement strategies for formulating AD of directions regarding museum layout, spaces, auditoria, lobbies, etc	basic	4	16	Unit 6. Audio description directions
Competence 6b		L013: Students can implement strategies for prioritizing and ordering information in AD regarding all aspects of visual art and mobility	basic			
Competence 6		L014: Students can judiciously identify which items are suitable for audio and/or tactile description i.e. tactile exploration of museum artifacts	basic	4	16	Unit 7. Tactile explorations

Competence 8	Students know how to contact stakeholders	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	basic			Unit 9. Stakeholders
Competence 6		LO16: Students can construct a coherent descriptive tour of a museum or other environment such as a heritage site	basic			Unit 8. Descriptive tours
Competence 6		LO17: Students master a basic knowledge of the theory and practice of tactile exploration for exhibitions and museums	advanced	6	24	Unit 7. Tactile explorations
All competences combined	Student is acquainted with theoretical research in the field of museum AD	LO18: Students can apply elements of theoretical research to their work	advanced			Unit 10. Research
All competences combined		LO19: Students can conduct research into various aspects of museum AD	advanced			
Competence 11	Staying abreast	LO20: Students can research new developments related to AD for live performances	advanced	2	8	

MODULE 5: ADDITIONAL SERVICES | 3 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 10	Students know what audio subtitling is and the scenarios in which AST is used	LO1: Students can define what AST is and describe its main features	basic	2	8	Unit 1. Audio subtitling
		LO2: Students can identify different types of audio subtitles and relate them to text on screen	basic			
		LO3: Students can identify the technology needed to produce audio subtitles	basic			
	Students know about AST standards and norms	LO4: Students can identify different types of recommendations related to AST	basic	2	8	
	Students know how to write, adapt and deliver AST	LO5: Students can create audio subtitles to be integrated in an audio description	basic	5	20	
		LO6: Students can defend and justify the audio subtitles they have created	basic			
		LO7: Students can deliver audio subtitles to be integrated in an audio description with appropriate voicing	advanced			
		LO8: Students can summarise research on audio subtitling	advanced	2	8	

		L09: Students can evaluate the impact of research on AST on their practice	advanced			
	Students know what voice-over is and when it is used (different scenarios)	L010: Students can define what voice-over is and describe its main features	basic	2	8	Unit 2. Voice-over
		L11: Students can identify the challenges of incorporating AI, AD and AST in a voiced-over content	basic			
	Students know what dubbing is and when it is used (different scenarios)	L012: Students can define what dubbing is and describe its main features	basic	2	8	Unit 3. Dubbing
		L013: Students can identify the challenges of incorporating AI, AD and AST in a dubbed content	basic			

MODULE 6: ADDITIONAL TECHNICAL ISSUES, DEVELOPMENTS AND CHANGE | 3 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 12	Students know about the different technological possibilities for consuming and delivering AD, AI and AST	LO1: Students can identify the technological possibilities for consuming AD, AI and AST	basic	1	4	Unit 1. Technology consumption
		LO2: Students can summarise research on the technological possibilities for consuming AD, AI and AST	advanced	1	4	Unit 2. Technology delivery
		LO3: Students can identify the technological possibilities for delivering AD, AI and AST	basic			Unit 1. Technology consumption
		LO4: Students can summarise research on the technological possibilities for delivering AD, AI and AST	advanced			Unit 2. Technology delivery
	Students know the challenges of translating AD and they are aware of how machine translation and text-to-speech technologies can be integrated in the AD process	LO5: Students can identify the requirements for the translation of AD	basic	4	16	Unit 3. Translating audio description
		LO6: Students can define what translation memories, machine translation and post-editing are and their	basic			

		main features				
		L07: Students can discuss the implementation of translation memories, machine translation technologies and post-editing in the AD process	basic			
		L08: Students can define what text-to-speech technologies are and their main features	basic	2	8	
		L09: Students can discuss the implementation of text-to-speech technologies in the AD process	basic			Unit 4. Text-to-speech
		L010: Students can evaluate the impact of research on MT and TTS technologies in the AD process	advanced			
	Students know what crowdsourcing is and how it can be implemented in AD	L011: Students can define what crowdsourcing is and its main features	basic	2	8	Unit 5. Crowdsourcing and online collaboration
		L12: Students can discuss the implementation of crowdsourcing in the AD process	basic			
	Students know about new domains of application for AD and about new audiences	L013: Students can explain the application of AD in new domains of application (e.g. teaching)	basic	2	8	
		L014: Students can explain the usefulness of AD for new and diverse audiences	basic			Unit 6. New services, new audiences
		L015: Students can discuss possible hybridisations of AD with other existing access services	basic			
		L016: Students can explain how research supports additional applications of AD	advanced			
	Students know about how to	L017: Students can define what accessible filmmaking	basic	1	4	Unit 7. Accessible

	create accessible productions	is and how the concept of accessibility can be applied to film and other fields				productions
		L018: Students can cooperate with others when creating an accessible production	basic	2	8	
		L019: Students can explain how audio descriptions should be integrated in an accessible filmmaking process	advanced			
		L020: Students can list the main research outputs in the field of accessible filmmaking	advanced			
		L021: Students can evaluate the impact of accessible filmmaking research on AD	advanced			

ECVETS ATTRIBUTION

Final attribution of ECVET points has taken place after thorough research work by each partner under the coordination of UNITS, the IO6 leader, and finalized during the Transnational Project Meeting 6 in Barcelona, in March 2019.

IO6 activities have included analyzing the state of the art of the existing methodologies regarding ECVET and ECTS, agreeing on the concepts and definitions using the existing key documents (ECTS User's Guide 2009 and 2011; ECTS and ECVET comparison 2011; Recommendation on ECVET of 2009; ECVET Q&A 2011, CEDEFOP glossary "Terminology of European education and training policy", 2014; Ryan et al. 2018) and outputs from different workshops, seminars and projects (Be-TWIN 2010a, 2010b, 2011; Wagenaar s.d.), and determine the similarities and differences between ECVET and ECTS.

If ECTS will be used by HEIs and are based on workload, ECVETS are important for future use in companies interested in vocational education. ECVETS are based on competences and not on workload. Assigning both ECTS and ECVETS to each educational component (or unit, cf. IO3 and IO4), is a crucial process that will ensure accreditation standards and quality. However, this is a complex process.

As summed up in a slide produced by the Be-TWIN project (Figure 3), ECTS and ECVETS are quite different, and they are used in different contexts.

ECTS - European Credit Transfer and Accumulation System	ECVET: European Credit for Vocational Education and Training
<ul style="list-style-type: none">• Historical context: First experimented 1989 in the framework of the Erasmus programme, then incorporated into the Bologna Process• Field of application: Higher education institutions• Objectives : the recognised mobility of students within the European Higher Education Area• Methodological approach: based on learning content and student workload (input oriented)• Limits: Not applicable to vocational education at tertiary level, nor to alternative learning pathways (continuing education, informal learning, etc.)	<ul style="list-style-type: none">• Historical context: Experimented since 2009 in the framework of pilot projects. Incorporated into the Copenhagen Process through a Recommendation of the EP and Council• Field of application: VET, including continuing education and informal learning• Objectives : putting in place a credit system compatible and in line with the specificities of VET• Methodological approach: based on learning outcomes (output oriented)• Limits: So far, no connection with ECTS has been defined

ECVET-ECTS common methodology

Figure 3. Main differences between ECTS and ECVETS (Source: Be-TWIN 2010b)

The European project Be-TWIN¹ has devoted all its activities to facilitate the compatibility and comparability between ECVET and the ECTS, which is used in the higher education sector, thus contributing to a greater permeability between levels of education and training, and it has develop innovative tools and methodologies linking both credit systems (cf. Be-TWIN 2010a, 2010b, 2011). The main outcomes of Be-TWIN, and direct interaction with Dr. Enrico Bressan², have been invaluable for the development of IO6 and specifically for the attribution of ECVETS to the ADLAB PRO course curriculum educational components.

In particular, Be-TWIN has produced an innovative tool articulating the learning pathway approach (ECTS) and the learning outcomes approach (ECVET). This is a Matrix. The Matrix stipulates that the translation device between both credit systems are the learning outcomes. It is made of a table, specifically, a double entry table enabling to better depict and present a qualification by detailing the learning outcomes and the learning activities (curriculum). The Matrix can be used from different entry points and it is compatible with the specificities of HE and VET. Figure 4 shows an adaptation of the Be-TWIN Matrix made on Module 3 of the ADLAB PRO curriculum:

Units of Learning Outcomes

MODULE 3 – (SEMI-) LIVE AD OF DYNAMIC PERFORMANCES AND EVENTS	COMPETENCES													ECTS CREDIT POINTS						
	C1	C2	C3	C4	C5	C6						C7			C8	C9	C10	C11	C12	C13
						6a	6b	6c	6d	6e	6f	7a	7b							
Unit 1: Live performances																				
LO1: The Learners can characterise challenges specific to live performances and				X			X													
LO2: The Learners know how audiovisual tests for live performances function from a theatre semiotics and multimodal point of view				X			X													
LO3: The 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)				X			X													
LO17: 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.															X					
Unit 2: Technical skills																				
LO4: The Learners can list the technical equipment needed for a live AD					X															
LO5: The Learners can operate a small mixing desk					X															
LO6: The Learners can describe two common methods of AD "broadcast" and reception in live performance venues					X															
Unit 3: Content selection																				
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)							X													
LO8: Learners can distinguish between more important and less important								X												
Unit 4: Scripting																				
LO9: The Learners can write an AD script for a live performance and defend their choices												X								
LO10: The Learners can write a commentary defending the choices in their live AD script with reference to relevant literature												X								
LO11: The Learners can adapt their script to accommodate the unexpected										X										
Unit 5: Touch tours																				
LO12: The Learners can explain the purpose of a touch tour for live events in their country																			X	
LO13: The Learners can compile an appropriate wish list of items desired for a touch tour for a specified production																			X	
LO14: The Learners can lead a group of visually impaired people (with sighted companions) along a specified route, successfully negotiating hazards and keeping the group together																			X	
Unit 6: Workflow																				
LO15: The Learners can create a timeline identifying everyone involved in producing a live AD at each stage of the process					X															
Unit 7: Evaluation																				
LO16: The Learners can list 6 macrocriteria on which quality in live AD can be evaluated and 2 deviations from each of those criteria															X					
LO18: The Learners can deliver constructive criticism of their own and other															X					
LO19: The Learners can amend their own work in response to peer/teacher/user evaluation or feedback															X					
Unit 8: Dance																				
LO20: The Learners can employ technical terms and explication to write AD suitable for ballet or other dance forms				X			X													
LO21: The Learners can combine AST and descriptive language to write AD suitable for opera				X			X													
Unit 9: Audio introduction																				
LO22: The Learners can construct descriptions of characters and settings for an audio introduction for a live performance																X				
LO23: The Learners can collaborate to write an audio introduction for opera, incorporating information from the printed programme such as a synopsis divided between Acts																X				
Unit 10: Innovation																				
LO24: Learners can summarise and evaluate new developments related to AD for																	X			
ECVETS CREDIT POINTS																				6

Figure 4. Be-TWIN Matrix based attribution of ECVETS to Module 3 of the ADLAB PRO curriculum

¹ Co-financed by the Lifelong Learning Programme (sub-programme Leonardo da Vinci) for three years (March 2009 – February 2012): specific call for proposals to test and implement ECVET. Coordinated by the Paris chamber of commerce and industry (CCIP) and gathering 14 partners from 8 EU countries.

² Enrico Bressan, Responsabile Area Formazione, Fondazione Centro Produttività Veneto, via Montale, 27 – 36100 VICENZA, tel. +39 (0) 444 960500, fax. +39 (0) 444 1932220, mail: bressan@cpv.org, web: www.cpv.org, Ente accreditato per i servizi al lavoro – Codice: LO41, (Regione Veneto – DDL 601 del 05/06/2012).

Figure 4 shows that the acquisition of competences is linked to obtainment of ECTS, while the acquisition of learning outcomes is linked to the obtainment of ECVETS. For instance: MODULE 3, Competence 5 - Knowledge of the workflow and identification of the different people involved in the AD production process corresponds to the Learning Outcome 15 - The learners can create a timeline identifying everyone involved in producing a live AD at each stage of the process. To be able to assign the suggested number of ECTS (and respective ECVETS) to the full module it is necessary to perform the same process to all the competences listed for each unit in the module.

In the ADLAB PRO project, we have decided to attribute both ECTS and ECVETS to our training materials for several reasons, including the following:

- To promote mutual trust and mobility in academic training as well as in vocational education
- To make it easier for people to get validation and recognition
- To ensure the course sustainability
- To make it easier to use ADLAB PRO training materials both at HEI's and in Vocational Training

Indeed, both ECTS and ECVETS are key instruments for the accumulation and transfer of knowledge, skills and (wider) competences expressed and measured in terms of credits (Wagenaar, s.d.), they facilitate different types of learning (informal, non-formal, formal, part-time, etc.) and increase the flexibility and appeal of the course.

Working with the Matrix, and after several internal (e.g. TPM5 and TPM6) and external (Dr. Enrico Bressan) discussions, on the basis of the correspondence of competences (ECTS) and learning outcomes (ECVETS), the same number of ECTS and ECVETS was attributed to each course Module. Each partner in charge of a given module has worked on the correspondence between competences and learning outcomes, thus producing the final ECTS/ECVETS matrix – for each module - for the full ADLAB PRO curriculum as follows:

MODULE 1 – GENERAL INTRODUCTION		COMPETENCES																ECTS CREDIT POINTS			
		C1	C2	C3	C4	C5	C6						C7		C8	C9	C10		C11	C12	C13
							6a	6b	6c	6d	6e	6f	7a	7b							
Units of Learning Outcomes	Unit 1: Audiovisual texts																				
	LO1. Learners can define the fundamental multimodal character of AV texts		X	X																	
	LO2. Learners can differentiate between the different modalities interacting in a multimodal text		X	X																	
	LO3. Learners can assess the challenges of such texts for the main target audience of AD		X	X																	
	Unit 2: Defining AD																				
	LO4. Learners can define what AD is in different contexts (screen, live, museums, etc...) and explain its importance.		X	X																	
	LO5. Learners can explain how AD ensures the functioning of multimodal texts for the primary target audience.		X	X																	
	LO6. Learners can discuss the historical development of AD practice within their own national context in broad lines	X																			
	LO14. Learners can name the different types of AD, their presentation modes and the contexts in which they are used		X		X														X		
	Unit 3: Research																				
	LO7. Learners can discuss the historical development of AD research internationally and compare it with their own national context in broad lines	X																			
	LO8. Learners can identify main research topics and questions in the field	X																			
	Unit 4: Related services																				
	LO9. Learners can identify and explain the limits of AD and name appropriate solutions.															X	X				
	LO10. Learners can define what an AI is and describe its different constituents															X	X				
	LO11. Learners can evaluate to what extent an audio introduction is relevant															X	X				
	LO12. Learners can identify the challenges of multilingual productions for AD															X	X				
	LO13. Learners can enumerate the different solutions for resolving multilingual issues in AD															X	X				
	LO30 The Learners can define what tactile exploration and touch tours are and describe their main features																			X	
	Unit 5: Process																				
	LO15. Learners can identify the different steps in de AD work flow, including final editing and quality control					X										X					
	LO16. Learners can recognise the role and importance of different specialists in the AD workflow, including the VIPs and the artistic team.					X										X					
	Unit 6: Audience																				
	LO17. Learners can explain that the VIP audience is very heterogeneous		X																		
	LO18. Learners can explain why other, secondary audiences may also benefit from AD		X																		
	Unit 7: Guidelines																				
	LO19. Learners can list at least 4 existing AD guidelines		X																		
	LO20. Learners can assess and explain the differences between the different guidelines		X																		
	LO21. Learners can identify various degrees of subjectivity in AD (depending on constraints)		X																		
	Unit 8: Central AD issues																				
	LO22. Learners can name the content-related issues that an AD script must cover and the need for prioritisation of information						X	X	X	X	X	X									
	LO23. Learners can explain the importance of a well-timed AD script						X	X	X	X	X	X									
	LO24. Learners can illustrate the need for appropriate AD script formulations						X	X	X	X	X	X									
	Unit 9: Voicing																				
	LO25: The Learner knows the importance of good vocal skills for delivery of different types of AD.												X	X							
	LO26: The Learner can speak clearly and effectively communicate oral information												X	X							
	LO27: The Learner can name constituent elements of prosody and explain how they affect the communication of oral information												X	X							
	LO28: The Learner can demonstrate basic vocal warm-up exercises												X	X							
	LO29: the Learner can recognise good microphone technique and demonstrate it in recording and live delivery												X	X							
	Unit 10: Legislation																				
	LO31. Learners can find relevant international and European AD legislation		X																		
	LO32. Learners are aware of the existence of legal rights concerning authorship of AD		X																		
	LO33. Learners can research whether and how international and European legislation is implemented in their national context		X																		
	LO34. Learners appreciate the need to remain up to date with ongoing legal and technical developments of AD																	X			
ECVETS CREDIT POINTS																					

6

MODULE 2 – SCREEN AD		COMPETENCES																ECTS CREDIT POINTS			
		C1	C2	C3	C4	C5	C6						C7		C8	C9	C10		C11	C12	C13
							6a	6b	6c	6d	6e	6f	7a	7b							
Units of Learning Outcomes	Unit 1: Screen AD: films and genres																				
	LO1: Learners can characterise challenges specific to screen AD			X			X														
	LO2: Learners know how audiovisual texts for screen AD function (film narrative and techniques)			X			X														
	LO3: Learners can analyse a film clip from a multimodal/narrative point of view and identify challenges			X			X														
	LO4: Learners can exemplify how AD requirements (in terms of content, scripting, workflow and technical issues) differ depending on the material, genre, etc.			X			X														
	LO38: Learners can research a topic related to screen AD.	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	LO39: Learners can research new developments related to screen AD.																	X			
	Unit 2: Process																				
	LO7: Learners recognise the role of the describer for screen AD in the overall workflow and know how to cooperate in a team.					X															
	LO8: Learners understand the importance of existing film dialogues and sounds for an AD.										X										
	LO9: Learners can identify the right places where to insert descriptions in the ST.										X										
	LO10: Learners understand the narrative function of the different types of information that can be included in the AD scripts							X													
	LO11: Learners can distinguish between more important and less important information in AD, as regards for example characters, settings and actions.								X												
	LO12: 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.							X	X												
	LO27: Learners can evaluate peer descriptions.								X	X											
	LO28: Learners can create an AD taking into account all aspects of the description.								X	X											
	LO36: Learners can compile the parameters for a quality AD end product.														X						
	LO37: Learners can assess/edit an AD for screen products.														X						
	Unit 3: Software																				
	LO5: Learners can explain how various types of software can be used in the production/reception/distribution of screen AD.				X																
	LO6: Learners can demonstrate the use of software used in the				X																
	Unit 4: Characters																				
	LO13: Learners can identify functions of characters in a film narrative (eg. Phelan's classification)								X	X											
	LO14: Learners can determine the level of detail in AD according to the character's function								X	X											
	LO15: Learners can list strategies for AD of characters (appearance, body lg, introduction of characters)								X	X											
	LO16: Learners can use AD strategies in describing characters								X	X											
	Unit 5: Time and space																				
	LO17: Learners can identify organization of info in AD of spatio-temporal settings								X	X											
	LO18: Learners can formulate AD of spatio-temporal settings								X	X											
	Unit 6: Culture																				
	LO19: Learners can identify intercultural references								X	X											
	LO20: Learners can list AD strategies used to AD of intercultural references								X	X											
	LO21: Learners can apply AD strategies to AD of intercultural references								X	X											
	Unit 7: Language																				
	LO22: Learners can characterize AD appropriate language (brief, vivid, genre-specific)								X	X											
	LO23: Learners can use AD appropriate language (brief, vivid, genre-specific)								X	X											
	LO24: Learners can identify various degrees of subjectivity in AD (depending on constraints)								X	X											
	Unit 8: Film language																				
	LO25: Learners can explain how filmic language can be reflected in AD								X	X											
	LO26: Learners can reflect filmic language in AD								X	X											
	Unit 9: Audio introductions																				
	LO29: Learners can list elements required for an AI for recorded content.																X				
	LO30: Learners can write an audio introduction for recorded content.																X				
	LO31: Learners can deliver an audio introduction for recorded content with appropriate voicing.																X				
	Unit 10: Recording																				
	LO32: Learners can list the formal requirements for an AD script to facilitate recording.										X										
	LO33: Learners can prepare an AD script for recording.										X										
	LO34: Learners can deliver an AD script with appropriate voicing.												X	X							
	LO35: Learners can identify technical facilities for recorded or live AD.												X	X							
ECVETS CREDIT POINTS																					

MODULE 3 – (SEMI-) LIVE AD OF DYNAMIC PERFORMANCES AND EVENTS		COMPETENCES																		ECTS CREDIT POINTS	
		C1	C2	C3	C4	C5	C6						C7		C8	C9	C10	C11	C12		C13
							6a	6b	6c	6d	6e	6f	7a	7b							
Units of Learning Outcomes	Unit 1: Live performances																				
	LO1: The Learners can characterise challenges specific to live performances and events			X			X														
	LO2: The Learners know how audiovisual texts for live performances function from a theatre semiotics and multimodal point of view			X			X														
	LO3: the 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)			X			X														
	LO17 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.													X							
	Unit 2: Technical skills																				
	LO4: The Learners can list the technical equipment needed for a live AD performance				X																
	LO5: the Learners can operate a small mixing desk				X																
	LO6 the Learners can describe two common methods of AD "broadcast" and reception in live performance venues				X																
	Unit 3: Content selection																				
	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)							X													
	LO8: Learners can distinguish between more important and less important information in								X												
	Unit 4: Scripting																				
	LO9: The Learners can write an AD script for a live performance and defend their choices											X									
	LO10 The Learners can write a commentary defending the choices in their live AD script with reference to relevant literature											X									
	LO11 The Learners can adapt their script to accommodate the unexpected										X										
	Unit 5: Touch tours																				
	LO12 The Learners can explain the purpose of a touch tour for live events in their country																			X	
	LO13 The Learners can compile an appropriate wish list of items desired for a touch tour for a specified production																			X	
	LO14 The Learners can lead a group of visually impaired people (with sighted companions) along a specified route, successfully negotiating hazards and keeping the group together																			X	
	Unit 6: Workflow																				
	LO15 The Learners can create a timeline identifying everyone involved in producing a live AD at each stage of the process					X															
	Unit 7: Evaluation																				
	LO16 The Learners can list 6 macrocriteria on which quality in live AD can be evaluated and 2 deviations from each of those criteria														X						
	LO18 The Learners can deliver constructive criticism of their own and other people's AD														X						
	LO19 The Learners can amend their own work in response to peer/teacher/user evaluation or feedback														X						
	Unit 8: Dance																				
	LO20 The Learners can employ technical terms and explication to write AD suitable for ballet or other dance forms			X			X														
	LO21 The Learners can combine AST and descriptive language to write AD suitable for opera			X			X														
	Unit 9: Audio introduction																				
	LO22 The Learners can construct descriptions of characters and settings for an audio introduction for a live performance															X					
	LO23 The Learners can collaborate to write an audio introduction for opera, incorporating information from the printed programme such as a synopsis divided between Acts															X					
	Unit 10: Innovation																				
	LO24 Learners can summarise and evaluate new developments related to AD for live																	X			
ECVETS CREDIT POINTS																					

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MODULE 4 – (SEMI-) LIVE OR RECORDED AD FOR STATIC ARTS AND ENVIRONMENTS		COMPETENCES																	ECTS CREDIT POINTS		
		C1	C2	C3	C4	C5	C6						C7		C8	C9	C10	C11		C12	C13
							6a	6b	6c	6d	6e	6f	7a	7b							
Units of Learning Outcomes	Unit 1: Static arts																				
	LO1: Learners can identify and define static arts (museum artefacts, paintings, ancient buildings, important landmarks, etc)			X																	
	Unit 2: Museums																				
	LO2: Learners can display basic knowledge of different types of museums, architectural works, important landmarks, etc						X														
	LO3: Learners can recognise the hybridiy 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)						X														
	LO4: 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...						X														
	Unit 3: AD for static arts																				
	LO5: Learners can recognize linguistic and textual features of existing ADs for static arts and environment						X	X	X	X	X	X									
	LO6: Learners can analyse and criticize existing ADs for static arts and environment						X														
	LO7: Learners can collaborate with peers and VIPs in criticising and, where necessary, amending existing ADs					X									X						
	Unit 4: Strategies																				
	LO8: 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)								X												
	LO9: Learners can edit and assess own draft AD of an artwork of their own choice and the draft AD of others														X						
	Unit 5: Live & recorded																				
	LO10: Learners can explain the difference between live and recorded AD in terms of AD writing and delivery strategies		X				X													X	
	LO11: 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				X															X	
	Unit 6: AD directions																				
	LO12: Learners can implement strategies for formulating AD of directions regarding museum layout, spaces, auditoria, lobbies, etc								X												
	LO13: Learners can implement strategies for prioritizing and ordering information in AD regarding all aspects of visual art and mobility							X													
	Unit 7: Tactile exploration																				
LO14: Learners can judiciously identify which items are suitable for audio and/or tactile description i.e. tactile exploration of museum artifacts						X	X	X	X	X	X										
LO17: Learners master a basic knowledge of the theory and practice of tactile exploration for exhibitions and museums						X	X	X	X	X	X										
Unit 8: Descriptive tours																					
LO16: Learners can construct a coherent descriptive tour of a museum or other environment such as a heritage site						X	X	X	X	X	X										
Unit 9: Stakeholders																					
LO15: Learners know how to contact and collaborate effectively with relevant museum staff and VIPs to acquaint themselves with the items in the collection and gain useful information, e.g. about what can be included for tactile exploration														X							
Unit 10: Research																					
LO18: Learners can apply elements of theoretical research to their work	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
LO19: Learners can conduct research into various aspects of museum AD	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X		
LO20: Learners can research new developments related to AD for live performances																	X				
ECVETS CREDIT POINTS																					

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MODULE 5 – ADDITIONAL SERVICES		COMPETENCES																	ECTS CREDIT POINTS		
		C1	C2	C3	C4	C5	C6						C7		C8	C9	C10	C11		C12	C13
							6a	6b	6c	6d	6e	6f	7a	7b							
Units of Learning Outcomes	Unit 1: Audio subtitling																				
	LO1: Students can define what AST is and describe its main features																X				
	LO2: Students can identify different types of audio subtitles and relate them to text on screen																X				
	LO3: Students can identify the technology needed to produce audio subtitles																X				
	LO4: Students can identify different types of recommendations related to AST																X				
	LO5: Students can create audio subtitles to be integrated in an audio description																X				
	LO6: Students can defend and justify the audio subtitles they have created																X				
	LO7: Students can deliver audio subtitles to be integrated in an audio description with appropriate voicing																X				
	LO8: Students can summarise research on audio subtitling																X				
	LO9: Students can evaluate the impact of research on AST on their practice																X				
	Unit 2: Voice-over																				
	LO10: Students can define what voice-over is and describe its main features																X				
	L11: Students can identify the challenges of incorporating AI, AD and AST in a voiced-over																X				
Unit 3: Dubbing																					
LO12: Students can define what dubbing is and describe its main features																X					
LO13: Students can identify the challenges of incorporating AI, AD and AST in a dubbed content																X					
ECVETS CREDIT POINTS																				3	

MODULE 6 – OTHER TECHNICAL ISSUES, DEVELOPMENTS AND CHANGE		COMPETENCES																		ECTS CREDIT POINTS	
		C1	C2	C3	C4	C5	C6						C7		C8	C9	C10	C11	C12		C13
							6a	6b	6c	6d	6e	6f	7a	7b							
Units of Learning Outcomes	Unit 1: Technology: consumption																				
	LO1: Learners can identify the technological possibilities for consuming AD, AI and AST																		X		
	LO3: Learners can identify the technological possibilities for delivering AD, AI and AST																		X		
	Unit 2: Technology: delivering																				
	LO2: Learners can summarise research on the technological possibilities for consuming AD, AI and AST																		X		
	LO4: Learners can summarise research on the technological possibilities for delivering AD, AI and AST																		X		
	Unit 3: Translation																				
	LO5: Learners can identify the requirements for the translation of AD																		X		
	LO6: Learners can define what translation memories, machine translation and post-editing																		X		
	LO7: Learners can discuss the implementation of translation memories, machine translation technologies and post-editing in the AD process																		X		
	Unit 4: Text-to-speech																				
	LO8: Learners can define what text-to-speech technologies are and their main features																		X		
	LO9: Learners can discuss the implementation of text-to-speech technologies in the AD process																		X		
	LO10: Learners can evaluate the impact of research on MT and TTS technologies in the AD process																		X		
	Unit 5: Crowdsourcing																				
	LO11: Learners can define what crowdsourcing is and its main features																		X		
	LO12: Learners can discuss the implementation of crowdsourcing in the AD process																		X		
	Unit 6: New services and audiences																				
	LO13: Learners can explain the application of AD in new domains of application (e.g. teaching)																		X		
	LO14: Learners can explain the usefulness of AD for new and diverse audiences																		X		
	LO15: Learners can discuss possible hybridisations of AD with other existing access services																		X		
LO16: Learners can explain how research supports additional applications of AD																		X			
Unit 7: Accessible productions																					
LO17: Learners can define what accessible filmmaking is and how the concept of accessibility can be applied to film and other fields																		X			
LO18: Learners can cooperate with others when creating an accessible production																		X			
LO19: Learners can explain how audio descriptions should be integrated in an accessible filmmaking process																		X			
LO20: Learners can list the main research outputs in the field of accessible filmmaking																		X			
LO21: Learners can evaluate the impact of accessible filmmaking research on AD																		X			
ECVETS CREDIT POINTS																					

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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.

ACKNOWLEDGEMENTS

This report was written by UNITS. We thank our colleagues from the ADLAB PRO Project who provided support and expertise. We would also like to thank all the experts, especially Enrico Bressan, for sharing their insights and best practices with us.

HOW TO QUOTE THIS DOCUMENT

You can quote this report as follows: ADLAB PRO (2019). Report on IO6: Course Evaluation, Recognition and Accreditation. Retrieved from www.adlabproject.eu