



# PROJECT POSTER | CONTENTS

UNITS, May 2019

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**POSTER TITLE:** The ADLAB PRO course materials

**INTRO:** The poster offers a short overview of the **online open fully customisable** course materials created as the main result of the project. Six modules articulated 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. More on <http://www.adlabpro.eu>

**MODULE 1 (General Introduction)** 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.

**MODULE 2 (Screen AD)** contains 10 units: films and genres, process, software, characters, time and space, culture, language, film language, audio introductions and recording. This module is about AD for recorded content, mainly films and television programmes. It covers the basic skills and knowledge that audio describers must acquire to understand how screen AD is produced and how it functions. This module has been assigned 6 ECTS/ECVETS.

**MODULE 3 (AD of live events)** contains 10 units: live performances, technical skills, content selection, scripting, touch tours, workflow, evaluation, dance and opera, audio introductions, and innovation. AD for live events differs from AD for screen. The describer may deliver their own script, operate simple sound equipment and work closely with persons with sight loss. The workflow can extend over several weeks and includes an audio introduction. Reactions of the audience are described, as well as actions on stage. As live action changes, the describer has to improvise. AD of live events is increasingly integrated so that AD is incorporated from the start. This module has been assigned 6 ECTS/ECVETS

**MODULE 4 ((Semi) live AD and recorded AD for static arts and environments)** contains 10 units. Besides defining static arts, new museums and new audiences, it will teach you the strategies to describe an artwork both in isolation and embedded in a descriptive tour. The main features of touch tours, as well as of live vs. recorded ADs, will be discussed to make you ever more independent in your activity as an art AD expert. Module 4 closes with a focus on stakeholders and on the endless research topics that can be studied in this fascinating subcategory of AD. This module has been assigned 6 ECTS/ECVETS.

**MODULE 5 (Additional services)** contains 3 units: audio subtitling, dubbing, and voice-over. An AD can be created for content originally produced in the same language or for content originally produced in another language and transferred to the audience through subtitling, dubbing or voice-over. The transfer mode chosen has an impact on the AD, and this is what is addressed in this module. This module has been assigned 3 ECTS/ECVETS.

**MODULE 6 (Additional technical issues, developments and change)** contains 7 units: technology for consumption and for delivery, audio description translation, text-to-speech systems, crowdsourcing and collaborative processes, new services and audiences, and accessible productions. The topics are diverse but share an interest in advances in technology, production processes and new audiences. This module has been assigned 3 ECTS/ECVETS.

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**DURATION:** 36 months > September 1st, 2016 – August 31st, 2019

**PARTNERS:** Logos only

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**NB:** Include EU emblem

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