

# IO3 Curriculum based on Skills Card

Skills	Teaching Contents	Methods	Teaching Materials
<b>ACT.U1 UNDERSTANDING ACCESSIBILITY</b>			
<b>ACT.U1.E1 What is Accessibility?</b>			
ACT.U1.E1.PC1	S/he understands the basic concepts of inclusion and accessibility.	<ol style="list-style-type: none"> <li>1. What does inclusion means?</li> <li>2. What does accessibility means?</li> <li>3. What are barriers to inclusion and access?</li> <li>4. What is the relation between inclusion and accessibility?</li> </ol>	Introduction presentation  Reading and exercise  We do have custom made introductions to inclusion and accessibility
ACT.U1.E1.PC2	S/he understands the requirements for an accessible event.	<ol style="list-style-type: none"> <li>1. What are the different types of events and their needs on accessibility?</li> <li>2. What is the accessibility chain for an event?</li> <li>3. How do you explore the different visitors of an event and their needs?</li> <li>4. What are the steps to reach an accessible event?</li> </ol>	Self-study of theory by presented reading list.  Case studies to relate theory to practical examples  Introduction tools: <ul style="list-style-type: none"> <li>• <a href="http://inter.vlaanderen/publicaties-cultuur-en-vrije-tijd">http://inter.vlaanderen/publicaties-cultuur-en-vrije-tijd</a></li> <li>• <a href="http://www.gelijkekansen.be/Portals/GelijkeKansen/toegank-evenem&amp;festivals.pdf">http://www.gelijkekansen.be/Portals/GelijkeKansen/toegank-evenem&amp;festivals.pdf</a></li> <li>• <a href="http://www.gelijkekansen.be/Portals/GelijkeKansen/intro%20brochure%20toeg%20evenementen.pdf">http://www.gelijkekansen.be/Portals/GelijkeKansen/intro%20brochure%20toeg%20evenementen.pdf</a></li> <li>• <a href="http://www.intro-tools.be">http://www.intro-tools.be</a></li> <li>• ...</li> </ul> Examples case studies: <ul style="list-style-type: none"> <li>• CASE-study Sports: toegankelijkheid voetbal (CAFE, communitywerking, toegankelijke faciliteiten, wenkenblad ...)</li> <li>• CASE-study Nature: toegankelijke stranden (ZonZeeZorgeloos)</li> <li>• CASE-study Culture: theater of een festival</li> </ul>
<b>ACT.U1.E2What is an accessible event?</b>			
ACT.U1.E2.PC1	S/he understands the basic types and degrees of disability.	<ol style="list-style-type: none"> <li>1. What are the different types of disabilities?</li> </ol>	Participation in workshop  Inter workshop 'Friendly welcome', Interview with stakeholder(s)

		<ol style="list-style-type: none"> <li>2. What are the difficulties to each type of disability?</li> <li>3. What are solutions for each type of disability?</li> <li>4. How do we deal with the large number of different needs?</li> </ol>	Movie	Movie: testimony disabled persons on events (UK?)
ACT.U1.E2.PC2	S/he understands the basic concepts of accessibility and its different forms.	<ol style="list-style-type: none"> <li>1. What is accessibility for...?</li> <li>2. What is 'integral accessibility'?</li> <li>3. What is 'Universal Design' or 'Design for All'?</li> </ol> <p>What are the basic principles to create an accessible environment?</p>	<p>Empathy activity 'Accessibility for all?'</p> <p>Introduction movie(s) on Universal Design</p> <p>Seminar</p>	<p>Empathy activity in coproduction with Inter</p> <p>Introduction movie Universal Design (Dutch)  <a href="https://www.youtube.com/watch?v=BD21F9PLSCk&amp;feature=youtu.be">https://www.youtube.com/watch?v=BD21F9PLSCk&amp;feature=youtu.be</a></p>
ACT.U1.E2.PC3	S/he understands that there are national and international legislation and other requirements.	<ol style="list-style-type: none"> <li>1. What says the international legislation on accessibility and what is the local impact?</li> <li>2. What says the European legislation on accessibility and what is the local impact?</li> <li>3. Which legislation is applicable on your local context?</li> <li>4. How does the local accessibility field looks like?</li> </ol>	<p>Seminar</p> <p>Reading</p> <p>Self study</p>	<ul style="list-style-type: none"> <li>• UN convention</li> <li>• Information WHO</li> <li>• Local situation as in Flanders 'Vlaamse stedenbouwkundige verordening toegankelijkheid'</li> </ul>
ACT.U1.E2.PC4	S/he demonstrates critical understanding of the concept of	<ol style="list-style-type: none"> <li>1. What does it need to make an event accessible for all?</li> <li>2. How do we implement accessibility for everyone correctly?</li> </ol>	<p>Internship</p> <p>Paper</p>	<p>Internship with local organisations on accessibility and events, venues</p>

	accessibility for everyone.	3. How do we communicate about accessibility for everyone? How are we assured of the quality of the solutions?		
<b>ACT.U2 VENUE ACCESSIBILITY</b>				
<b>ACT.U2.E1 Venue Accessibility (indoor and outdoor)</b>				
ACT.U2.E1.PC1	S/he knows the requirements for accessible public transport and parking.	<p>What is the relevance of an accessible parking?</p> <p>Which means of transport do you have to keep in mind when providing accessible parking space?</p> <p>What are the points of concern considering location, comfort, design, size and access of a parking space near an accessible venue?</p> <p>What are the possibilities in means of public transport to reach your venue?</p> <p>What means of public transport are accessible and can therefore be advised in use?</p> <p>What kind of actions can you undertake to make the available public transport more accessible?</p> <p>What are the standard regulations in your country concerning accessible public transport and parking?</p>	<p>Case study of your own venue and local public transport</p> <p>Reading, checklist, case study of own venue</p> <p>Reading research</p>	<p><a href="http://www.toegankelijkgebouw.be/Handboek">http://www.toegankelijkgebouw.be/Handboek</a></p> <p><a href="http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue1TransportandParking.docx">http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue1TransportandParking.docx</a></p> <p><a href="http://www.festivalsandeventsontario.ca/wp/wp-content/uploads/2014/07/Festivals-and-Events-Guide-EN.pdf">http://www.festivalsandeventsontario.ca/wp/wp-content/uploads/2014/07/Festivals-and-Events-Guide-EN.pdf</a></p> <p><a href="http://www.accessible-buildings.eu/">http://www.accessible-buildings.eu/</a></p>
ACT.U2.E1.PC2	S/he knows the accessibility requirements for toilets, stage and seating.	What are the regulations concerning accessible sanitary facilities in your country?	Reading	<p><a href="http://toegankelijkgebouw.be/Handboek">http://toegankelijkgebouw.be/Handboek</a></p> <p><a href="http://toegankelijkgebouw.be/Handboek/Toegangen/tabid/84/Default.aspx">http://toegankelijkgebouw.be/Handboek/Toegangen/tabid/84/Default.aspx</a></p>

		<p>What are the points of concern considering the sanitary facilities of your venue?</p> <p>What are the regulations concerning the accessible circulation within the public areas of your venue, in your country?</p> <p>What are the points of concern considering the accessible circulation within the public areas of your venue?</p> <p>What are the points of concern considering the accessible seating in the auditorium of your venue?</p> <p>What are the points of concern considering the services and ticketing of your venue?</p> <p>Can you make a case study of your venue and try to tick the boxes of the checklist?</p>	<p>Practical exercise</p>	<p><a href="#">Ticketing, Seating and Services Checklist [Word]</a></p> <p><a href="http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue2BuildingMaintandAccess.docx">http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue2BuildingMaintandAccess.docx</a></p>
<p>ACT.U2.E1.PC3</p>	<p>S/he knows the accessibility requirements for rain/wind/sun shelters.</p>	<p>What can be the accessibility requirements for rain shelters?</p> <p>What can be the accessibility requirements for wind shelters?</p> <p>What can be the accessibility requirements for sun shelters?</p> <p>Can you make a case study for your own venue considering this sheltering?</p> <p>What improvements can you come up with for sheltering in your own venue?</p>	<p>Reading</p> <p>Reading</p> <p>Reading</p> <p>Practical exercises</p> <p>Case study</p>	<p><a href="http://www.festivalsandeventsontario.ca/wp-content/uploads/2014/07/Festivals-and-Events-Guide-EN.pdf">http://www.festivalsandeventsontario.ca/wp-content/uploads/2014/07/Festivals-and-Events-Guide-EN.pdf</a></p>

ACT.U2.E1.PC4	S/he knows the accessibility requirements for signs/maps/information.	<p>What are the overall points of concern considering accessible signs?</p> <p>What are the overall points of concern considering accessible maps?</p> <p>What are the overall points of concern considering accessible information?</p> <p>Can you make an exhaustive inventory of symbols that promote and publicize accessibility for people with disabilities?</p> <p>Can you make an exhaustive inventory of symbols, available in venues, offering general information to both able and disabled persons, concerning e.g. evacuation, emergency, entrances, etc?</p> <p>Can you make a case study of your venue and try to tick the boxes of the checklist?</p>	<p>Reading</p> <p>Practical exercises</p> <p>Case study</p>	<p><a href="http://www.festivalsandeventsontario.ca/wp-content/uploads/2014/07/Festivals-and-Events-Guide-EN.pdf">http://www.festivalsandeventsontario.ca/wp-content/uploads/2014/07/Festivals-and-Events-Guide-EN.pdf</a></p> <p><a href="http://www.toegankelijkgebouw.be/Handboek">www.toegankelijkgebouw.be/Handboek</a></p> <p><a href="https://www.graphicartistsguild.org/tools_resources/downloadable-disability-access-symbols">https://www.graphicartistsguild.org/tools_resources/downloadable-disability-access-symbols</a></p> <p><a href="http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue2BuildingMaintandAccess.docx">http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue2BuildingMaintandAccess.docx</a></p> <p><a href="#">Signage and Communications Checklist [Word]</a></p>
ACT.U2.E1.PC5	S/he knows the accessibility requirements for assistance animals.	<p>What is an assistance animal?</p> <p>How many types of assistance animals do exist?</p> <p>For which disabilities can a person make use of an assistance animal?</p> <p>What animals can be used as an assistance animal?</p> <p>How to differentiate a Pet or from an assistance Animal?</p>	Research and reading	<p><a href="https://en.wikipedia.org/wiki/Service_animal">https://en.wikipedia.org/wiki/Service_animal</a></p> <p><a href="http://www.assistentiehond.be">www.assistentiehond.be</a></p> <p><a href="http://www.badf.be/NL/homeNL.html">http://www.badf.be/NL/homeNL.html</a></p> <p><a href="http://www.assisteddogsinternational.org/about-us/types-of-assistance-dogs/">http://www.assisteddogsinternational.org/about-us/types-of-assistance-dogs/</a></p> <p><a href="http://www.assisteddogsinternational.org/wp-content/uploads/2012/01/ADI20062ndprint.pdf">http://www.assisteddogsinternational.org/wp-content/uploads/2012/01/ADI20062ndprint.pdf</a></p> <p>v - vii and appendix</p>

		<p>What are the international, European and local arching organizations for assistance animals?</p> <p>What are the international, European and local regulations and laws concerning assistance animals?</p>		
ACT.U2.E1.PC6	S/he understands the architectural risks of the venue.	<p>What are the regulations concerning the accessible entrance of your venue in your country?</p> <p>What are the regulations concerning accessible stairs, escalators and lifts in your country?</p> <p>What are the points of concern considering general access?</p> <p>What are the points of concern considering doors and doorways?</p> <p>What are the points of concern considering floor services?</p> <p>What are the points of concern considering stairs, escalators and lifts?</p> <p>What are the points of concern considering staff?</p> <p>Can you make an exhaustive case study of your venue concerning architectural risks and try to tick the boxes of the checklist?</p>	<p>Reading</p> <p>Reading and research</p> <p>Discussion</p> <p>Case study</p>	<p><a href="http://www.disability-europe.net/content/aned/media/ANED%202012%20Accessibility%20-%20additional%20survey%20report%20FINAL.doc">http://www.disability-europe.net/content/aned/media/ANED%202012%20Accessibility%20-%20additional%20survey%20report%20FINAL.doc</a> Section 2</p> <p><a href="http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue2BuildingMaintandAccess.docx">http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue2BuildingMaintandAccess.docx</a></p>
ACT.U2.E1.PC7	S/he knows the accessibility requirements for	<p>What are the regulations concerning the space of your venue in your country?</p>	Reading and research	<a href="http://www.toegankelijkgebouw.be">www.toegankelijkgebouw.be</a>

	lighting, furniture and space.	<p>What are the points of concern considering space in your venue?</p> <p>What are the regulations concerning the furniture in your venue in your country?</p> <p>What are the points of concern considering furniture in your venue?</p> <p>What are the points of concern considering lighting in your venue?</p> <p>Can you make an exhaustive case study of your venue concerning these items?</p> <p>(! note the difference between new to build venues and existing venues.)</p>	Case study	<a href="http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue2BuildingMaintandAccess.docx">http://www.aarts.net.au/wp-content/uploads/2016/04/Checklist-Venue2BuildingMaintandAccess.docx</a>
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**ACT.U3 ACCESSIBILITY SERVICES 1**

**ACT.U.E1 Audio Description (AD)**

ACT.U3.E1.PC1	S/he knows what audio description is, types of AD, and the applicable scenarios.	<p>1) What is AD?</p> <p>2) What are the different types of audiovisual products and contexts that AD is needed/used for?</p> <p>3) What are the main types of AD?</p>	<p>Reading</p> <p>Classroom discussion</p> <p>Videos</p>	<p>Piety, P. J. (2004). The language system of audio description: an investigation as a discursive process. <i>Journal of Visual Impairment and Blindness</i>, 453-468.</p> <p>Matamala, A. (2005). Live audio description in Catalonia. <i>Translating Today</i>, 9-11.</p> <p>Matamala, A., &amp; Orero, P. (2007a). Accessible opera in Catalan: opera for all. In J. Díaz Cintas, P. Orero, &amp; A. Remael, <i>Media for all. Subtitling for the deaf, audio description and sign language</i> (pp. 201-214). Amsterdam: Rodopi.</p> <p>Maszerowska, A., Matamala, A., Orero P. (eds) (2014). <i>Audio description: news perspectives illustrated</i>. Amsterdam: Benjamins.</p>
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				<p>Vercauteren, G. (2016). A Narratological Approach to Content Selection in Audio Description. Unpublished Doctoral Dissertation. Universiteit Antwerpen.</p> <p><a href="http://www.adlabproject.eu/Docs/adlab%20book/index.html#intro">http://www.adlabproject.eu/Docs/adlab%20book/index.html#intro</a></p> <p><a href="http://www.vocaleyes.co.uk/">http://www.vocaleyes.co.uk/</a></p>
ACT.U3.E1.PC2	S/he knows the competences and skills of audio description providers.	1) What are the different skills and competences an audio describer needs?	<p>Reading</p> <p>Class Discussion</p> <p>Invited talk by audio describer</p>	<p>Diaz-Cintas, J. (2006). Competencias profesionales del subtitulador y del audiodescriptor. CESyA.</p> <p>Fryer; L. (2016). An Introduction to Audio Description. Translation Practices Explained. London: Routledge</p> <p>Matamala, A., &amp; Orero, P. (2007b). Designing a Course on Audio Description. <i>Linguistica Antverpiensia New Series</i>(6/2007), 329-344.</p> <p>Snyder; J. (2014). The visual made verbal. A comprehensive training manual and guide to the history and applications of audio description. Arlington, VA: American Council of the Blind Inc.</p> <p><a href="https://www.uantwerpen.be/en/projects/transmedia-benelux/resources/">https://www.uantwerpen.be/en/projects/transmedia-benelux/resources/</a></p>
<b>ACT.U3.E2 Subtitling for the Deaf and the Hard-of-hearing (SDH)</b>				



ACT.U3.E2.PC1	S/he knows what SDH is and the applicable scenarios of SDH.	<p>1) What is SDH/captioning?</p> <p>2) What types of audiovisual products and contexts is SDH/captioning used/needed for?</p>	<p>Reading</p> <p>Practical Exercise (compare SDH with open captions)</p> <p>Classroom discussion</p> <p>Videos</p>	<p>Matamala, A., Orero, P. (eds) (2010). Listening to subtitles. Subtitles for the deaf and hard of hearing. Berlin: Peter Lang</p> <p>Neves, J. (2005). Audiovisual translation: subtitling for the deaf and hard of hearing. Unpublished PhD Thesis. Univ. of Roehampton.  <a href="http://roehampton.openrepository.com/roehampton/bitstream/10142/12580/1/neves%20audiovisual.pdf">http://roehampton.openrepository.com/roehampton/bitstream/10142/12580/1/neves%20audiovisual.pdf</a></p> <p>Neves, J. (2007) A world of change in a changing world. In: J. Díaz Cintas, P. Orero, A. Remael (eds.). Media for All. Subtitling for the deaf, audio description and and sign language. pp. 89-98. Amsterdam: Rodopi</p> <p>Robson, G. (2004). The closed captioning handbook. Amsterdam: Focal Press.</p> <p>Secară, A. (2016). Can U Read this? The reception of text language in subtitling. Dorothy Kenny (ed). IATIS Yearbook. Human issues in translation technology. Chapter 9. Abingdon: Taylor &amp; Francis.  <a href="http://www.jostrans.org/issue10/art_neves.php">http://www.jostrans.org/issue10/art_neves.php</a></p>
ACT.U3.E2.PC2	S/he knows the competences and skills of SDH providers.	1) What are the different skills and competences an SDH provider needs?	<p>Reading</p> <p>Class Discussion</p> <p>Invited talk by subtitler</p>	<p>Diaz-Cintas, J. (2006). Competencias profesionales del subtitulador y del audiodescriptor. CESyA.</p> <p>Neves, J. (2005). Audiovisual translation: subtitling for the deaf and hard of hearing. Unpublished PhD Thesis. Univ. of</p>

				<p>Roehampton.  <a href="http://roehampton.openrepository.com/roehampton/bitstream/10142/12580/1/neves%20audiovisual.pdf">http://roehampton.openrepository.com/roehampton/bitstream/10142/12580/1/neves%20audiovisual.pdf</a></p> <p>Robson, G. (2004). The closed captioning handbook. Amsterdam: Focal Press.</p>
<b>ACT.U3.E3 Sign Language Interpreting</b>				
ACT.U3.E3.PC1	S/he knows what sign language interpreting is and its applicable scenarios.	<p>1) What is Sign Language Interpreting?</p> <p>2) What are the different types of audiovisual products and contexts that sign language interpreting is needed/used for?</p>	<p>Reading</p> <p>Class</p> <p>Discussion</p> <p>Videos</p>	<p>Napier, J., Leeson, L. (2016). Sign Language in Action (Research and Practice in Applied Linguistics). London: Palgrave MacMillan</p> <p>Humphrey J.H, Alcorn, B.J. (2007). So you want to be an interpreter? An introduction to sign language interpreting. Seattle, Washington: H&amp;H Publishing</p> <p><a href="http://efsl.org/">http://efsl.org/</a></p>
ACT.U3.E3.PC2	S/he understands the competences and skills of sign language interpreting providers.	<p>1) What are the different skills and competences a sign language interpreter needs?</p>	<p>Reading</p> <p>Situation Analysis</p> <p>Practical Exercises (e.g. summarize Webpage; adapt for your country;...)</p> <p>Class</p> <p>Discussion</p>	<p><a href="http://www.odi.govt.nz/resources/guides-and-toolkits/working-with-nzsl-interpreters/2-know-interpreter-competent.html">http://www.odi.govt.nz/resources/guides-and-toolkits/working-with-nzsl-interpreters/2-know-interpreter-competent.html</a></p> <p><a href="http://www.odi.govt.nz/resources/guides-and-toolkits/working-with-nzsl-interpreters/index.html">http://www.odi.govt.nz/resources/guides-and-toolkits/working-with-nzsl-interpreters/index.html</a></p>
<b>ACT.U3.E4 Surtitling</b>				
ACT.U3.E4.PC1	S/he knows what surtitling is and its applicable scenarios.	<p>1) What is surtitling?</p>	<p>Reading</p>	<p>Griesel, Y. (ed.) +(2014). Welttheater Verstehen. Übertitlung, Übersetzen,</p>

		<p>2) What are the different types of audiovisual products and contexts that surtitling is used/needed for</p>	<p>Practical Exercise(s):</p> <ul style="list-style-type: none"> <li>- Compare SLI &amp; surtitling contexts.</li> <li>- Find different display methods and surtitling software (discuss (dis)advantages)</li> </ul> <p>Field trips: surtitled opera &amp; play + discussion of similarities and differences between the two situations</p> <p>Class Discussion</p>	<p>Dolmetschen, und neue Wege. Berlin: Alexander Verlag</p> <p>Vervecken, A. (2012). Surtitling for the stage and director's attitudes: room for change. A. Remael, P. Orero, M. Carroll (eds.). In: <i>Audiovisual Translation and Media Accessibility at the Crossroads. Media for All 3</i>. pp. 229-247. Amsterdam/New York: Rodopi</p> <p>Mateo, M. (2007). Surtitling today: new uses, attitudes and developments. In A. Remael, J. Neves (eds). A tool for social integration? Audiovisual translation from different angles. Special issue of LANS – TTS. N° 6. pp. 135-154. Open Access: University of Antwerp (<a href="https://lans-tts.uantwerpen.be/index.php/LANS-TTS/article/view/184/115">https://lans-tts.uantwerpen.be/index.php/LANS-TTS/article/view/184/115</a>)</p> <p>Burton, J. (n.d.) <a href="http://www.port.ac.uk/media/contacts-and-departments/slas/events/tr08-burton.pdf">http://www.port.ac.uk/media/contacts-and-departments/slas/events/tr08-burton.pdf</a></p> <p><a href="http://www.trans.uma.es/pdf/Trans_13/t13_19-127_YGriesel.pdf">http://www.trans.uma.es/pdf/Trans_13/t13_19-127_YGriesel.pdf</a></p>
ACT.U3.E4.PC2	S/he understands the competences and skills of surtitles providers.	<p>1) What are the different skills and competences a surtitler needs?</p>	<p>Reading</p> <p>Joint invited talk by a surtitler for opera &amp; theatre</p>	<p>Minors, H.J. (2013). Music, text and translation. London/New York: Bloomsbury</p>
<b>ACT.U3.E5 Audio Subtitling</b>				

ACT.U3.E5.PC1	S/he knows what audio subtitling is and its applicable scenarios.	<p>1) What is audio subtitling?</p> <p>2) What are the different types of audiovisual products and situations that audio subtitling is used for.</p> <p>3) What are the different voicing techniques</p>	<p>Reading</p> <p>Videos</p> <p>Practical Exercises (compare written subtitles with the spoken audio subtitles / interaction with the AD)</p> <p>- Link to AD: natural vs. Synthetic voices (text-to-speech)</p> <p>Class Discussion</p>	<p>Braun, S., &amp; Orero, P. (2010). Audio description with audio subtitling - an emergent modality of audiovisual localisation. <i>Perspectives</i>, Vol. 18, No. 3, 173-188.</p> <p>Remael, A. (2012a). Audio description with audio subtitling for Dutch multilingual films: Manipulating textual cohesion on different levels. <i>Meta</i>, 57 (2), 385-407.</p> <p><a href="http://www.adlabproject.eu/Docs/adlab%20book/index.html#intro">http://www.adlabproject.eu/Docs/adlab%20book/index.html#intro</a></p> <p><a href="http://www.jostrans.org/issue15/art_szarkowska.php">http://www.jostrans.org/issue15/art_szarkowska.php</a></p>
ACT.U3.E5.PC2	S/he understands the competences and skills of audio subtitling providers.	<p>1) What are the different skills and competences that are required for the production of audio subtitling?</p> <p>2) Who are the different specialists that may be required?</p>		
<b>ACT.U3.E6 Audio Introduction</b>				
ACT.U3.E6.PC1	S/he knows what audio introduction is and its applicable scenarios.	<p>1) What is audio introduction?</p> <p>2) What are the different types of audiovisual products and situations that audio introductions are used for.</p>	<p>Reading</p> <p>Practical Exercises (find an AI online and analyze)</p> <p>Class Discussion</p>	<p>Fryer, L. Romero-Fresco, P. (2014). Audio introductions. In: Maszerowska, A., Matamala, A., Orero P. (eds). <i>Audio description: news perspectives illustrated</i>. Amsterdam: Benjamins.</p> <p>York, G. (2007). Verdi made visible: audio introduction for opera and ballet. In: J. Díaz Cintas, P. Orero, A. Remael. <i>Media for All. Subtitling for the deaf, audio description and</i></p>

			Field Trip: go to a play/opera that has an AI  Practical Workshop: write an AI for a play/opera	and sign language. pp. 215-230. Amsterdam: Rodopi  <a href="http://www.audiointros.org/">http://www.audiointros.org/</a>  <a href="https://ddd.uab.cat/pub/artpub/2007/117149/accessibleopera_FINAL.pdf">https://ddd.uab.cat/pub/artpub/2007/117149/accessibleopera_FINAL.pdf</a>  <a href="http://www.aieti.eu/wp-content/uploads/AIETI_3_LP_AM_PO_Audio_descripcio.pdf">http://www.aieti.eu/wp-content/uploads/AIETI_3_LP_AM_PO_Audio_descripcio.pdf</a>
ACT.U3.E6.PC2	S/he understands the competences and skills of audio introduction providers.	1) What are the different skills and competences an AI provider's needs?		
<b>ACT.U3.E7 Interlingual Translation</b>				
ACT.U3.E7.PC1	S/he knows what interlingual translation is and its applicable scenarios.	1) What is interlingual translation? 2) What different forms can it take for live events? 3) Which form is best suited for which context and what are possible combinations?	Reading  Class Discussion  Practical Exercises (look at previous E's: where is interlingual translation used and in what form?)	Griesel, Y. (2008). Kulturtransfer im Welttheater. In: L. Schippel (ed.) Translationskultur – ein innovatives und produktives Konzept. pp. 167-192. Berlin: Frank & Timme.  Bellos, D. (2011). Is that a fish in your ear? Translation and the meaning of everything. New York, N.Y. : <a href="#">Faber and Faber</a> .
ACT.U3.E7.PC2	S/he understands the competences and skills of interlingual translation providers.	1) What are the different skills and competences an interlingual translator needs?	Reading  Class Discussion	Hatim, B., Munday, J. (2004). Translation. An advanced resource book. Abingdon: Routledge  EMT Expert Group. (2009). Competences for professional translators, experts in

			Practical exercise (e.g. draw up a job profile for a translator you would like to hire)	<p>multilingual and multimedia communication.  <a href="http://ec.europa.eu/dgs/translation/programmes/emt/key_documents/emt_competences_translators_en.pdf">http://ec.europa.eu/dgs/translation/programmes/emt/key_documents/emt_competences_translators_en.pdf</a>.</p> <p>(ISO), I. O. f. S. (2005). ISO International standard 9000: Quality Management Systems - Fundamentals and Vocabulary. (Vol. ISO 9000:2005(E)). Geneva: ISO.</p>
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## ACT.U4 ACCESSIBILITY SERVICES 2

### ACT.U4.E1 Braille

ACT.U3.E1.PC1	S/he knows what braille is and its applicable scenarios.	<ol style="list-style-type: none"> <li>1) What is Braille?</li> <li>2) Where is Braille used?</li> <li>3) Who uses Braille?</li> <li>4) How is Braille used to facilitate access to live events?</li> <li>5) Why is it important to provide Braille to ensure access for all?</li> <li>6) What are the advantages and disadvantages of different Braille services?</li> </ol>	<p>Reading</p> <p>Practical exercises</p> <p>Classroom discussion</p> <p>Videos</p>	<p><a href="http://www.mib.org.uk/braille-and-moon-%E2%80%93-tactile-codes/learning-braille">http://www.mib.org.uk/braille-and-moon-%E2%80%93-tactile-codes/learning-braille</a></p> <p><a href="http://www.afb.org/info/living-with-vision-loss/braille/what-is-braille/123">http://www.afb.org/info/living-with-vision-loss/braille/what-is-braille/123</a></p> <p><a href="https://www.royalblind.org/national-braille-week/about-braille/braille-facts">https://www.royalblind.org/national-braille-week/about-braille/braille-facts</a></p> <p><a href="https://www.royalblind.org/national-braille-week/about-braille/benefits-of-braille">https://www.royalblind.org/national-braille-week/about-braille/benefits-of-braille</a></p> <p><a href="https://www.theguardian.com/society/video/2011/feb/15/braille-music-blind-people-video">https://www.theguardian.com/society/video/2011/feb/15/braille-music-blind-people-video</a></p> <p><b>The Oxford Handbook of Music and Disability Studies (2016)</b>          Edited by Stephanie Jensen-Moulton, Neil Lerner, Joseph Straus</p> <p>Eardley-Weaver, Sarah (2014) <i>Lifting the Curtain on Opera Translation and</i></p>
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				<p><i>Accessibility: Translating Opera for Audiences with Varying Sensory Ability</i>. Doctoral thesis, Durham University. <a href="http://etheses.dur.ac.uk/10590/">http://etheses.dur.ac.uk/10590/</a></p>
ACT.U3.E1.PC2	S/he understands the competences and skills of braille providers.	<p>1) What skills are required for different types of Braille translation and services?  2) How are Braille translations and services sourced and received?  3) What other practical considerations need to be taken into account (e.g. equipment, costs)?</p>	<p>Reading  Invited talk from Braille translator</p>	<p><a href="http://www.brailletranslations.co.uk">http://www.brailletranslations.co.uk</a>  <a href="https://www.google.com/patents/US7985913">https://www.google.com/patents/US7985913</a>  <a href="http://www.nib.org.uk/services-we-offer-reading-services/transcription-services">http://www.nib.org.uk/services-we-offer-reading-services/transcription-services</a></p>
<b>ACT.U4.E2 Touch Tour</b>				
ACT.U4.E2.PC1	S/he knows what a touch tour is and its applicable scenarios.	<p>1) What is a touch tour?  2) Where do touch tours take place?  3) Who is involved in a touch tour?  4) How do touch tours work?  5) Why is it important to provide touch tours to ensure access for all?  6) What are the benefits and risks of touch tours?</p>	<p>Reading  Practical workshop involving team work simulating a touch tour</p>	<p><a href="http://www.artbeyondsight.org/handbook/acs-touchtools.shtml">http://www.artbeyondsight.org/handbook/acs-touchtools.shtml</a></p> <p>Udo, J.P. and Fels, D. (2010): "Enhancing the Entertainment Experience of Blind and Low-vision Theatregoers through Touch Tours", <i>Disability and Society</i>, 25:2, pp. 1-19 (original manuscript provided by author).</p> <p>Eardley-Weaver, Sarah (2013) "Opening Eyes to Opera: the process of translation for blind and partially-sighted audiences", <i>Describing Cognitive Processes in Translation: Acts and Events. Special Issue of Translation and Interpreting Studies</i>, 8:2, 272-292, Amsterdam: John Benjamins.</p> <p>Weaver, Sarah (2010) "Opening Doors to Opera: the strategies, challenges and general role of the translator", <i>In Tralinea</i>,</p>

				12, <a href="http://www.intralinea.org/archive/article/Opening%20doors%20to%20opera">http://www.intralinea.org/archive/article/Opening doors to opera</a> .  Orero, Pilar & Matamala, Anna (2007): "Accessible Opera: Overcoming Linguistic and Sensorial Barriers" in Perspectives. Studies in Translatology, 15:4, pp. 262-278.
ACT.U4.E2.PC2	S/he understands the competences and skills of a touch tour guide.	1) What skills does a touch tour guide need? 2) What other practical considerations need to be taken into account (e.g. health and safety, costs)?	Reading  Field trip to observe touch tour (where possible)	<a href="http://www.vocaleyeyes.co.uk/page.asp?section=195&amp;search=">http://www.vocaleyeyes.co.uk/page.asp?section=195&amp;search=</a>  <a href="http://www.doingthingsdifferently.org.uk/wp-content/uploads/2016/10/Guidelines-for-Touch-Tours.pdf">http://www.doingthingsdifferently.org.uk/wp-content/uploads/2016/10/Guidelines-for-Touch-Tours.pdf</a>
<b>ACT.U4.E3 Hearing (Induction) Loop</b>				
ACT.U4.E3.PC1	S/he knows what a hearing loop is and its applicable scenarios.	1) What is a hearing loop? 2) Which types of loop systems are used where? 3) How do the different types of loop system work? 4) Who are the users of loop systems? 5) Why is it important to provide hearing loops to ensure access for all? 6) What other practical considerations need to be taken into account (e.g. installation and maintenance work, costs)?	Reading  Seminar  Visit to venue to see how hearing loops work (where possible)	<a href="https://www.actiononhearingloss.org.uk/supporting-you/services-and-training-for-businesses/loop-installation-and-maintenance/what-are-induction-loop-systems.aspx">https://www.actiononhearingloss.org.uk/supporting-you/services-and-training-for-businesses/loop-installation-and-maintenance/what-are-induction-loop-systems.aspx</a>  <a href="http://www.hearingloop.org/">http://www.hearingloop.org/</a>
ACT.U4.E3.PC2	S/he knows the available products on the market.	1) What hearing loop systems are currently available? 2) How are loop systems sourced?	As above	<a href="https://www.hearinglink.org/living/loops-equipment/hearing-loops/">https://www.hearinglink.org/living/loops-equipment/hearing-loops/</a>
<b>ACT.U4.E4 Accessible Materials</b>				
ACT.U4.E4.PC1	S/he knows how to prepare large print /easy-to-read accessible materials.	1) What are large print materials and who is the target audience? 2) What are easy-to-read accessible materials and who is the target audience?	Reading  Classroom discussion	<a href="http://www.rnib.org.uk/information-everyday-living-reading/large-and-giant-print">http://www.rnib.org.uk/information-everyday-living-reading/large-and-giant-print</a>



		<p>3) How are large-print and easy-to-read accessible materials used to facilitate access to live events?</p> <p>4) Why is it important to provide large-print and easy-to-read accessible materials to ensure access for all?</p> <p>5) What are clear print guidelines?</p> <p>6) What other practical considerations need to be taken into account (e.g. equipment, costs)?</p>	<p>Practical teamwork: students are set the task of producing easy-to-read accessible materials for a given event.</p>	<p><a href="https://actionforblindpeople.org.uk/assets/Documents/Fundraising/making-it-clear-colour-690.pdf">https://actionforblindpeople.org.uk/assets/Documents/Fundraising/making-it-clear-colour-690.pdf</a></p> <p><a href="http://www.sensorytrust.org.uk/resources/connect/infosheet_clearlargeprint.pdf">http://www.sensorytrust.org.uk/resources/connect/infosheet_clearlargeprint.pdf</a></p> <p><a href="https://www.rnib.org.uk/sites/default/files/UKAAF%20creating%20clear%20print%20and%20large%20print%20documents.pdf">https://www.rnib.org.uk/sites/default/files/UKAAF%20creating%20clear%20print%20and%20large%20print%20documents.pdf</a></p>
ACT.U4.E4.PC2	S/he knows how to prepare accessible materials in different languages.	<p>1) What are accessible materials in different languages and who is the target audience?</p> <p>2) How are accessible materials in different languages used to facilitate access to live events?</p> <p>4) Why is it important to provide accessible materials in different languages to ensure access for all?</p> <p>5) How are accessible materials in different languages sourced and received?</p> <p>6) What other practical considerations need to be taken into account (e.g. technology, costs)?</p>	<p>Reading Seminar</p>	<p>Remael, Aline and Neves, Josélia, eds. (2007) A tool for social integration? Audiovisual translation from different angles, <i>Linguistica Antverpiensa</i> 6.</p> <p>Meylaerts, Reine (2010) Multilingualism and Translation, in Gambier, Yves and Van Doorslaer, Luc, (eds.) <i>Handbook of Translation Studies</i>, Amsterdam: John Benjamins.</p>
<b>ACT.U4.E5 Web Accessibility</b>				
ACT.U4.E5.PC1	S/he knows what web accessibility is and its applicable scenarios.	<p>1) What is web accessibility?</p> <p>2) What are the features of an accessible website?</p> <p>3) Why is it important to ensure web accessibility?</p> <p>4) How do users with varying linguistic, sensory and cognitive abilities access the web and how might this impact on web accessibility strategies? (screen readers, different sizes of screen)</p>	<p>Reading Classroom debate</p>	<p><a href="http://ec.europa.eu/ipg/standards/accessibility/index_en.htm">http://ec.europa.eu/ipg/standards/accessibility/index_en.htm</a></p> <p><a href="http://www.ict4ial.eu/guidelines-accessible-information">http://www.ict4ial.eu/guidelines-accessible-information</a></p> <p><a href="http://www.e-accessibilitytoolkit.org/toolkit/eaccessibility_basics/accessibility_and_the_purposes_of_ict_s">http://www.e-accessibilitytoolkit.org/toolkit/eaccessibility_basics/accessibility_and_the_purposes_of_ict_s</a></p>

				<a href="http://1stwebdesigner.com/best-ux-design-tutorials/">http://1stwebdesigner.com/best-ux-design-tutorials/</a>  <a href="http://www.web-accessibility.org.uk/">http://www.web-accessibility.org.uk/</a>  Web Accessibility for People with Disabilities (2000) by Michael Paciello <a href="http://www.out-law.com/page-330">http://www.out-law.com/page-330</a> <a href="http://iddcconsortium.net/sites/default/files/pages/files/iddc_accessibility_manual_22082013.pdf">http://iddcconsortium.net/sites/default/files/pages/files/iddc_accessibility_manual_22082013.pdf</a>
ACT.U4.E5.PC1	S/he knows how to make websites accessible.	1) What methods can be used to make a website accessible for people with varying linguistic requirements? 2) What methods can be used to make a website accessible for people with varying visual abilities? 3) What methods can be used to make a website accessible for people with varying hearing abilities? 4) What methods can be used to make a website accessible for people with varying cognitive abilities? 5) What methods can be used to make a website accessible for people with varying physical abilities?	Practical workshop: students are set the task of assessing the accessibility of a website of a given venue.	<a href="https://www.w3.org/WAI/intro/people-use-web/">https://www.w3.org/WAI/intro/people-use-web/</a>  <a href="http://www.euroblind.org/resources/guidelines/nr/88">http://www.euroblind.org/resources/guidelines/nr/88</a>
<b>ACT.U4.E6 Assistant/Companion</b>				
ACT.U4.E6.PC1	S/he knows the roles of: (1) an assistant/companion employed by the venue; and (2) a personal assistant/companion who accompanies a	1) What is personal assistance in terms of venue accessibility? 2) What constitutes a companion in the context of live performance accessibility? 3) How does a personal assistant/companion provide help for a patron with access requirements?	Reading  Classroom discussion	<a href="http://www.familyarts.co.uk/wp-content/uploads/2014/12/ALT-Guide-to-Putting-on-an-Assisted-Performance-2.pdf">http://www.familyarts.co.uk/wp-content/uploads/2014/12/ALT-Guide-to-Putting-on-an-Assisted-Performance-2.pdf</a> <a href="https://www.thecapitolhorsham.com/UserFiles/PDFs/Access/Assisted_Access_Scheme-Form1.pdf">https://www.thecapitolhorsham.com/UserFiles/PDFs/Access/Assisted_Access_Scheme-Form1.pdf</a>  <a href="https://www.mayflower.org.uk/your_visit/accessibility">https://www.mayflower.org.uk/your_visit/accessibility</a>

	disabled person to a venue.			<a href="http://www.visitlondon.com/things-to-do/whats-on/theatre/theatre-accessibility#2qvhv43SMBFzTYOL.97">http://www.visitlondon.com/things-to-do/whats-on/theatre/theatre-accessibility#2qvhv43SMBFzTYOL.97</a>  <a href="http://www.attitudeiseverything.org.uk/resources/practical-guides/personal-assistant-tickets/">http://www.attitudeiseverything.org.uk/resources/practical-guides/personal-assistant-tickets/</a>
ACT.U4.E6.PC2	S/he knows how to coordinate with assistants/companions.	1) What methods are used to promote efficient teamwork amongst the assistants/companions? 2) What methods of communication are used? Is an interpreter required?		<a href="http://www.familyarts.co.uk/wp-content/uploads/2014/12/ALT-Guide-to-Putting-on-an-Assisted-Performance-2.pdf">http://www.familyarts.co.uk/wp-content/uploads/2014/12/ALT-Guide-to-Putting-on-an-Assisted-Performance-2.pdf</a>
<b>ACT.U4.E7 Maximise the Functions of Different Accessibility Services</b>				
ACT.U4.E7.PC1	S/he knows how different accessibility facilities can work together to maximise user experience.	1) Which accessibility facilities work in conjunction with each other? (e.g. audio description and touch tours) 2) How does each individual accessibility facility fit into the overall concept of accessibility for all, achieving an inclusive experience of any given live event?		
ACT.U4.E7.PC2	S/he knows how to choose different accessibility products and service providers.			
<b>ACT.U5 ACCESSIBILITY MANAGEMENT FOR LIVE EVENTS</b>				
<b>ACT.U5.E1Pre-event Planning</b>				
ACT.U5.E1.PC1	S/he is familiar with existing devices, technologies and software that provide accessibility solutions.	-What are the devices, technologies and software that are used with audio introduction, audio description and audio subtitling? -What are the devices, technologies and software that are used with subtitling and surtitling?	Research	<a href="http://www.acb.org/adp/tech.html">http://www.acb.org/adp/tech.html</a>

		<ul style="list-style-type: none"> <li>-What are the devices, technologies and software that are used with interlingual translation?</li> <li>-What are the devices, technologies and software that are used with braille?</li> <li>-What are the devices, technologies and software that are used with hearing (induction) loops?</li> <li>-What are the regulations to use the regular software (e.g. Word, Textpad, Pages) that are used to make large print/easy-to-read accessible materials?</li> <li>-What are the devices, technologies and software that are used to make websites accessible?</li> <li>-Is there an internationally used sign language or do different types of sign languages exist based upon country, region, dialect, region languages variations, etc.?</li> </ul>		<p><a href="http://www.southbrucepeninsula.com/en/townhall/resources/Festival-and-Events-Accessibility-Guide-Ontario.pdf">www.southbrucepeninsula.com/en/townhall/resources/Festival-and-Events-Accessibility-Guide-Ontario.pdf</a> (signs)</p> <p><a href="http://www.anysurfer.be/en">http://www.anysurfer.be/en</a></p> <p><a href="http://www.anysurfer.be/nl">http://www.anysurfer.be/nl</a></p>
ACT.U5.E1.PC2	S/he is able to identify target audiences with accessibility needs.	<ul style="list-style-type: none"> <li>-What are the target audiences with accessibility needs?</li> <li>-What are the perceptible physical characteristics of each target audience with accessibility needs?</li> <li>-What are the overarching organisations/stakeholders that take care of the needs and demands of disabled persons in your country?</li> <li>-Try to find and identify the different layers of society in which you can find target audiences with accessibility needs.</li> </ul>	Research	
ACT.U5.E1.PC3	S/he knows how to plan and organize accessibility services	-Which event/performance/... is suitable for organizing accessibility services and why?	Reading & case study	Case study: Fully accessible presentation: organizational checklist for accessibility manager NTGent.

	<p>based on potential demand.</p>	<p>-What accessibility services will you implement for that specific event/performance/... and why?          -If you select an event/performance/..., what departments/people do you need to speak/meet with to start the organisation of the accessibility services?          -What planning decisions do you need to take to start up the organisation of the accessibility services?          -What appointments do you have to make with the providers of the chosen accessibility services?</p>		
ACT.U5.E1.PC4	<p>S/he is able to calculate the costs for accessibility services needed.</p>	<p>-What seems to be the logical steps in making a calculation or estimation?          -Discuss each step in detail.          -Make a survey of people and organisations that provide accessibility services in your country/city.          -Contact these persons and organisations and try to find out what their services cost to you venue/event.          -Exercise: take one performance or event out of your season's program. Think about making this a fully accessible event/performance. Now calculate the costs for this total accessibility. Do not forget any special personnel within your venue/event.</p>	<p>Research  Case study</p>	<p>Google?</p>
ACT.U5.E1.PC5	<p>S/he is able to ensure that accessibility services are ready before the events.</p>	<p>-What arrangements do you have to take with the ticketing office to ensure that accessibility services are ready before the events?          -The <u>same question</u> goes for:          - the head usher</p>	<p>Research and case study.</p>	

		<ul style="list-style-type: none"> <li>- the public mediator/public worker/educational department</li> <li>- the production manager</li> <li>- the stage manager</li> </ul> <p>-What arrangements do you have to take with the accessibility service providers?  -What arrangements do you have to take with equipment providers?  To help you for the whole of these questions: think about the exercise you made in ACT.U5.E1.PC4</p>		
<b>ACT.U5.E2 Coordination during events</b>				
ACT.U5.E2.PC1	S/he is able to coordinate accessibility service providers during the event.	<p>Exercise: You are the coordinator for a fully accessible event/performance. On the day of the event/performance itself what do you have to coordinate concerning:</p> <ul style="list-style-type: none"> <li>- Technical equipment</li> <li>- The welcoming of service providers</li> <li>- To attend / to escort the providers</li> <li>- The testing of technical equipment</li> <li>- The welcoming of target audiences</li> <li>- The possible touch tour</li> <li>- The organisation and coordination of the possible special introductions</li> <li>- The distribution of technical equipment to the target audiences</li> <li>- Possible meeting with the artistic crew (e.g. intor of voices to audiodescription)</li> <li>- People available during the event to help.</li> </ul>	Case study	Based on own event of performance. Case study: Fully accessible presentation: organizational checklist for accessibility manager NTGent.
ACT.U5.E2.PC2	S/he is able to handle common potential accidents and	<p>Thinking of ACT.U5.E2.PC1:  - Make a list of potential accidents and unexpected situations during the event/performance concerning:</p>	Case study	Case study: Fully accessible presentation: organizational checklist for accessibility manager NTGent.

	unexpected situations during the event.	<ul style="list-style-type: none"> <li>- audio introduction, audio description and audio subtitling?</li> <li>- subtitling and surtitling?</li> <li>- interlingual translation?</li> <li>- hearing (induction) loops?</li> <li>- Try to think ahead about possible solutions/interventions for the problems you listed?</li> <li>- Try to think of people who can help you with solutions/interventions?</li> <li>- Based upon your case study: try to write down a list of (overall) emergency procedures to take.</li> </ul>		
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**ACT.U5.E3 Post-event Management**

ACT.U5.E3.PC1	S/he knows how to coordinate the return of equipment and handle payment.	<ul style="list-style-type: none"> <li>• Thinking of ACT.U5.E2.PC1: Think about a list of procedures to handle the following things when the event/performance is done: <ul style="list-style-type: none"> <li>- The return of equipment from the users</li> <li>- To sort out the different equipment after return.</li> <li>- The return of the hired or obtained equipment to the right providers</li> <li>- The payment of the equipment providers</li> <li>- The payment of the accessibility service providers</li> </ul> </li> <li>• Think about what kind of people in your organisation are involved/could be involved with this return and payment. Make a list.</li> </ul> <p>Make a study of the money stream in your venue/event? What actions do you have</p>	Case study	Case study: Fully accessible presentation: organizational checklist for accessibility manager NTGent.
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		to undertake in combination with your financial department/accountancy?		
ACT.U5.E3.PC2	S/he knows how to analyse and summarize feedback for improvement.	<ul style="list-style-type: none"> <li>- How are you going to evaluate the accessibility services? Think about an procedure manual to do so.</li> <li>- From which people do you need feed back to improve future accessibility services. Enlist all of those people for future reference.</li> <li>- How can you analyse and summarize this feedback in a way that your venue/event organisation can take all the benefits? What IT-tools can you use?</li> <li>- Whom should you communicate the analysis and the summary to? Why?</li> <li>- Think of a evaluation/feedback procedure including all internal and external partners.</li> </ul>	Case study	Case study: Fully accessible presentation: organizational checklist for accessibility manager NTGent.
ACT.U5.E2.PC3	S/he is able to facilitate training for staff relating to audience diversity, e.g. autism and dementia awareness	<ul style="list-style-type: none"> <li>- What can you do to facilitate staff training related to accessibility services?</li> <li>- How are you going to trace such training sessions?</li> <li>- What staff do you have to involve for what accessibility services?</li> <li>- How are you going to plan into time these training sessions?</li> <li>- Try to make up a time table for this planning: what training do you have to organize when: weekly, monthly, each year... and for whom?</li> <li>- How can you organize to give feed back about your ,own experiences?</li> </ul>		



		<ul style="list-style-type: none"> <li>- Think about inviting experience experts for training sessions.</li> <li>- Also think of training related to the different abilities in order to acquaint staff with this.</li> </ul>		
<b>ACT.U5.E4 Other Managerial Skills</b>				
ACT.U5.E4.PC1	S/he is familiar with the factors that promote good team communication and can implement them.	<ul style="list-style-type: none"> <li>- Can you define what a heterogeneous team can be?</li> <li>- Is it important to work with a heterogeneous team or not? Give arguments for and against.</li> <li>- How can you manage the diversity within a heterogeneous team?</li> <li>- Which training do you think a heterogeneous team needs to effectively work on the job?</li> <li>- What are the do's and don'ts in recruiting your staff?</li> <li>- Do you choose to work with a set staff or with volunteers or with both? Why? What are positive and negative features of these working systems,</li> </ul> <p>How can you encourage diversity?</p>	reading	<a href="http://www.multiculturaladvantage.com/recruiting/diversity/diversity-in-the-workplace-benefits-challenges-solutions.asp">http://www.multiculturaladvantage.com/recruiting/diversity/diversity-in-the-workplace-benefits-challenges-solutions.asp</a> <a href="http://www.volunteer.vic.gov.au/manage-your-volunteers/encouraging-diversity/working-with-people-from-culturally-diverse-backgrounds">http://www.volunteer.vic.gov.au/manage-your-volunteers/encouraging-diversity/working-with-people-from-culturally-diverse-backgrounds</a>
ACT.U5.E4.PC2	S/he knows how to work with heterogeneous teams.	<ul style="list-style-type: none"> <li>- What factors can lead to conflict within a heterogeneous team? Why?</li> <li>- Try to think about solutions for these conflict situations.</li> <li>- How can challenges or barriers be minimized?</li> <li>- Think about possibilities to establish and implement codes and principles for your staff/volunteers.</li> </ul>		<a href="http://www.multiculturaladvantage.com/recruiting/diversity/diversity-in-the-workplace-benefits-challenges-solutions.asp">http://www.multiculturaladvantage.com/recruiting/diversity/diversity-in-the-workplace-benefits-challenges-solutions.asp</a> <a href="http://www.volunteer.vic.gov.au/manage-your-volunteers/encouraging-diversity/working-with-people-from-culturally-diverse-backgrounds">http://www.volunteer.vic.gov.au/manage-your-volunteers/encouraging-diversity/working-with-people-from-culturally-diverse-backgrounds</a>

		Think about ways of inducting and first training of staff and/or volunteers.		
ACT.U5.E4.PC3	S/he is familiar with the factors that may lead to conflict and measures resolve conflict situations.	<ul style="list-style-type: none"> <li>- Do you know the different job profiles within the art/event business of your country?</li> <li>- What profiles can you use in your staff and why?</li> <li>- Does your country have a national standard for working with staff? Look it up.</li> <li>- Does your country have a national standard for working with volunteers? Look it up.</li> <li>- How do you support and supervise your staff and/or volunteers?</li> <li>- How can you support and recognize your staff/your volunteers?</li> <li>- How can you make your staff and/or volunteers feel part of your organization?</li> <li>- How can you transfer that accessibility is everyone's job?</li> </ul> <p>How can you implement the importance of innovation and problem solving skills with your staff/volunteers.</p>		<a href="http://www.multiculturaladvantage.com/recruitment/diversity/diversity-in-the-workplace-benefits-challenges-solutions.asp">http://www.multiculturaladvantage.com/recruitment/diversity/diversity-in-the-workplace-benefits-challenges-solutions.asp</a> <a href="http://www.volunteer.vic.gov.au/manage-your-volunteers/encouraging-diversity/working-with-people-from-culturally-diverse-backgrounds">http://www.volunteer.vic.gov.au/manage-your-volunteers/encouraging-diversity/working-with-people-from-culturally-diverse-backgrounds</a>  <a href="http://www.podiumkunsten.be/Portals/podiumkunsten/podiumkunsten_NL_1.pdf">http://www.podiumkunsten.be/Portals/podiumkunsten/podiumkunsten_NL_1.pdf</a>
ACT.U5.E4.PC4	S/he knows how to motivate and train a team with accessibility issues in minds.	<ul style="list-style-type: none"> <li>- Can you define what a heterogeneous team can be?</li> <li>- Is it important to work with a heterogeneous team or not? Give arguments for and against.</li> <li>- How can you manage the diversity within a heterogeneous team?</li> <li>- Which training do you think a heterogeneous team needs to effectively work on the job?</li> </ul>	reading	<a href="http://www.multiculturaladvantage.com/recruitment/diversity/diversity-in-the-workplace-benefits-challenges-solutions.asp">http://www.multiculturaladvantage.com/recruitment/diversity/diversity-in-the-workplace-benefits-challenges-solutions.asp</a> <a href="http://www.volunteer.vic.gov.au/manage-your-volunteers/encouraging-diversity/working-with-people-from-culturally-diverse-backgrounds">http://www.volunteer.vic.gov.au/manage-your-volunteers/encouraging-diversity/working-with-people-from-culturally-diverse-backgrounds</a>

		<ul style="list-style-type: none"> <li>- What are the do's and don'ts in recruiting your staff?</li> <li>- Do you choose to work with a set staff or with volunteers or with both? Why? What are positive and negative features of these working systems,</li> </ul> <p>How can you encourage diversity?</p>		
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**ACT.U6 PROMOTING ACCESSIBILITY**

**ACT.U6.E1 How to present the needs and benefits for accessibility**

ACT.U6.E1.PC1	S/he is able to argue the importance of accessibility.	<ul style="list-style-type: none"> <li>-Why is accessibility important?</li> <li>-Is accessibility a human right?</li> <li>-Is the UN CRPD transposed in Europe?</li> <li>-How does accessibility benefit cultural venues?</li> <li>- What new audiences can accessibility reach?</li> </ul>	<p>Reading</p> <p>Class debates</p>	<ul style="list-style-type: none"> <li>&gt;Universal Declaration of Human Rights: <a href="http://www.un.org/en/universal-declaration-human-rights/">http://www.un.org/en/universal-declaration-human-rights/</a></li> <li>&gt;Convention on the Rights of Persons with Disabilities: <a href="http://www.un.org/disabilities/convention/conventionfull.shtml">http://www.un.org/disabilities/convention/conventionfull.shtml</a></li> <li>&gt;Audiovisual Media Services Directive: <a href="https://ec.europa.eu/digital-single-market/en/audiovisual-media-services-directive-avmsd">https://ec.europa.eu/digital-single-market/en/audiovisual-media-services-directive-avmsd</a></li> <li>&gt;European Accessibility Act: <a href="http://ec.europa.eu/social/main.jsp?catId=1202">http://ec.europa.eu/social/main.jsp?catId=1202</a></li> <li>&gt;Greco, GM (2016) "On Accessibility as a Human Right, with an Application to Media Accessibility. In Researching Audio Description. New Approaches, Publisher: Palgrave, Editors: Anna Matamala, Pilar Orero, pp.11-33. <a href="https://www.researchgate.net/publication/304034411_On_Accessibility_as_a_Human_Right_with_an_Application_to_Media_Accessibility">https://www.researchgate.net/publication/304034411_On_Accessibility_as_a_Human_Right_with_an_Application_to_Media_Accessibility</a></li> </ul>
ACT.U6.E1.PC2	S/he knows how to develop and implement an accessibility policy.	<ul style="list-style-type: none"> <li>-What is an accessibility policy?</li> <li>-What is an accessibility policy for the scenic arts?</li> <li>-What elements do accessibility policies for the scenic arts typically include?</li> <li>-What are the steps to be taken when</li> </ul>	<p>Reading</p> <p>Team work: policy analysis and small-scale policy development (for instance, for an individual event)</p>	<ul style="list-style-type: none"> <li>&gt;ACT I07 report, when completed</li> <li>&gt;E-Accessibility Toolkit: <a href="http://www.e-accessibilitytoolkit.org">http://www.e-accessibilitytoolkit.org</a></li> <li>&gt;Websites of various cultural venues to be analysed by students, especially if an "accessibility policy" section is available.</li> <li>&gt;Accessibility report: <a href="http://www.itu.int/en/ITU-D/Digital-Inclusion/Persons-with-Disabilities/Documents/ICT%20Accessibility%20Policy%20Report.pdf">http://www.itu.int/en/ITU-D/Digital-Inclusion/Persons-with-Disabilities/Documents/ICT%20Accessibility%20Policy%20Report.pdf</a></li> </ul>

		implementing an accessibility policy? -What are the expected difficulties in implementing an accessibility policy?		
ACT.U6.E1.PC3	S/he is aware of the costs implication of accessibility solutions.	-How can the costs of providing accessibility services be calculated? --How can the costs of creating an accessible venue be calculated? --How can the costs of adapting a venue to make it accessible be calculated? --How can the costs of creating an accessible event be calculated? --Can access services justify its cost? --What is Corporal Social Responsibility?	Reading  Watching    Team work  Class debate: Social Corporate Responsibility	<a href="http://www.accessguide.tv/course">http://www.accessguide.tv/course</a>  <a href="http://nem-initiative.org/wp-content/uploads/2015/10/1-Wood.pdf">http://nem-initiative.org/wp-content/uploads/2015/10/1-Wood.pdf</a> <a href="http://www.businessnewsdaily.com/4679-corporate-social-responsibility.html">http://www.businessnewsdaily.com/4679-corporate-social-responsibility.html</a> <a href="http://www.prosperity4all.eu/wp-content/uploads/P4A-D503.1-Market-Analysis-and-Technology-Trajectory.pdf">http://www.prosperity4all.eu/wp-content/uploads/P4A-D503.1-Market-Analysis-and-Technology-Trajectory.pdf</a> <a href="http://www.tsbvi.edu/national-agenda/2203-accessibility-benefits-all-students-electronic-textbooks-poised-to-provide-universal-access">http://www.tsbvi.edu/national-agenda/2203-accessibility-benefits-all-students-electronic-textbooks-poised-to-provide-universal-access</a>  Looking at different access services providers URL in your country, request an estimate for a production to be represented in your centre.  Debate: Separate the class in two groups: Group 1 – Defend media accessibility as a SCR, and as tax rebate Group 2 - Defend access services as a mainstreamed service, such as Safety and Health, so should not be considered a SCR.
<b>ACT.U6.E2 How to involve relevant stakeholders</b>				
ACT.U6.E2.PC1	S/he knows how to identify relevant stakeholders.	--Who can provide accessibility services? --Who can benefit from accessibility services?	Reading  Case study (team work)	>ACT project IO1 report > <a href="http://www.bridgeproject.eu/downloads/d12.4_wider_social_implications.pdf">http://www.bridgeproject.eu/downloads/d12.4_wider_social_implications.pdf</a>

		<p>--Who can support and fund accessibility services?</p> <p>--Who can promote accessibility services?</p> <p>--How are end users organised (associations, etc.)?</p>		<p>&gt;Cultural venues and events' websites to carry out case studies</p> <p>&gt;Associations' websites</p>
ACT.U6.E2.PC2	S/he knows how to involve relevant stakeholders.	<p>--How can relevant stakeholders be made aware of the need of accessibility services?</p> <p>--How can relevant stakeholders be contacted?</p> <p>-- What media is the best for each stake holder?</p> <p>-- Should social media recommendations be used?</p>	<p>Role play</p> <p>Group development</p>	<p>&gt;Specific websites as case study analysis. For instance, Apropat Cultura: <a href="https://www.apropacultura.cat/">https://www.apropacultura.cat/</a></p> <p>Each group thinks of existing apps that could be used to gather different end users.</p> <p>Groups design the requirements an app should have to fulfil the requirements for communication of different users.</p>
<b>ACT.U6.E3 How to collaborate with relevant organisational units</b>				
ACT.U6.E3.PC1	S/he knows the importance of collaborating with relevant departments and other units internally and externally.	<p>--How is a cultural venue typically organised?</p> <p>--How is a cultural event typically organised?</p> <p>--What external and internal units are involved in a cultural event?</p> <p>--How can other internal units contribute to accessibility?</p> <p>---How can other external units contribute to accessibility?</p>	<p>Presentation by venue coordinator (invited)</p>	<p>--Websites (cultural venues, festivals, etc.)</p> <p>Can NTGent and TRANSIT help here?</p>

ACT.U6.E3.PC2	S/he knows how to get relevant departments and other units to collaborate.	--What are the departments dealing with accessibility in your area? --How can these be departments be approached? --What arguments can convince them to collaborate in accessibility?		Can NTGent and TRANSIT help here?
<b>ACT.U6.E4 How to promote an accessible event</b>				
ACT.U6.E4.PC1	S/he is familiar with the means and channels of communication used by accessibility service users.	--What channels of communications do visually impaired audiences use? --What channels of communications do hearing impaired audiences typically used? --What channels of communications do cognitive impaired audiences use? --How do audiences access content in another language?	Reading  Practical exercises: accessing online content without audio or video  Group discussion	<a href="http://www.e-accessibilitytoolkit.org">http://www.e-accessibilitytoolkit.org</a> <a href="http://www.e-accessibilitytoolkit.org/toolkit/annexes/Tips_on_conducting_accessible_meetings_and_conferences">http://www.e-accessibilitytoolkit.org/toolkit/annexes/Tips on conducting a ccessible meetings and conferences</a>  Promotional materials from television, radio, and the Internet to be analysed
ACT.U6.E4.PC1	S/he knows how to promote the event through traditional media.	-What are the traditional media? -What are the elements to be made accessible in a written text?	Reading  Practical assignment: creating content for various media	<a href="http://www.e-accessibilitytoolkit.org/toolkit/eaccessibility_basics">http://www.e-accessibilitytoolkit.org/toolkit/eaccessibility_basics</a>  Promotional materials from television, radio, and the Internet to be analysed

		<p>-What are the elements to be made accessible in an audiovisual text?</p> <p>--What are the elements to be made accessible in audio format (for instance, radio)?</p>		
ACT.U6.E4.PC2	S/he knows how to promote the event through online and social media in an accessible way.	<p>--What online media can be used to promote an accessible event?</p> <p>--What social media can be used to promote an accessible event?</p> <p>--How can content posted on social media be made accessible?</p> <p>--How can online content be made accessible?</p> <p>--What are the regulations concerning Internet accessibility?</p>	<p>Reading</p> <p>Practical assignment: creating content for social media</p>	<p><a href="http://ec.europa.eu/ipg/standards/accessibility/index_en.htm">http://ec.europa.eu/ipg/standards/accessibility/index_en.htm</a></p> <p><a href="http://www.e-accessibilitytoolkit.org">http://www.e-accessibilitytoolkit.org</a></p> <p>Promotional materials from various types of social media</p>