

Museum goes to the university: A shareable model of sensitization

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The road to multisensoriality

In the attempt to create ever greater accessibility to audiovisual products (though perhaps we should speak of audio–visual–tactile–olfactory –gustative products) progress is being made in creating ‘sensorial pathways’.



Exploitation of all the senses

The study of audiovisual translation in general, and now audiodescription in particular, has taken on board the possibility of exploiting all the senses in the search for the most effective product.

First let's consider this in terms of film.



Gone Girl

- Consider this passage from the best-selling novel *Gone Girl* (Flynn, 2013). The main male character, Nick, is at the end of his tether as his marriage and legal situation spiral out of control.
- I poured a drink. I took a slug, tightened my fingers around the curves of the tumbler, then hurled it at the wall, watched the glass burst into fireworks, heard the tremendous shatter, smelled the cloud of bourbon. **Rage in all five senses** (Flynn 2013, 399).



Gone Girl - the film

- The scene is captured practically in its entirety for the seeing audience.
- The sight-impaired may pick up the 'fireworks' and some other elements.
- The blind have only the hearing of the glass shattering.



Rage in all five senses

Sight: watched the glass burst into fireworks.

Taste: I took a slug.

Touch: tightened my fingers around the curves of the tumbler.

Hearing: heard the tremendous shatter.

Smell: smelled the cloud of bourbon.



For the blind ...

Sight: watched the glass burst into fireworks – YES AD

Taste: I took a slug NO (though AD for the action)

Touch: tightened my fingers around the curves of the tumbler
NO (idem)

Hearing: heard the tremendous shatter YES

Smell: smelled the cloud of bourbon NO (risky AD)



So much for film, but museum AD

Film – a perfectly contextualised audiovisual text. The end-user follows a pre-fixed sequence with a clear beginning and end (and remains seated).

In the case of museums the spatial, temporal and textual confines are more porous and changing (and the user is standing or moving).



For the blind ...

Sight: AD introduction, AD, guided AD tours

Hearing: important in some modern artistic applications (music, video)

Smell: see Udine Museum

Touch: tactile tours

Taste: maybe soon.



Tactile Tours - Describing how to 'see' through touch

State clearly what is to be touched.

Present the object with a few facts.

'Position ' the person ...

Direct people's hands

J.Neves (2015)



The tactile tour is now an established practice in at least some museums

The **Anteros Museum in Bologna** is a particularly interesting example.

Blind patrons are talked and touched through relief models of famous paintings.







Touch and Speech

This blending of touch and speech has been shown to be effective through receptor studies.

It has been shown how the sense of touch can bring an artefact alive, though necessarily accompanied by an oral input. "In the absence of sight, speech is essential to the integration of sensory input and therefore to perception" (Fryer, 2016: 5).

Gunther Kress (2003) had already pointed out that communication is moving from telling to showing, but perhaps telling and showing is what works best for the blind.



Speech and Touch

Meanings are the result of the collective semiotic resources co-deployed within the same text. (Lim-fei & Tam Kok Yin)

Words can give a great deal of information (dimensions, structure, 'meanings' of ambivalent signs) but if visitors are to have a vivid mental image of the work of art, it is necessary to explore the field of intersensorial possibilities. (De Coster & Mühleis)

Investigate the difference between the senses of touch, sight and hearing. (National Museum of Ethnology, Japan)



Multisensory Udine - Castle Museum

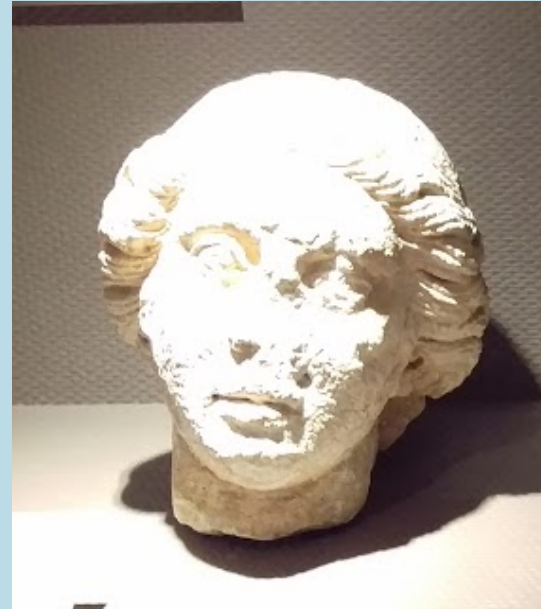
Donne Madri Dee - Women Mothers Goddesses

AD provided with or without guide.

Musical background.

Touch through actual sculptures and through plastic models.

Strips of 'Roman' scent to recreate the sense of smell.





Projects involved

- FRA 2015: University of Trieste Research Fund: “**Accessibility through Translation: Museum AD**” (2015-2017).
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Atalanta and Hippomenes (1612), G. Reni





Why a relief at the university?

1. Offer sensory & inclusive experience for all + encourage inclusion.
 - Enhance awareness in sighted viewers.
2. Powerful didactic tool: Show concrete example of tactile painting (vs. theory).
3. Co-products:
 - Language learning (e.g. describe the relief in in an L2).
 - AD (but also art?) teaching and learning.
 - Decorative function: it is beautiful.





Ordering the bas-relief

- Order tactile relief in plaster (approx. **900,00 euro**, VAT included) **form Anteros Museum.**
 - Loretta Secchi <loretta.secchi@cavazza.it>
 - Fernando Torrente <fernando.torrente@cavazza.it>
- Choose from their collection of 40 specimens of famous paintings: 2-3 months.
- Order extra item from outside their collection: longer time.
- Postal charges (high).



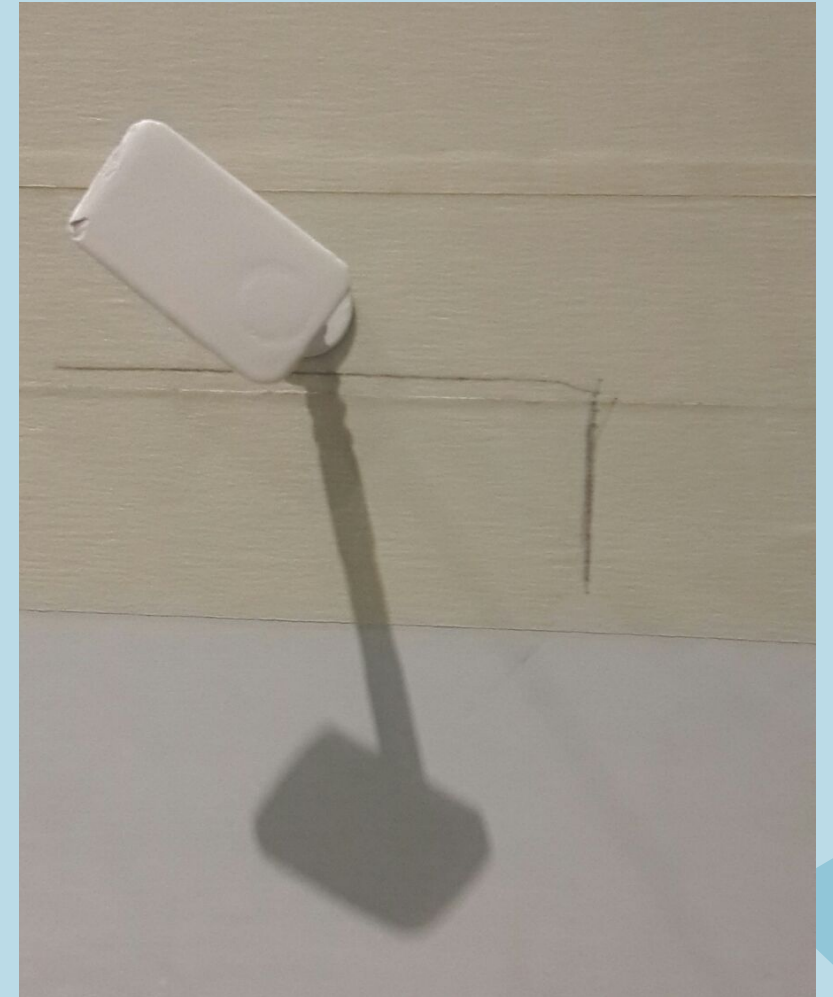
Locating the relief

- Find the right place at University
 - Accessible
 - Safe
 - Well-lit
 - Visible

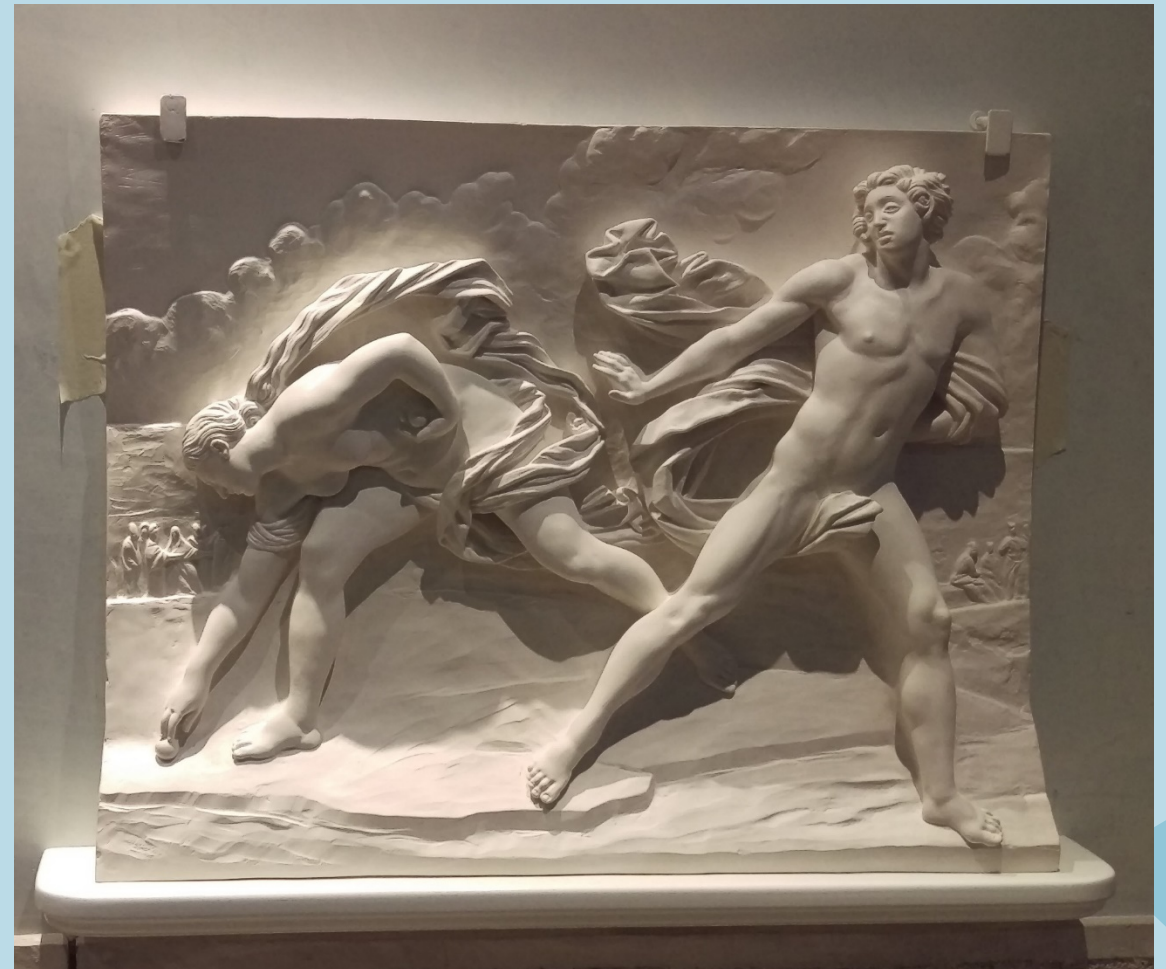


Hanging the relief on the wall

- Adjustable clips
- Shelf



Hanging the relief on the wall





The AD

- AD with hints for a rough tactile experience
 - For adults
 - For children
 - Italian
 - English
- YouTube: "**Audio for All**"





Care for adding languages?

We have the EN + IT
“templates”:

- Do you **want to collaborate** and translate + record in other languages?
- No language limit 😊, we are open and **happy** to receive as many as possible!





In case you are interested...

How?

- We send you the “toolkit” (EN version + pics).
- You translate the AD(s).
- You record the AD(s).
- You send us the AD(s) – text + audio.
- We publish them on “Audio for All”.
- We credit your work.



Thank you

- Elisa Perego eperego@units.it
- Chris Taylor ctaylor@units.it
- www.adlabproject.eu
- Youtube channel: «Audio for All»

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Disclaimer

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