



Signing Art Project Lesson Plans

Appendix I: Session One: Research Skills Lesson Plan

Duration: 12.00-17.00

5 hours with one 50 minute lunch break and 15 minute coffee break.

Aim: To teach research skills as a foundation skill for preparing BSL talks for national-level museums and galleries; to enable those with existing research skills to translate them to the particular demands of that environment and those with little such experience to undertake gallery-level research

Objectives: for the students to: -

- be aware of resources they can use in research and preparation;
- to know how to prepare adequately for a talk;
- to anticipate key questions the audience is likely to ask;
- to be able to undertake a small homework research project centred around a single painting
- as the course is short, to give a little bit of very limited practice in speaking to an audience in the exercises

12.00 to 12.30

1. Introductions - all

All, including course leader, to introduce themselves to each other.

Objectives: to 'break the ice', establish the group dynamics, and for course leader to assess their language needs, background etc.

12.30 to 13.00

2. Introduction - Philosophy of Research (Serena)

Course leader gives introduction to the need for, and principles underpinning, art gallery research.

Objective: to give the students an insight into the processes governing art gallery research in general and BSL talks in particular.

Why research?

There are two aspects to accessible talks. One is, of course, *language* – physical access, which will be covered later in the course. The other is *content* – intellectual access is based on high-quality content.

National museums and galleries generally expect tour leaders, gallery guides and lecturers to have existing knowledge and/or research skills to fulfil a given brief. Most in-house gallery lecturers have an art history background and hearing tour guides are often qualified, eg Blue Badge guides or are academics. Sometimes training will be provided in specific exhibitions or new displays, but this isn't always the case. Even if it is, doing some research of your own in the subject is always useful.

Research is therefore essential for giving a talk - that is, for **content**. The museum may give you a very specific brief - "talk about these 5 paintings in one hour" or a much looser one, "choose 5 17th-century Dutch paintings", etc. Sometimes you might be asked to do a 10-minute talk - or a one-hour focusing on a single painting. In each case you will need to do a lot of research, but the type of research you do will be slightly different.

Remember what we were taught at school about reading the exam questions carefully to answer them to the point? It is the same with a museum brief. If I'm asked to cover a Christmas painting in an hour it is appropriate, and indeed expected, to tell the history of the painting as well as the story inside the painting. If I am asked to speak for 10 minutes on the same painting I must focus on the story inside the painting, not the history of the painting - but it is still useful to know the history in case anyone asks questions at the end.

Research not only gives you material for your talk, it allows you to cover yourself should you forget anything, and to answer the audience's questions confidently. Very importantly, you must have a plan B. You can be booked a long time ahead, 6 months or a year. Artworks can and do go off display at the last minute, so even if the artwork was there recently it might no longer be there and no matter how experienced you are all gallery lecturers get caught out this way at some time or other. Some large galleries have a "movements" newsletter that they send out to all their freelancers, many don't.

A good rule of thumb is to research more than you need to use: you might have 45minutes' worth of material that you actually use, but you need to have more tucked away in the back of your head, so that if you "dry up" you can move seamlessly on with the talk, or if one of your four paintings goes off display you can expand the other three by five minutes each to fill the time, for example. Another good rule of thumb is to have a good working relationship with the access officer or education officer, who will be one of your key contacts for information.

While we are looking at research, it is worth bearing in mind that it links to all the other key skills that will be taught on the course: you need research skills to become a confident presenter; it is part of your professional relationship with the museum, and lastly, you can do practical research as well as academic research in structuring a BSL talk, which we will cover later in today's workshop.

13.00 to 13.50 – LUNCH

13.50 to 15.10

3. Gallery research using the *Romantics: Pictures for an Exhibition* (Serena)

Introduction: these works are part of the permanent collection but have been put together as an exhibition so is useful to build the skills in looking at both.

Lesson Objective: familiarise the group with the need to visit the artworks in situ for permanent collections and to build research skills by looking at the way both permanent collections and exhibitions are hung

Exercise a: Timings: 5 minutes for looking, 15 minutes for responses = 20 minutes. Find a painting in the room you really like and identify a theme that links it to anything else in this suite of rooms or in the room itself. It could be anything (it really doesn't matter). It is important - you must link it to the room or exhibition (why? Gives the audience a learning experience, they realise the context of the painting, it is something for them to go and look at after your talk).

Stand in front of the group and explain the connection between the painting and the room in 1-2 sentences (**objectives:** to identify a theme and to build confidence in public speaking by sharing their thoughts with the group)

Expected outcomes: Colour; date; artist; historical themes

Exercise b: Timings: 5 minutes for looking, 15 minutes for responses = 20 mins, 25 minutes absolute max

Link your first painting with another painting using labels, and explain the connections in 2-3 sentences (**objective:** to do research combining visual examination with other research)

Expected outcomes: historical themes; common themes of paintings; trends in Romanticism; compare and contrast approaches

Exercise c: Timings: 5 minutes for looking, 15 minutes for responses = 20 minutes

Find a 3rd painting where the student has a USP - life experience, cultural background, academic knowledge of the artist, knowledge of the artist's subject area. Serena to give example: Turner: *The Shipwreck* and *The Snowstorm* (the paddle steamer goes bravely on, compared to the sailing vessel.)

Objective: to gain an understanding that a gallery doesn't just want people who parrot the facts, but can weave them seamlessly into an entertaining talk that also gives a new perspective and increases the educational value of the talk.

Expected outcomes: possibly a demonstration of a particular interest in this subject area, prior knowledge of Turner and Constable, Shakespeare, or of particular places; interesting personal responses to a particular painting

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Exercise d: identify any problems for the BSL audience in the room

Timings: 10 minutes - group to see if they can spot any issues or problems, self

to prompt by standing in front of paintings posing particular issues and to demonstrate (e.g. Neo-Romantics room where lighting levels are low, in front of a painting where the speaker needs to be backed into a corner, etc.)

Objective: to underline the importance of gallery research and to demonstrate that practical research tailored to the audience is essential. One reason it is important to visit the gallery is to do some research linked to the type of audience you are catering for.

Try and go at the same time as the talk to see how busy it is;

See what the lighting levels are like;

Find out what might be difficult for a deaf audience, e.g. no subtitles etc.

15.15-15.30 Coffee Break

15.30 to 17.00

4. Resources

4a. Key Resources: Library and Archive (Tate staff)

15.30 to 16.00

Tate staff to give tour of resources available in the library - reading room, catalogues, exhibition catalogues, archive, with sample of work from particular artist, Hepworth or Turner.

In the reading room Serena can point out useful books - guides to Bible, Classical Myth, etc.

Objectives: to familiarise the group with standard resources which they will need to use in preparing talks and how to use the Tate Library in particular Library visit - use of Tate website and the kind of information it contains; Exhibition catalogues and teachers' packs: which can be very useful for giving ideas to structure your talk and for audience interaction.

4b. Use of Tate Website 16.00 16.30

Serena/Tate staff

Objective: To familiarise the group with the structure of the Tate Collections area of the website; to see what is on display; to find out where to get the full catalogue description, and what that covers - e.g. provenance.

A number of paintings will be chosen to highlight one of the main points of research - to anticipate understand typical questions the audience might ask and to factor these into their research even if not necessarily relevant to the talk.

Works selected will include some of the following tbc (list to follow), split between TB and TM:

One with an interesting material

One with an interesting technique

One with an interesting frame?

One with obvious damage?

Reynolds: *Self Portrait as a Deaf Man*

Point out that you can also use other galleries' websites, e.g. National Gallery, Rijksmuseum, to look at comparative materials

16.30 to 16.45

5. Recap and review of day

We have looked at how research combines using your eyes together with your brain and started to think about how to do both practical research (establishing whether a painting will be on display, lighting issues etc. for BSL audience, location of paintings on a tour) and intellectual research - making links with the gallery, with other paintings, to tell the story in the exhibition, to add new insights for the audience.

Handouts with structure of day, and recommended resources, to be formally worked up by Serena:

Grove Art/Grove Art online

T&H World of Art series

Art in Theory series

How to Talk to Children about Art - useful for grown-ups too!

If you are giving a talk on an exhibition look for previews of the exhibition in the gallery's own magazine to pick out key points that the show is trying to get over, e.g. Tate Etc. It is also worth reading exhibition reviews in the quality press: *Times, Guardian, Independent, Telegraph, Evening Standard*, Culture Show on BBC2.

Other recommended websites, e.g. NG, Rijksmuseum

6. 16.45 to 17.00 Homework set

Homework: choose a painting from T B or T M. This does not have to be your final painting but this would be preferable, and it will give you the skills to start planning your talk.

Research painting by visiting it in either Tate gallery, and using the Tate website. Both are open that evening (check, can students get a boat?) Write 1 side of A4 using references so that the resources used can be seen. Where a USP has been used this should be referenced in the text - where have you got this idea/viewpoint from?

Objective: combines research skills learnt during the day for students with an opportunity to show what they can do. For course leaders it provides an opportunity for lecturers to assess what has been learnt during the day and to assess writing skills and identify core strengths for each individual. This homework will be the foundation for the gallery talk and video CV, to be developed using the later sessions on presentation skills, BSL presentation skills, and professional skills.

Appendix II: Presenting to a BSL audience Lesson Plan

Duration: 12.00 – 17.00

5 Hours with a 50 minute lunch break and 15 minute coffee break

Overall aim

To explore the appropriate use of BSL to communicate accurately and effectively with to a Deaf audience in a gallery talk or presentation.

Overall objectives

To expose students to a number of challenges, issues and scenarios devised by the tutor.

To use 'Forum Theatre' methodology to enable students to explore different ways of communicating in BSL.

Through observation and participation and through subsequent discussion, to reflect on elements of Deaf culture and the use of Deaf language.

Session 1: 12.00 - 12.15 - Introductions

Aim

To establish a comfortable group atmosphere and set the scene for cooperative learning

Objective

To introduce people to each other

Lesson plan

All (including tutor) to introduce themselves to each other in pairs then 'present' the information learned about the other person to the 'audience'. Information to be given on PowerPoint.

Session 2: 12.15 – 12.50 – Use of Register in BSL

Aim

To introduce the use of register in BSL.

Objectives

Students to be aware of appropriate use of BSL register.

Lesson Plan

Students to be divided into four groups.

Tutor to use PowerPoint presentation to introduce the use of register in BSL.

Tutor to ask students to identify the aspects of BSL which would need to be considered in order to make them appropriate for different situations such as

- Formal – Informal – Friendly – Casual

Students to be asked to discuss how the outcome would be perceived by users of BSL if the register was used inappropriately and how it would affect the situation.

(This will raise the students' awareness of the importance of this aspect of BSL, which is one of the crucial points, which the tutor needs to make in this session.)

Tutor to provide students in each group with 4 headings and to ask them to write down which aspects of BSL are appropriate for each heading and (if time allows) may ask them to write down potential situations where different registers will be appropriate.

If time allows tutor to allocate a number of situation, one to each group as follows:

- Interview: interviewer and interviewee
- Making a complaint: Hotel manager and customers
- Breaking bad news: Manager to floor staff
- Pub: Banter between staff and customers (or between customers)

Students to prepare a scenario based on each of these situations which they will roleplay for the rest of the group.

Tutor to guide and give appropriate feedback.

12.50 – 13.40 - Lunch

Session 3: 13.45 - 14.15 – Correct use of mouth patterns

Aim

To establish the correct use of BSL mouth patterns

Objective

Students to be familiar with the distinct difference between *noun* and *verb* when expressing ideas in Art.

Lesson Plan

Start by asking students of their knowledge of the use of mouth patterns. Tutor to assess from feedback the level of existing knowledge.

Tutor to explain difference in use of mouth patterns:

- Noun: must mouth word and sign
- Verb: use of mouth depends on verb

Show examples: painter/paint, primer; sculptor, sculpture; potter, pottery

Session 4: 14.15 - 15.00 – Fingerspelling patterns and tips

Aim

Students to gain confidence in use of fingerspelling

Objectives

Student to practice fluency in fingerspelling patterns with good speed and pace

Students to gain confidence in receptive and productive fingerspelling

Lesson Plan

Tutor to use PowerPoint to introduce fingerspelling.

Students to work in groups to identify fingerspelling handshapes.

Students to work through a series of practical exercises following instructions on PowerPoint.

15.00 - 15.15 – Break

Session 5: 15.20 – 16.00 – Sign Names

Aim

To establish the background to, and origins of, sign names.

Objective

Students to understand the importance of the origin of sign names, and how to use them properly in the context of Art.

Lesson Plan

Tutor to explain different types of sign names using PowerPoint.

Receive feedback from students and encourage group discussion.

Session 6: 16.00 - 16.30 – Use of placement

Aim

To establish the importance of placement in BSL sentence structure

Objectives

To encourage the correct usage of placement by students in their own use of BSL

Lesson Plan

Divide students into small groups.

Provide flipchart paper and pens.

Tutor to explain and give placement examples on PowerPoint.

Produce examples of possible placement.

Session 7: 16.30 - 17.00 – Common practical problems and issues

Aim To raise awareness of common problems and issues that might be encountered in the course of working as a BSL presenter

Objectives Students to be aware of problems which have been encountered

Students to apply experiences to situations being discussed

Lesson Plan

Tutor to use PowerPoint to raise issues

Tutor to initiate discussion with group.

Appendix III: Professionalism Lesson Plan

Duration: 12.00-17.00

5 hours with a 45 minute lunch break and 15 minute coffee break

Course outline

Part 1: Professional Behaviour

Lunch 12.45 – 13.30

Part 2: Marketing yourself to other Museums and galleries

Tea break 15.00 – 15.15

Part 3: Working with Interpreters

Part 4: Invoicing and payment

Part 5: Preparation for this evening's ten-minute talk

Part 1: Professional Behaviour

Define "Professionalism"

Creating a good reputation. Access Curators like to work with people who they can work well with.

Here are some things you should do:

- Present yourself as a confident, friendly and easy person to work with. Discuss: how can you do this?
- Punctuality. Discuss: What time should you turn up on the night of a BSL talk? Why?
- Personal presentation. Discuss: How does the Curator and the Audience expect you to be dressed?
- Keep in contact with your Curator by email to assure them that your research progress is going well. Discuss: what is an appropriate frequency of communication?
- You are welcome to ask for clarification and guidance for your talk. Ask your Curator for free entry into their exhibition in order to conduct research.
- Promote your talk among your circle of contacts and tell your Curator what you are doing to encourage a good audience to attend. Discuss: how will this impress your Curator?
- Create talk notes well in advance of your talk, get the grammar checked by a friend and email them to the Curator at least five days in advance. Discuss: why do we ask you to create talk notes?

Here are some things to avoid doing:

- Do not criticise the abilities of other Deaf presenters. Discuss: differences between the BSL purity among Deaf people.
- Do not exclude non-BSL users from your talk. Discuss: why do hearing people, hard of hearing people and deafened non-BSL people attend a BSL

event? Example: Tate Modern's model of BSL & Lipspeaker talks happening on different days.

- Avoid being over-familiar with your Curator and with the audience. You may be good friends, but remember you are at a place of work. Discuss: what behaviours might be inappropriate?
- Sickness absence. Discuss: what should you do if you feel ill and unable to deliver the talk?

Professionalism Part 2: Marketing yourself to other museums and galleries

Tate is putting a lot of work into promoting you to our colleagues in other museums and galleries in London. We hope that as well as the work you will be doing for Tate, you will also get the opportunity to give talks for other museums.

We do not consider other museums to be rivals, we are all a mutually supportive group who meet together to share good practice and to discuss how we can improve our services and events for Deaf visitors.

Example: MAGIC (www.magicdeaf.org.uk)

Marketing yourself to another Museum or Gallery

- Identify where you would like to speak. Discuss: how can you get a list of London's museums and galleries?
- Which museums and Galleries already offer a BSL talks programme?
- Which museums would like to be able to offer a BSL talks programme but do not know how?

Speaking to the right person

- You need to know who the right person to talk to is. Discuss: Who programmes BSL events?
- What is the best way to approach them?
- Getting an introduction: who can help you with this?
- Museum and Gallery Curators are hearing and not many of them know BSL. Discuss: how will you communicate?

Getting your face known

- It is good to attend BSL talks by other museums and galleries, and to introduce yourself to the Curator after the talk. Discuss: what is the best way to do this?
- The Curator is often really busy on BSL talks night. Discuss: what are they busy doing? Can you offer to help them?
- Some museums and Galleries employ a Deaf host. Discuss: how can this person help you to get work?

The Signing Art Celebration Event: Friday 16th March 2012 at Tate Britain.

- A number of important potential employers will be attending this event. Discuss: who will be attending?

- You need to really make the most of this one-off opportunity to make a good first impression. Discuss: how will you do this?
- Although the Celebration will feel a bit like a party, you need to avoid appearing unprofessional. Discuss: what should you avoid doing?

Talks night checklist:

- Arrive early, for Tate events you should arrive by 1830 at the very latest.
- Meet the Curator and Interpreter for a walk-through of the route you will be taking.
- If you are going to be using stage blocks, agree where these will be placed
- If you will be referring to notes, use a music stand. Remember to have ordered this in advance.
- Have a strategy for dealing with awkward audience members, difficult questions.
- Have a strategy for coping with people who have just come along for a chat and are not paying much attention to your talk. Will this offend you?

Professionalism Part 4: The basics of dealing with finance and invoicing

A. Being Self Employed:

1. To be able to work for Tate on a freelance basis you have to be registered as self employed.
2. You need to register with HMRC, the Revenue and Customs office. You can do this online. The website address is:
<http://www.hmrc.gov.uk/selfemployed/register-selfemp.htm>
3. Once you are registered as self employed. You can change your status whenever you want. You will be sent a unique tax number, and you will be responsible for filing your own taxes. This is what the HMRC calls registering for Self Assessment tax returns. Tate will not pay your taxes as you are a freelancer. Here is what the form looks like: Link:
<https://online.hmrc.gov.uk/shortforms/form/CWF1ST?dept-name=CWF1&sub-dept>
4. As well as registering for Self Assessment you'll need to arrange to pay Class 2 National Insurance contributions straight away. You'll need to pay £2.50 per week for the 2011-12 tax year. You can pay this online by Direct Debit .

B. Correct Invoice procedures

5. How to invoice: this is set out in the paper I have given out. I will talk through this now:

Usually when you are contracted to do a talk at Tate or other museums and galleries, you will be sent a speakers letter, which will signify your commitment to undertake the assignment and the commitment of the person who has contacted you to pay you. You will be expected to sign this letter and send it back, or bring it with you on the day of your assignment.

After completing an agreed upon job for the contractor, in this example it would be Tate, you must send an invoice to the Finance Department. This must be addressed to:

Finance
Tate Britain
Millbank
London SW1P 4RG

Or emailed to xxxx@tate.org.uk

You must include the following information on your invoice. And format it in a similar way to the paper I have handed out.

Please enclose on signed, headed paper your Bank Account Details:

Account Number, Sort Code, Account Name, Bank Name and Bank Address

If your bank account is situated outside the UK also include the following International Wiring Details in addition to the above:

IBAN Number, SWIFT or BIC Code and Routing Number

Please note Tate will only pay suppliers electronically (no cash or cheques will be paid out)

If the supplier wants you to include any further information on your invoice, they will let you know. Usually this is a code that refers to their budget.

You must always include a Tate contact name on your invoice or else it won't be processed. When you send in a hard copy to the Finance department, you must also send an electronic copy to the person who has contracted you.

Professionalism Part 5: Preparing for this evening's ten minute talks

We will have a run through of each persons ten minute talk with critical feedback.

