



Co-funded by
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Roadmap training

TACTICOS

KA201 Strategic Partnership Project

2022-1-NL01-KA220-SCH-000085654

Lead partner: Royal Dutch Visio

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Visio 

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VERSION CONTROL

Version 0.1	Originated by	Geike Verstraete	on 07/06/2024
Version 0.2	Revised by	Céleste Wybaillie	on 02/09/2024
Version 0.3	Revised by	Lieselot, Anneleen, Henrieke, Céleste	on 17/10/2024
Version 0.4	Revised by	Anneleen, Céleste	on 19/11/2024
Version 0.5	Revised by	Anneleen, Céleste, Lieselot, Henrieke	on 12/12/2024
Version 0.6	Revised by	Anneleen, Henrieke, Céleste	on 15/01/2025

All materials produced within this project are intended exclusively for use by professionals with appropriate expertise and training. These resources have been developed and tested within a controlled, educational, and professional context. We strongly advise non-experts and individuals without relevant professional experience to refrain from conducting independent trainings or interventions based on these materials. Misapplication or unsupervised use may lead to misunderstanding of concepts or negative outcomes for the target groups these resources are designed to support.

1 GENERAL INFORMATION

1.1 TARGET GROUPS

There are 2 kind of target groups. The first direct target groups are **VI professionals** (this group includes amongst other VI teachers and paramedics, behavioural scientists, remedial teachers, early intervention specialists). Also, professionals at VI printing houses, professionals at publishing houses will be addressed. There are also some indirect target groups like educational institutes ranging from schools for the VI to museums and special libraries containing tactile illustrated books.

The second direct target groups are **parents of VI children**.

The end users are **visually impaired children**. These are blind and 'partially sighted' children with (developmental) age between 1-12 with various levels of visual impairment and cognitive capacity.

1.2 GOALS

VI professionals and carers should be able to support children in their reading and learning experience and concept development by improved and universal guidelines for tactile illustrated books and tactile illustrations. The training includes activities for the VI professionals and parents on what a tactile book is, what's the importance of a tactile book and how to guide children to 'read', recognise and understand tactile illustrations. They should be able to understand how tactile illustrations work and how to guide the children through it, so they can build their concepts. In addition, the main focus should be on having fun reading a tactile book and of course inclusion. Stimulating children with tactile illustrations and offering them the joy of reading. The training for professionals and parents runs partly parallel.

For professionals, the focus will be more on concept development. In addition, professionals will engage with each other in an interactive manner, learning how to apply the guidelines when reading a book with a blind person (another professional with a blindfold).

For parents, the interactive component is more targeted. They will work with videos that demonstrate examples of both incorrect and correct instructions. This allows us to discuss in group how parents can best support their child. It is important to promote their awareness of their very important role in helping children 'develop concepts' from an early age. We also provide them with tips on how they can build on a story and how they can expand the concepts introduced in it at home. The parent training ends with a moment where parents and children can read a book together while professionals are available, providing an opportunity for questions and further discussion.

1.3 DATE & TIME

The trainings can be organized at any time of the year, depending on the availability and accessibility for both parents and professionals. The sessions must be delivered by professionals with expertise and experience in working with the target group.

1.4 LOCATION

The location will be chosen by the partner involved. Regardless of the purpose, whether it is training for professionals or training for parent, a large room and extra materials (the books 'Roundy' and 'A long journey' should be available) are essential.

Training for professionals

Professionals could be invited at organisations for VI children (schools, multifunctional centres, care centres...). To reach as many professionals as possible, it is beneficial to link the training to basic courses for new professionals, immersion days, and other activities that are organized annually within the organization. Professionals could also be invited at printing houses.

Training for parents

We strive to make the training as accessible as possible for parents. This means that we make every effort to accommodate parents and keep the barrier as small as possible. In schools, for example, this can be organized after a parent contact, a parents' evening or information days about specific topics.

For parents, a cosy room should be provided for the end of the training (reading with the child) to make reading extra attractive.

2 SCHEDULE AND TOPICS

Both trainings consist of 4 major parts. First, we'll cover the importance of tactile books. Then we pay attention to concept development, language development, tactile strategies and tactile language with all the connections that exist within this. This is followed by an experiential moment in which we effectively get to work with a tactile book. Finally, we want to put extra effort into dissemination. Which organizations provide tactile books, where can you borrow tactile books, and who should you contact? We aim to design a training session that lasts approximately 2 hours.

The topics below are highlights from the guidelines, which can also be found on the website www.tacticos.eu. They describe the key elements that must be included in a training. For more detailed information, please refer to the full guidelines.

2.1 IMPORTANCE OF TACTILE BOOKS

Unlike their sighted peers, children with a visual impairment have limited access to accessible books. Tactile books play a crucial role in their development and education.

Children with a severe visually impairment may not see their parents reading the paper or a book and they don't see what a sighted child sees in the street (for example the M for MacDonalds). Adults in their environment can help them by bringing the world to them. These children need tactile illustrated books with braille. Such books create opportunities to talk about subjects (concepts) that otherwise might go unnoticed by blind children. They are a great way to foster the development of literacy and concept building skills but also help visually impaired children to understand their personal daily life, they stimulate imagination and help them expand and diversify their own experience.

Reading a book can be fun and stimulates the development of children in various ways. Being read to and learning to read is important for all children and surely this includes children with a visual impairment but also that they enjoy discovering illustration. Being able to read can give a source of lifelong pleasure and learning. Teaching a child to explore tactile illustrated books with braille starts at an early age, from 0 years on.

A tactile illustrated book means, the images are tangible. How to make them meaningful for a severely visual impaired child, is part of our purpose as a parent or a professional. The blind and visually impaired needs help to find tactile illustrations in a book. They will not see the illustration or point at it like a sighted child. Both braille and ink print are used to explain the images and help the child to learn the pleasure of reading. Being able to read through touch creates an inclusive literary experience for children who are blind or have low vision. The child should be invited to touch the braille and the tactile illustrations. Tactile illustrations are being explored with the fingers, instead of visual images.

In addition to all the benefits, we also want to focus on the pleasure of reading. Reading to children can help to build a relationship with the child, by spending time together and enjoying a book together. Children will remember the joint pleasure when being read to at bedtime or at another moment during the day. Books have a special way of bringing people together.

When they are accustomed to books by being read to at an early age, there is a chance they will keep liking to read them. Even when they have learned to read themselves.

Engaging children in reading can be especially challenging for those with visual or mental impairments. Multi-sensory reading strategies offer innovative ways to make stories accessible and enjoyable by combining touch, sound, and other sensory inputs. Multi-sensory reading combines tactile, auditory, and sensory inputs, like smell, to enhance learning. It helps children, including those with visual or mental impairments, recognize images and connect with stories.

Story box objects, physical items tied to a book, allow (very young) children to engage with stories through touch while listening. Tactile illustrated books add audio elements like talking pens or sound effects for a richer experience. For example the tactile book “Lap is weg” by Ann M. Conefrey and Brenda Zwijnenburg is designed for visually impaired children, featuring tactile and braille elements (attribution: Guidelines Chapter 1,2).

2.2 CONCEPT DEVELOPMENT

What is a concept

A concept is something that is abstract, a symbol of all knowledge on a certain object, event, or idea. Concepts are generally explained by words, especially when they are abstract terms. You need your senses to learn a language, but this is not enough. It also requires cognition and the ability to learn a language. To understand a concept, it helps when the experience with the concept can be as rich and extensive as possible.

Concept development in children with a visual impairment

Concepts are, if all goes well, slowly built up while growing up and while growing old, with the help of all the senses, through experience and by thinking. By giving labels to ‘things’. Concept development and language development often go hand in hand. Sighted children are often triggered to find out more or try something by what they see. They will see the whole and then focus on a detail. Soon they learn that, besides concrete concepts such as a bird or a tree, there are also abstract concepts like speed, the idea that something can be hidden behind something else, estimating distances, or recognizing someone’s mood. Children with visual impairments, however, lack the visual stimuli that naturally activate and engage sighted children.

This makes building concepts much more challenging for blind children, and to a lesser extent, for children with partial sight. Some things can be heard, smelled and/or tasted but you cannot touch or feel lots of things that are too far, too dangerous, too small, etc. Some things are simply not in your environment, but in books or on screens.

Everyone who considers the term “concept development” can understand that we live in a world of concepts, and not in a world that is just made of objects, events, and situations. An object can only get meaning when we receive information on the object from our various senses, and when we can combine these separate parts of information into all-encompassing entity: the concept. The object “umbrella” on its own doesn’t carry much meaning. We add the word to the object, which gives it more significance. When we know that an umbrella is used to protect us from rain or sun, our understanding of the object becomes clearer. When we open the umbrella, feel its fabric, and experience how it shields us from the rain, our understanding of the word becomes even more complete. Conceptualisation is a continuous process in learning about the world and establishing links.

When concepts are not fully known, the language will ‘float’. This means that the language is not empty but still floating. Also called ‘floating language’ (introduced by Clara Linders to replace ‘verbalism’). The blind child needs the parents and others to help them to learn new concepts.

Some tips to help support concept development:

- Learn about different appearances (for example 'egg').
- Learn by doing (for example 'wash a car').
- Let the child experience the cycle (for example 'milk carton from the kitchen to the garbage can'). Use the body to demonstrate attitude, body language, facial expressions and as a reference for the size of things.

One other concept in our example is unknown to blind children: what is an image? What is a photo? It is incomprehensible when you say: "This is a photo of you". They can feel nothing on the paper. A photo is a projection. If you would raise the lines, the child still wouldn't understand or recognize any shape, because there is perspective in a photo. Also understanding the concept of a tactile image is a challenge. A (tactile) image is a concept that blind children have to learn. For learning to read text we have curricula with clear criteria and learning methods. For learning to read tactile graphics however, a subject as complex as learning to read text, these are still very much learning in development. The lines, dots, shapes and textures must get meaning to the reader. In fact, you never can give a tactile graphic to a blind reader without any explanation. The first attempt of making a curriculum for learning to read tactile graphics of 3D subjects was done by Visio. In 2021 the 'Leerweg 3D-2D' was published. The main elements in this learning path are: 1) Make the transition from 3D to 2D understandable using different stages of relief of real objects, for example thermoform and transfograph (see below), 2) start with objects that the child knows and can hold in its hands and 3) gradually use bigger objects.

For individuals born blind, drawings are considered a foreign language. The positive point is that any language can be taught and learned. However, like all foreign languages, the lessons must begin with the basics. They should progress in stages, gradually guiding children from simple to more advanced levels. **Start with lines and geometric shapes.** Lines, whether solid, dashed, dotted, straight, curved, zigzagged, etc., serve as an excellent starting point for a systematic approach to tactile graphics. They are used to represent rivers, roads, borders on maps, and are a fundamental element in even basic geometry courses. In other words, lines are the most crucial component in graphic representations of any concept. Basic geometric shapes are most effectively introduced using models, such as solid triangles, squares, and rectangles, accompanied by tactile drawings of these shapes. Shapes do not appear separately. When combined with other shapes, they form new shapes, and each shape can be divided into component parts.

The first rule is: in tactile images, don't use perspective, as it deforms lines and shapes. Always use contours under a right angle (orthogonal; ortho = at a right; "gonal" = angle). This respects how an object is explored by touch. Some tips to explain a projection to a child: draw a contour of your hand, draw contours of objects that fit in the hand, use the steps of the method 'The Hungry Fingers Transfograph' (See Guideline Chapter 2).

Afterward, you can proceed to "**Representing Objects as Drawings**", a topic that has challenged parents, teachers and professionals for decades as they strive to explain the relationship between 3-D objects and 2-D drawings to learners who were born blind. Probably the best way is to start with flat objects - an outline of the child's hand, a leaf, comb or a brush. Matching these objects with their outlines gives the child immediate access to both – an object and its representation as a drawing. The 'Hungry Fingers Transfograph' is an educational tool that represents the relationship between 3D and 2D objects.

"The Hungry Fingers Transfograph": The way the Transfograph works is simple. Models of six pieces of furniture inserted into matching slots in a wooden box reveal outlines of a table, chair and a bed, and front views of a desk, fridge and a commode, each of which can be compared with a tactile drawing. The progress in drawing a table made by a child in just one session with the Transfograph.

When you explain top view, front view and sight view (orthogonal projection) use hand movements. Top view with a flat hand going down, a straight up hand for explaining front and side view. It develops spatial thinking. In the book of 'Roundy' is shown a tactile image and 3D-model of a rocket. This book also illustrates interwovenness of concepts and the other subjects discussed here and comes with tips to explain concepts.

However, we must ensure that the child truly understands the transition from 3-D to 2-D and is not merely copying the drawing shown in the book. The only way to verify this is by asking the child to draw the observed models from a different perspective. In other words: you have to know these conventions (underlying principles) to be able to give meaning to lines and shapes in tactile drawings. It doesn't make a difference what technique is used for the tactile image and whether there is much relief or not.

Tactile illustrations, whether collage type or raised line drawings, representing animals and humans may also require a step-by-step introduction. For an unprepared child, a drawing of for example a 'complete' teddy bear will probably be a 'tactile mystery', difficult to distinguish from for example a map of an exotic island. To bridge this gap, two techniques can be used:

- An intermediate step can be employed when introducing tactile drawings of complex objects. This technique involves the use of 2½-D shapes (for example as a wooden magnetic teddy bear puzzle), which serves as a transitional stage between a 3-D object and a 2-D drawing.
- Sequencing: It's important to introduce the drawing in stages. Give the child time to explore each part of the tactile drawing and gradually introduce the whole image. Some examples of possible topics are planting a seed or a tree, building a sandcastle, a doll choosing clothes for a party, packing luggage for the summer/winter holidays, etc. Such stories with collage-like illustrations are very valuable and help introduce and explain a wide range of concepts.
- In the last stage, you can proceed to **drawing a person**. A fleximan (a magnetic stick figure with movable joints) can be a helpful tool to understand various positions and movements of people.

2.3 LANGUAGE DEVELOPMENT

Reading baby books to the child will evoke linguistic sounds (babble) and parents react to this babbling, which has a positive effect to the child's language development.

Reading helps to learn new words; this contributes to socialization. Tactile illustrated books with some words in braille to explore, help them in the process of learning to read braille. Later, they can read the story themselves.

The braille in books helps the child to understand that the braille words and text are connected to the story. The child can read in a tangible way; it is also important for a family member or friend who reads braille.

The illustrations provide extra information about the story and support the story. Young children learn to understand difficult, unknown words better and memorize these words better. Involve the child and ask questions about the illustrations, characters and events in the story. Especially for young children (two to four years) and children with a language and reading disadvantage, this has a major positive effect.

Children with a visual impairment may ask less often to be read to, so offer it to them. Find a fixed time and place so that reading takes place every day. And of course, it is even better if reading takes place more than once a day. Make the child aware of the written text, for braille readers: explore the braille together. Look for tools and media that allow reading in a relaxed position.

Build up the difficulty of the questions from easy to more complicated. Start with questions about a new unknown word, asking the child to describe this. And continue with questions about the content and course of the story. "What will happen to Magpie?" or "Why is Duck sad?"

2.4 TACTILE LANGUAGE AND TACTILE STRATEGIES

In the first five years of life, every child must acquire a basic lexicon. These words often refer to their world of experiences and serve as the foundation for learning other words that are farther removed from their direct experiences. The development of a blind child's basic lexicon is slightly different because their world of experience is different. They must form an understanding through touch, hearing, smell or through verbal explanations. This is much more challenging, but a tactile book can help. Tactile books can also serve as a source of tactile language, introducing words that describe things the child feels. For example: bumpy, ribbed, dotted, rough, smooth, and curved.

A touch strategy refers to how a person uses touch. An effective touch strategy provides a child with valuable information about their environment. To develop a good touch strategy, the child needs to explore a variety of objects, materials, shapes, and structures. This is why it's important to give the child opportunities to touch a wide range of objects. When exploring, children use their fingers, fingertips, nails, thumbs, and sometimes both hands.

2.5 KEY ITEMS IN THE DESIGN

The design of the book should be based around a real story, offering an engaging and meaningful narrative for children. To enhance the tactile experience, the book should be accompanied by an object that, if possible, is attached to the book itself, allowing children to physically interact with the story in a more immersive way.

The cover of the book features a braille title and enlarged print, ensuring that the book is accessible from the very first glance. The cover is solid, and the pages are made sturdy to withstand frequent handling. It is important that the book is easy to navigate, with pages that turn easily and lay flat when opened, facilitating an enjoyable reading experience.

Printed text is exclusively placed on the left-hand page, positioned above the braille to ensure accessibility for both braille and sighted readers. Ideally, the braille on the right-hand page should not create imprints that can be felt on the left-hand page, maintaining a smooth tactile experience throughout the book.

Illustrations are kept simple but are transformed into tactile experiences using different textures and materials. These tactile illustrations are not merely line drawings but are fully filled in with materials like a collage that allow children to feel the contours of the illustration as a whole. For instance, if a cat is depicted, the texture of the cat remains consistent throughout all the books in the series, helping children to easily recognize it. Each illustration is tactile in its entirety, avoiding any overlap between illustrations, and only relevant details are made tactile, ensuring a clear and focused experience.

The tactile textures (such as smooth, soft, rough, or ribbed) are carefully chosen to match the subject matter of the story. At the same time, colour is used thoughtfully to accommodate children with some residual vision, as well as to engage sighted siblings or family members who may read the book. Tactile and coloured illustrations are designed to correspond with one another, creating a unified and accessible visual and sensory experience.

To maintain clarity and separation between the text and illustrations, sufficient space is provided between the tactile elements and the printed text, allowing each to be distinguished easily. This design approach ensures that the book is not only accessible for blind and visually impaired children but also suitable for blind or visually impaired parents and grandparents, so they can read the story aloud to the children, creating an inclusive and shared reading experience for the whole family (Attribution: Guidelines Chapter 1,2; Withagen et al., 2010).

Tactile Image Techniques

There are various techniques for creating tactile images, each with its own advantages and considerations. **Gluing** is a straightforward method that does not require heavy machinery for cutting, but it is highly labour-intensive, making it less efficient for large-scale production. **Relief drawings** involve an initial design phase, but once complete, they can be produced at a low cost for series using methods such as thermoforming, thermos-relief (swell paper), embossing, or silk-screening.

Embossing requires the creation of a custom matrix, but the production process is fully mechanized, making it ideal for large production runs. It is cost-effective but relies on high-quality paper to achieve the best results. **Thermoforming** uses pre-designed dies and mechanized production, offering an inexpensive solution for series production, although its efficiency depends on the capabilities of specialized machines. Finally, **sewing** can also be used to create tactile images, offering a unique approach that may suit specific designs or applications.

Each technique strikes a balance between design complexity, production scalability, and material requirements.

2.6 EXPERIENCE-BASED MOMENT

The workshops vary depending on the training for professionals and parents.

In the training for professionals, participants are paired in groups of two, with one professional wearing a blindfold (See Attachment 1). This allows for experiential learning as they practice guiding a person with a visual impairment through a book. It strengthens empathy between professionals, it provides a safe environment to practice and test different guidance techniques. It also allows professionals to directly reflect on what it feels like to be in both roles.

In the training for parents, parents will work directly with their own child. Parents have the opportunity to select and read a book with their child (See Attachment 2). They can apply what they have learned during the training and ask questions about any challenges or obstacles they encounter at that moment. Parents can build confidence in guiding their child's tactile exploration. *(By tailoring the experience to the parents' readiness and providing both practical and emotional support, this session ensures a meaningful learning process for both parents and children.)*

What do we want to pass on to parents and professionals if we think in a practical way?

To introduce a tactile storybook in a way that encourages pleasure, exploration, and learning, while respecting the child's cognitive and sensory needs. This exercise will integrate tactile language, encourage hands-on exploration, and provide opportunities for repetition and language development. Ensure the activity is enjoyable, keeping the experience relaxed and playful. Pleasure remains paramount. Below is an overview of 12 principles to keep in mind while reading.

2.6.1 PREPARE THE ENVIRONMENT

Begin by ensuring that both you and the child are seated comfortably. Sit **next to each other** to encourage a sense of connection and ease during the exploration. Make sure both of you can access the book easily. If the child is right- or left-handed, position the book so that it's comfortable for them to explore with their dominant hand. Ensure that you both have enough space to interact with the book without feeling rushed or cramped. Make sure that the book also lies completely flat on the table so that feeling can be exploited to the full. Ensure the child is sitting in an **ergonomic position** to avoid discomfort. This will help them focus better on the activity. For example, ensure that they are sitting with their back straight and the book at a comfortable angle.

2.6.2 DISCUSS THE COVER

Start by guiding the child to **feel the cover** of the tactile book. Describe the cover briefly to set the tone. Encourage the child to feel the cover carefully, and ask questions to spark their curiosity, such as: "What do you think this design represents?" For example: *"on the left side of the cover I feel metal rings, some braille dots. Something furry, a cube and a soft little dot."*

2.6.3 INTRODUCE THE TITLE AND SYNOPSIS

Once the cover has been explored, read the **title** aloud and briefly explain the **synopsis** of the story. Use simple, engaging language. For example: *"This is a story about 3 birds going on an adventure. Let's explore and see what happens!"*

2.6.4 STORY FIRST, THEN FEEL OR JUST THE OTHER WAY AROUND

Both approaches **"Story first, then feel"** and **"First feel, then story"** can be effective, depending on the child's needs and the goals of the session. The choice between them often depends on whether you want to stimulate the child's imagination first, allowing them to form a mental picture before tactile exploration, or whether you want to engage them directly with the physical experience of the story, letting the tactile elements guide their understanding. Some children prefer to explore globally and then more detailed. It helps to learn them to explore more systematically.

2.6.5 HAND ON HAND - HAND UNDER HAND

Feeling together is a key element of tactile learning. Some children prefer to explore globally and then more detailed. It helps to learn them to explore more systematic. The child can be guided by **hand-under-hand technique** or **hand-over-hand technique**. Having pleasant experiences is very important. Learning to overcome 'tactile defensiveness' (the child does not like to touch) is also important. As the child feels the raised illustrations, you can gently guide their hand to help them fully engage with the image, especially if they're unsure of how to approach the tactile sensation. For example: *"Let me help you feel the birds. Place your fingers here to feel the soft texture of the funny bird."*

2.6.6 REPETITION

Repetition is important for reinforcing learning. After the child has explored each page, encourage them to return to the **same tactile image** several times. For example: *"Let's feel the bird again. Can you find its beak this time?"*

2.6.7 VERBAL INFORMATION AND FOCUS ON THE STORY

As you explore each page, make sure to provide **verbal information** to complement the tactile experience. Guidance to explore the illustrations is recommended together with a verbal explanation, about the illustration by naming them. In using tactile books or tactile graphics (drawings/images) we strongly recommend that a parent or teacher, early intervention specialist or carer sits together with the child and helps to explain the images and stimulates the child to explore. This is necessary because it may not be easy to understand what the image is representing, especially when the child does not have much experience yet. The person who helps the child will have to explain what the child feels and what is meant by the image and stimulate the child to explore. To read a tactile picture by touch the child needs to find within the tactile picture some clues through own first-hand experience. Keep descriptions brief but descriptive enough to help the child connect the tactile experience with the narrative. For example: *"Here's the fire. It's made of several kind of papers. It's like cracking fire!"* In this example, several sensory aspects are experienced. In this case, here we have the auditory and tactile sense.

2.6.8 KNOWLEDGE OF THE CHILD'S LEVEL

Be mindful of the child's **cognitive level and tactile curiosity**. If the child is younger or has limited attention, keep the activity short and engaging, with a focus on exploration and sensory input. If the

child is more curious, you can allow them to explore more pages. The content of the books should be carefully designed to align with the experiences of children who are seriously visually impaired or blind. The subject matter is suitable for the intended age group and provides a rich, sensory experience that resonates with their everyday lives. Each book features a central character or object, helping children connect with the story.

There are two type of tactile graphics, collage-type illustrations and raised line drawings. When choosing a book, you should be aware of the function that a particular drawing or image is to play and of the difficulties which children may have with understanding collage type or raised line illustrations.

Collage-type illustrations often incorporate real objects, which are easier for children to recognize if they are already familiar with them. When elements from one tactile image are repeated in another, children may begin to recognize them spontaneously. These illustrations provide clear tactile clues, as shapes are often defined by distinct materials. Movable parts, such as a curtain to lift or a wolf's mouth that can open, make them interactive and intuitive. Even if a child doesn't grasp the full representation, they can understand parts, like ears or eyes, and interact with familiar objects, such as placing a doll of Little Red Riding Hood inside the wolf's mouth. They are suitable for younger children.

In contrast, raised line drawings rely on shapes, lines, and textures that require interpretation. They are more abstract and demand greater explanation, as they lack the tactile clarity and interactivity of collage-type illustrations. These drawings are better suited for introducing simple two-dimensional shapes, paths in a labyrinth, or basic concepts like letters and numbers. For more complex subjects, children must first develop motor skills, reasoning, language abilities, and an understanding of how to interpret tactile representations.

2.6.9 CREATING A SAFE AND ENJOYABLE EXPERIENCE

Always create a **safe space** for tactile exploration. Make sure the child is comfortable and not forced to feel anything they are not ready for. Build up the experience slowly, allowing them to feel each object or illustration at their own pace. Ensure the child feels encouraged and not overwhelmed. By finding objects related to the story, you add an extra key to having fun and understanding the text better.

2.6.10 KNOWLEDGE OF THE BOOK HANDLING

Encourage the child to practice handling the book properly, turning the pages **gently** without damaging the raised elements or braille. For example: *"Can you turn the page softly like this? Let's feel the next picture carefully."*

2.6.11 LAY-OUT

Ideally the layout of the books clearly distinguishes between the **right-hand and left-hand pages**. The right-hand page is designed for early literacy, aimed at introducing the first braille letters. This section is appropriate for children with 0 to 6 months of reading experience, such as preschoolers and those just starting school. These children can read this page independently.

The left-hand page, on the other hand, is intended for children with ½ to 1½ years of reading experience, suited for those who have learned to read. This page contains more text and is appropriate for children who have progressed further in their reading development, allowing them to read independently and continue with the story.

In this way, the structure of the books caters to the different reading levels of children with visual impairments, supporting their literacy development in an accessible and inclusive manner. Of course, not all tactile children's book followed this specific example.

2.6.12 TESTING EXTRA SKILLS

If appropriate for the child's level, you might integrate additional learning aspects, such as:

- **Mathematical:** Counting animals or identifying shapes in the illustrations.
- **Language:** Ask the child to describe what they feel and practice new words related to texture, shape, or action in the story.

The bookmark attached (See Attachment 3) provides an overview of the key elements to keep in mind when reading a book with a child (Attribution: Guidelines Chapter 1, 5, VisTa BuBaO Spermalie).

2.7 WHERE TO FIND?

Country	Internal within organizations	Open to the general public
Belgium	BuBaO Spermalie: Prikkeltuin	<ul style="list-style-type: none"> - Leesplezier - Luisterpuntbibliotheek - Éqla https://eqla.be
The Netherlands	<ul style="list-style-type: none"> - Den Haag: Bibliotheekservice Passend Lezen (www.passendlezen.nl) - Dedicon webshop 	
France	<ul style="list-style-type: none"> - Tactile publishing house - Les Doigts Qui Rêvent (Catalogue - Les Doigts Qui Rêvent) - Mes mains en or (Mes Mains en Or - Maison d'édition de livres jeunesse adaptés) (https://mesmainsenor.com/) - Centre de transcription et d'édition en Braille (Cteb Centre de Transcription et d'Édition en Braille) - Médiathèque Valentin Haüy (Les services de la Médiathèque Valentin Haüy Éole, un service de la Médiathèque Valentin Haüy) - Éditions Voir de Près - Lire en grands caractères - Collectif Les éditeurs atypiques - Association Nationale des parents d'enfants aveugles - Association Braille enfantine (https://abbe-asso.fr/) 	
General	<ul style="list-style-type: none"> - www.tacticos.eu - www.livingbraille.eu - DZB Lesen (https://www.dzblesen.de/shop/buecher/reliefbuecher) - Anderes sehen (https://www.anderes-sehen.de/buecher/) - Libri tattili (https://libritattili.prociechi.it/collane-editoriali/) - American printing house for the blind (https://www.aph.org/search-results/?fwp_content_types=product) - Hungry Fingers (www.hungryfingers.com) - www.conefreydesign.nl 	

Please note that the list mentioned here is not exhaustive and it is possible that certain initiatives may not have been included

Viewing tips

The film **Reading Pleasure** gives tips to read to your child. How this is done is shown by a mother and her 3- year- old partially sighted son. Two other mothers read to their child in the film.

Some blind and partially sighted children tell and show how they read: braille, large print or with a magnifier. Link Leesplezier <https://youtu.be/ijgLN0zGDhA> of <https://youtu.be/pGIF5zTHYvU> (Koninklijke Visio, 2021; Koninklijke Visio, 2021a).

In conclusion, we would like to refer you to the website of Tacticos for further guidelines and information about the project and its content. Here you can also find information on how to make a book tangible (Tacticos.eu – Project Website For Tacticos, 2025).

3 EQUIPMENT AND FACILITIES

3.1 TRAINING MATERIALS

The training is conducted using an accompanying PowerPoint presentation (See Attachment 4). Each partner has the flexibility to determine which slides to use and present during the training, depending on the target audience addressed in each session.

For training, it would be convenient to have 1 central case that contains all the necessary materials. It concerns a USB stick with the PowerPoint and videos. Also the different books developed and blindfolds belong in this.

3.2 EQUIPMENTS

Additionally, for the training designed for parents a cozy reading corner for the participating parents and their children could be organised.

4 ROLES AND RESPONSIBILITIES

Each partner is responsible for organizing training sessions in their own country. This roadmap serves as a practical and content-based guide for everyone.

Partner	Contact information
BuBaO Spermalie	Team Tacticos: Tacticos@de-kade.be
Visio	brendazwijnenburg@visio.org yvonnevanderdoes@visio.org annekeblok@visio.org
Dedicon	Info@decicon.nl
Vyv3	lucie.lebreton1@ac-nantes.fr francoise.legal@vyv3.fr
Les Doits qui Rêvent	Communcation@ldqr.fr

5 COMMUNICATION PLAN

Each facility invites its invitees itself in his/her preferred manner.

6 EVALUATION AND FEEDBACK

Feedback can be gathered with the evaluation paper, this way we can start a conversation about how the invitees experienced the training and what they take away to their practice (See Attachment 5).

7 REFERENCES

Koninklijke Visio. (2021, 2 juli). *Leesplezier voor zeer slechtziende en blinde kinderen* [Video]. YouTube. <https://www.youtube.com/watch?v=ijgLN0zGDhA>

Koninklijke Visio. (2021a, juli 2). *Leesplezier Engels ondertiteld (Reading fun, English subtitles)* [Video]. YouTube. <https://www.youtube.com/watch?v=pGIF5zTHYvU>

tacticos.eu – Project website for Tacticos. (2025). <https://www.tacticos.eu/> (guidelines)

Withagen, A., Heins, L., Blok, A., Betten, A., Buurmeijer, A., Mul, M., & Oosterlaak, L. (2010). In Touch: Helping your blind child discover the world. In *Koninklijke Visio*. https://txdeafblindproject.org/wp-content/uploads/2021/09/In_touch_helping_your_blind_child.pdf

8 CHECKLIST

PREPARATORY WORK BEFORE THE TRAINING

- ☐ Select and reserve the venue.
- ☐ Consult with trainers.
- ☐ Reserve a space for child supervision (only for training parents)
- ☐ Arrange for someone to supervise the children (only for training parents)
- ☐ Send out invitations (letter for professionals or letter for parents)

PREPARATION ON THE DAY OF THE TRAINING

- ☐ Arrange tables in a U-shape.
- ☐ Ensure the following materials are ready:
 - ☐ Pens and paper
 - ☐ Computer: PowerPoint (Professionals or Parents)
 - ☐ HDMI cable
 - ☐ Projector
 - ☐ Projection screen
 - ☐ Chairs, number depending on group size
 - ☐ Blindfolds (only training for professionals)
 - ☐ Beanbags (only training for parents)
 - ☐ Cozy corners: playhouse tent, teepee kids... (only training for parents)
- ☐ Prepare tactile books:
 - ☐ Roundy
 - ☐ A Long Journey

AFTER THE TRAINING

- ☐ Send out the evaluation document.

9 ATTACHMENTS

9.1 ATTACHMENT 1: EXPERIENCE BASED MOMENT PROFESSIONALS

Experience moment: learning and reflection

1. 10 minutes: Being blindfolded

- a. One professional is blindfolded and guided through a tactile book as if they were the child. Another professional provides step-by-step guidance, focusing on how to describe and engage with the tactile elements (e.g., textures, shapes, raised images).
- b. **Goal:**
 - i. For the blindfolded person: To experience the child's perspective of interacting with a tactile book and identify effective guidance techniques.
 - ii. For the professionals: Learn to guide a child through a tactile book.

2. 10 minutes: Another professional blindfolded

- a. The roles are reversed: the other professional is blindfolded and goes through the same process.
- b. **Goal:** Both professionals get the opportunity to experience being the guide and the client.

3. 10 minutes: Reflection on the experience

- a. **Questions for reflection:**
 - i. **How did you experience being blindfolded?** What did you feel? What did you need from the guide?
 - ii. **How did you find guiding someone?** What went well? What did you find challenging?
 - iii. **Which tips were easy to apply, and which were not?** Reflect on techniques such as clear communication, physical cues, etc.
- b. **Goal:** To share insights and learn from each other's approaches, with room for feedback from the trainer.

Role of the Trainer

- **Observer and Feedback Provider:**
The trainer observes how professionals guide and respond during the experience, noting strengths and areas for improvement. (During the reflection, provide targeted feedback and highlight best practices for engaging with tactile books.)
- **Demonstrator:**
The trainer can demonstrate an ideal way to guide a child through a tactile book, showcasing techniques such as balancing verbal guidance with moments of quiet exploration and encouraging curiosity.
- **Facilitator of Reflection:**
The trainer leads the reflection session by asking open-ended questions and encouraging professionals to share insights. They use their experiences to draw out key lessons and reinforce effective strategies.
- **Provider of Tips and Resources:**
The trainer offers practical advice on using tactile books with children, such as: 1) How to adapt guidance for different age groups or abilities, 2) Ways to make the experience more interactive and engaging, 3) Ideas for integrating tactile books into broader learning or therapy activities and 4) As a trainer, you can highlight key points during the reflection.

9.2 ATTACHMENT 2: EXPERIENCE BASED MOMENT PARENTS

20-30 minutes: Parent guides their child through a tactile book

- **Setup:** Each parent works with their own child, guiding them through a tactile book. Parents are encouraged to apply the tips and techniques learned during the training.
- **Role of the Trainer:** The trainer observes the parent-child interactions, providing real-time feedback and encouragement where necessary.
 - Observe how parents apply the techniques during the tactile book session.
 - Provide individualized feedback, emphasizing strengths and areas for improvement.
 - Offer practical suggestions for enhancing the reading experience.
 - Demonstrate techniques for engaging with the tactile book, such as how to encourage the child to take the lead or balance verbal guidance with independent exploration.
- **Goal:**
 - For parents: To practice guiding their child through a tactile book and strengthen their confidence in supporting tactile exploration.
 - For children: To feel supported and encouraged while engaging with the tactile book.

Reflection and Emotional Experience Moment (Optional)

- **Setup:** If the trainer assesses that parents are open to it and emotionally ready, an additional reflection moment is included. After the reading session, parents and children come together to share their experiences. Otherwise, individual feedback and advice are provided during or after the session.
- **Reflection Topics for Parents:**
 - **How did you feel guiding your child?**
 - What went well?
 - What did you find challenging?
 - **How did your child respond to your guidance?**
 - Did they engage with the tactile book?
 - How did you adapt your approach to their needs?
 - **What techniques or tips were easy to use, and which were more difficult?**
 - Reflect on the impact of clear communication, patience, and asking open-ended questions.
- **Optional Emotional Reflection:**
 - How did it feel to share this moment with your child?
 - What did you notice about your child's reactions, and how did that make you feel?
 - **Role of trainer:** The trainer ensures this moment is handled sensitively, providing a safe space for parents to share without judgment.
 - Offer emotional support if parents express feelings of vulnerability during the reflection.
 - Provide tips on how to integrate tactile books into daily routines.
 - Suggest additional activities or materials to build on the tactile book experience.
- **Goal:**
 - For parents: To reflect on their learning and build a deeper understanding of their child's experience.
 - For children: To feel supported and validated in their exploration.


9.3 ATTACHMENT 3: BOOKMARK

Tips and tricks for reading tactile books with visually impaired children


TACTICOS	S O C I E T Y	◆ ● ● ◆ ● ● ◆ ● ● ◆ ● ● ◆ ●		Prepare the environment
				<ul style="list-style-type: none"> • Sit comfortably • Position of the book
				Discuss the cover
				<ul style="list-style-type: none"> • Describe it briefly • Encourage curiosity by asking questions
				Introduce the title and summary
				<ul style="list-style-type: none"> • Read the title aloud • Explain/summarize the story in simple language
				Story first, then feel or vice-versa
				<ul style="list-style-type: none"> • Depending on the child's needs • Use imagination before tactile exploration
				Hand on hand / hand under hand
				<ul style="list-style-type: none"> • Tactile exploration • Supports tactile learning • Helps overcome tactile defence
				Repetition
				<ul style="list-style-type: none"> • Helps reinforce learning
				Verbal information focused on the story
				<ul style="list-style-type: none"> • Helps connect the tactile experience to the story • Keep descriptions brief but complete enough
				Knowledge of the child's level
				<ul style="list-style-type: none"> • Assess the cognitive level • For a younger child keep the activity short
				Creating a safe and enjoyable experience
				<ul style="list-style-type: none"> • Relaxed environment • Discover the book at their own speed
				Knowledge of book handling
				<ul style="list-style-type: none"> • Handle the book gently • Ensure raised elements or braille are not damaged
				Lay-out
				<ul style="list-style-type: none"> • Right-hand page • Left-hand page
				Testing extra skills
				<ul style="list-style-type: none"> • Include additional learning

9.4 ATTACHMENT 4: POWERPOINT PRESENTATION

1




Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.




Co-funded by the European Union

Schedule for today

- Importance of tactile books
- Contents
 - Concept development
 - Language development
 - Tactile language & tactile strategies
 - Key items in the design to improve access
- Where to find?
- Experience-based workshop



2



General information

- Why?

V.I. professionals and carers should be able to support children in their reading, concept development & learning experience by improved and universal guidelines for tactile illustrated books & illustrations.

- How?

By developing guidelines and a training with an experience-based workshop for professionals and caretakers of the visually impaired.

- When?

- Started in 2022
- Schools, publishing houses from different countries (France, The Netherlands and Belgium)

- Different stages:

- WP1: General WP3: Testing phase of the tactile books
- WP2: Guidelines WP4: Training and website

Les Doigts
Qui Rivent...

dedicon

vyv

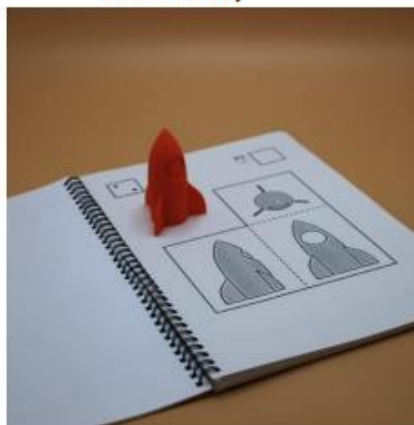
Pays de la Loire

deKade

Visio

3

Roundy



(Dedicon)

A long journey



(LDQR)

4

Importance of tactile books

- Children with a visual impairment have limited access to accessible books
 - Their lack of vision makes them miss a lot of information
 - Tactile books enlarge their world as they:
 - ✓ Provide great opportunities to introduce concepts that otherwise will go unnoticed
 - ✓ Stimulate imagination & curiosity & reading pleasure
 - ✓ Help to understand the world around them
 - Adults play an important role explaining, stimulating, and making it a joy



5



Concept development

A concept is something that is abstract, a symbol of all knowledge on a certain object, event, or idea. Concepts are generally explained by words, especially when they are abstract terms.

For example:

- *Does a bird sit on a tree like we, people, sit on a branch on their bottom?*
- *Is an umbrella like a bowl, so it can "catch the rain"?*

No illogical thought if you have never felt the legs of a parakeet close around your finger or if you never held an umbrella

6

Concept development

- What is characteristic, what kind of variations
- Multiple senses, cognitive possibilities and language are involved
- Concepts are intertwined and build on each other

To put it simply: concepts are about understanding 'the world around you'

Pitfall: verbalism: words without content or proper understanding, so:

- Learn about different appearances
- Explore when possible, with all senses (*ex. fallen tree*)



7



The concept of an image (illustration, drawing, 'projection')

- A very abstract (visual) concept to a young child!
- Don't use perspective (deforms lines and shapes)
- Use contours under a right angle ('orthogonal')
 - Draw the contour of your hand
 - Draw contours of objects that fit in the hand
 - The Hungry Fingers Transfograph
- The child has to learn the underlying principles in drawings



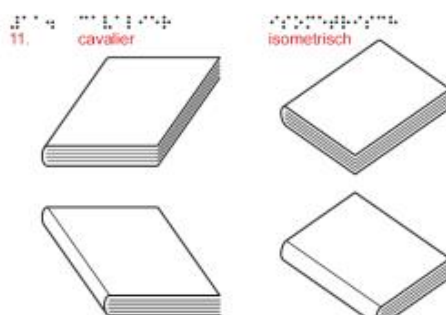
Bob Marek – Hungry Fingers
<https://www.hungryfingers.com>

8



Underlying principles

- Our concept development is structured differently
- This needs to be taught



To prevent misunderstandings:
this is to illustrate underlying structures, in tactile images
we don't use perspective

9


Collage books

- Fun to touch, affective
- Closer to 3D, real objects possible
- (3D – 2D½ – 2D)


Raised line drawings

- Abstract
- Cognitive lines and shapes must gain meaning

NB: the height of relief makes no difference for understanding



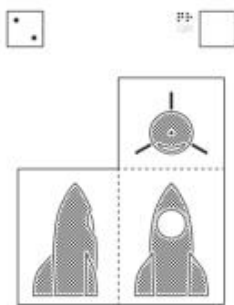
"The title of the book is..." B. Marek = Hungry Fingers
<https://www.hungryfingers.com>



"Playing and learning with Fleximan" B. Marek = Hungry Fingers (<https://www.hungryfingers.com>)

10

Working with top, front and side view



Roundy - Dedicon

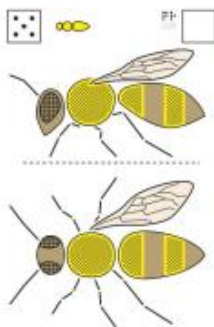
- Mental representation
- Development spatial thinking



11



Working with views from above, front, side



Roundy - Dedicon

- Explanation is always necessary
- Not only in words, use objects as an example



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Language development

Reading helps to

- Learn new words
- Contributes to socialization
- Braille helps to understand & connect to the story
- Illustrations support the story
- It gives a physical support to the story

Children with visual impairment will ask less often to be read to, so offer it to them.



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Tactile language and tactile strategies

- Basic lexicon is built in the first 5 years
- Words refer to their world & experiences
- Basic lexicon is necessary to extend their lexicon
 - With a blind child it runs slightly different
 - Much more challenging
- Understanding through multisensory aspects
- Verbal explanations



Tactile books can serve as a source of tactile language for example: bumpy, ripped, dotted, rough, curved...

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Content

Key items in the design

Who are the current designers?

- They may be "occasional", like **parents** or **teachers** (special or ordinary), so production of single copies
- They may be **professional**, such as a qualified **transcriber** in an institution or a private company, or employed in a production structure, whether private (Tactile Studio, Laville) or associative **publishing house** (Les Doigts Qui Révent, Mes Mains en Or) or an **organisation for the blind** such as Dedicon in the Netherlands, DBSV in Germany, APH in the USA.



Ldqr

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What are tactile image techniques?

- **Gluing** : does not require heavy investment in machines for cutting, but requires a lot of labour time per copy
- **Relief drawings**: random design time plus full machine production, so low cost for series. DER can be made with thermoforming, thermorelief (swell paper), embossing, silk-screening...
- **Embossing**: random matrix design time plus fully mechanised production (subcontracting), good for large production runs, so cheap but good quality paper required
- **Thermoforming**: random design time plus fully mechanised production, therefore inexpensive in series (thermoforming machines in specialised centres but not very efficient)
- **Sewing**



Glued-on texture



Embossing



Copyright INSHEA



Thermoforming

Copyright Thermoforming design



Copyright INSHEA

Swell Paper

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What makes a tactile book accessible?

Books must be designed and manufactured to be accessible with

- large-print
- Braille texts,
- varied tactile illustrations
- colour contrasts to stimulate residual vision,
- a binding that allows them to be opened flat,
- Book size adapted to the child's hands

Our books are accessible and made to be shared



Rouny, Dedicon



Dag Spin, Ann M. Conefrey



La Maison de Lala / Lala's house, Claire Nadaud, Les Doigts Qui Révent, 2024.

It's better if :
You add braille or a tactile element on the cover so that children recognize it

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What kind of book do I want? What do I need to create or adapt?

All these types of books can be made using different techniques.

- Pedagogical or documentaries book (schools, museums...)



Op de tast, volcans, ed Dedicon



L'égypte antique, ed. Mes mains en Or



Docu-drama, Les petits explorateurs tactiles au Muséum, ed LDQR



18

Les clefs pour construire, ed. La Cité des sciences et des industries



Différence, Lynette Ruydman

- Children's literature (ages 0 and up), fictional story, artists book...

Adaptation



Où es-tu Jane ? / Emilie Jabou



Papa poule / Jean Leroy & Grégoire Bruel
Edition L'écrit des livres / Edition L'ÉCRIT



La chasse à l'ours / Michael Rosen & Helen Oxenbury
Edition L'écrit des livres / Edition L'ÉCRIT



« Rapunzel » Original Illustration by Bethan Woolvin
(French edition, Albin Michel)



Adaptation by Les Doigts Qui Rêvent

Contributing to a
common knowledge
by adaptating visual
illustrations

Creation



Ann M. Conefrey

Each book incorporates tactile with large type, tactile illustrations and 3D objects for a positive, interactive and inclusive reading experience.

Artist



Le petit chaperon rouge, Wajda Lavater adaptation
Myriam Colin, ed. Idgr

Illustrations and haptic perception "Touch in motion"



Moving through
the tall grass



Lift



Go to



Walking in the snow



Share

Figurative illustrations



Symbolic illustrations



Key items in the design: Accessibility

- Cover must feature a braille title
- Easy to navigate
- Sufficient space
(illustrations must not be overcrowded) is crucial
- Enlarged print and colour contrast
- Tactile textures matter to the story but use colours too
- "Ideally printed text exclusively on the left-hand page"
- Simple illustrations transformed into tactile experiences
- Book should be accompanied by a key object
- Design might be based around a real story or may be an adaption of a commercial book



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Where to find?

- In general:
 - Tacticos.eu
 - Livingbraille.eu
 - The film: 'Reading pleasure'
 - DZB Lesen (<https://www.dzblezen.de/shop/buecher/reliefbuecher/>)
 - Anderes sehen (<https://www.anderes-sehen.de/buecher/>)
 - Libri tattili (<https://libritattili.proiechi.it/collane-editoriali/>)
 - American printing house for the blind (https://www.apb.org/search-results/?wp_content_types=product)
 - Hungry Fingers (www.hungryfingers.com/)
 - www.conefreydesign.nl
- The Netherlands
 - Bibliotheek Service Passend Lezen www.passendlezen.nl
- France:
 - Les Doigts Qui Rêvent
 - Mes Mains (<https://mesmainsenior.com/>)
 - Association Nationale des parents d'enfants aveugles
 - Association Braille enfantine (<https://abbe-asso.fr/>)
- Belgium:
 - Internal @De Kade- Spermatie multisensory library: 'De prikkeltuin'
 - Leesplezier
 - Luisterpuntbibliotheek
 - Bibliotheek Equila <https://equila.be>



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Please note that the list mentioned here is not exhaustive and it is possible that certain initiatives may not have been included

Experience-based moment: tips and tricks!



- Prepare the environment**
- Sitting comfortably
 - Position of the book



- Discuss the cover**
- Describe it briefly
 - Encourage curiosity by asking questions



- Introduce the title and synopsis**
- Read the title aloud
 - Explain the story in simple language



- Story first, then feel or just the other way around**
- Depending on the child's needs
 - Imagining the story before tactile exploration



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Experience-based moment: tips and tricks!



- Hand on hand – hand under hand**
- Tactile exploration
 - Supports tactile learning
 - Helps overcome tactile defensiveness



- Repetition**
- Helps reinforce learning



- Verbal information focused on the story**
- Helps connect the tactile experience to the story
 - Keep descriptions brief but complete enough



- Knowledge of the child's level**
- Assess the cognitive level
 - For a younger child keep the activity short

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Experience-based moment: tips and tricks!



Creating a safe and enjoyable experience

- o Relaxed environment
- o Discover the book at their own speed



Knowledge of book handling

- o Handle the book gently
- o Ensure raised elements or braille are not damaged



Lay-out (Ideally)

- o Right-hand page: illustration
- o Left-hand page: text (braille and large print)



Testing extra skills

- o Include additional learning

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Tips and tricks for reading tactile books with visually impaired children



Prepare the environment

- Sit comfortably
- Position of the book



Discuss the cover

- Describe it briefly
- Encourage curiosity by asking questions



Introduce the title and summary

- Read the title aloud
- Explain/summarize the story in simple language



Story first, then feel or vice-versa

- Depending on the child's needs
- Use imagination before tactile exploration



Hand on hand / hand under hand

- Tactile exploration
- Supports tactile learning
- Helps overcome tactile defence



Repetition

- helps reinforce learning



Verbal information focused on the story

- Helps connect the tactile experience to the story
- Keep descriptions brief but complete enough



Knowledge of the child's level

- Assess the cognitive level
- For a younger child keep the activity short



Creating a safe and enjoyable experience

- Relaxed environment
- Discover the book at their own speed



Knowledge of book handling

- Handle the book gently
- Ensure raised elements or braille are not damaged



Lay-out

- Right-hand page
- Left-hand page



Testing extra skills

- Include additional learning

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Experience-based moment

- Close your eyes when exploring tactile images
- Things may feel very different from what you expect
- The image explains light and heavy fog
- By touch you hardly feel Roundy!
- For touch it is also nice to cover Roundy with thin and thicker cloth as is suggested in the tips for explaining.

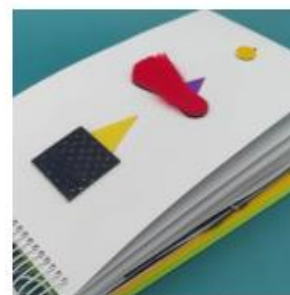


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Back to the start: example A long journey

- Don't forget: the beginning is simple
- A bird is a texture + shape (with a triangle)
- Big party to recognize, fun to touch
- The story is about friendship, building trust, overcoming fear.
- Getting to know what real birds (may) look, feel or sound like and how they move: will come in due time, step by step, after many experiences, playing, crafting, stories, tactile images and, at the same time, learning new words...



A long journey - LDQR

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Experience-based moment

- 2 workshops
 - Workshop 1: Make a tactile book
 - Experience the making of a tactile book
 - Tips & tricks to make a tactile book with small objects who are found in every household
 - Workshop 2: Experience-based moment
 - Blindfolded experience
 - 1 trainer - 1 trainee

LET'S
DO
THIS

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For more details we are pleased to refer you to our website

www.tacticos.eu

TACTICOS



Equal access to the joy of reading a book for all children!



Thank you for your attention and for joining us!

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9.5 ATTACHMENT 5: EVALUATION FORM

Evaluation Form for Professionals

Dear participant,

We appreciate your participation in this training. To improve the training further, we kindly ask you to fill out this evaluation form. Thank you in advance for your feedback!

Section 1: General Information

Name (optional):

Position/Role:

Organization:

Section 2: Content of the Training

How would you rate the relevance of the training to your daily work?

- ☐ Very relevant
- ☐ Relevant
- ☐ Neutral
- ☐ Less relevant
- ☐ Not relevant

To what extent were the following components useful for your work with visually impaired children?

- Importance of tactile books:
 - ☐ Very useful
 - ☐ Useful
 - ☐ Neutral
 - ☐ Less useful
 - ☐ Not useful
- Concept and language development:
 - ☐ Very useful
 - ☐ Useful
 - ☐ Neutral
 - ☐ Less useful
 - ☐ Not useful
- Tactile strategies and language:
 - ☐ Very useful
 - ☐ Useful
 - ☐ Neutral
 - ☐ Less useful
 - ☐ Not useful
- Practical exercises and guidance techniques:
 - ☐ Very useful
 - ☐ Useful
 - ☐ Neutral

- ☐ Less useful
- ☐ Not useful

Are there any topics that you think were missing from the training? If yes, which ones?
Answer:

Section 3: Execution of the Training

How would you rate the clarity of the presentation and explanation by the trainers?

- ☐ Very clear
- ☐ Clear
- ☐ Neutral
- ☐ Unclear
- ☐ Very unclear

How did you find the balance between theory and practice in the training?

- ☐ Too much theory
- ☐ Good balance
- ☐ Too much practice

To what extent did you feel supported by the trainers during the practical exercises?

- ☐ Very well supported
- ☐ Well supported
- ☐ Neutral
- ☐ Not well supported
- ☐ Not supported at all

Section 4: Practical Applicability

How likely is it that you will be able to apply the knowledge and skills from the training to your work?

- ☐ Very likely
- ☐ Likely
- ☐ Neutral
- ☐ Unlikely
- ☐ Very unlikely

Do you have any suggestions to make the training more practical or applicable? Answer:

Thank you for your time and feedback! Your input helps us better tailor the training to the needs of parents and children.



Team Tactics

Evaluation Form for Parents

Dear Parent,

We appreciate your participation in this training. Your feedback helps us improve the content and the training. We would like to know how you experienced the training and whether the information and techniques were useful to you.

Scoring: 1 (not at all) 2 (moderately) 3 (sufficiently) 4 (good) 5 (very good)

1. **To what extent has this training helped you better understand how to use tactile books with your child? (Please rate from 1 to 5)**

1 2 3 4 5

2. **To what extent has this training provided you with practical tips that you can use at home to enhance your child's reading enjoyment? (Please rate from 1 to 5)**

1 2 3 4 5

3. **What did you find the most valuable part of the training?**

4. **Do you have any suggestions for improving our training or any other feedback?**

5. **In general: how satisfied are you about the training? (1 Very dissatisfied - 2 Dissatisfied – 3 Neutral – 4 Satisfied – 5 Very satisfied)**

1 2 3 4 5

6. **After this training I feel more equipped to support VI children in understanding and recognising tactile illustrations?**

Yes - No

Thank you for your time and feedback! Your input helps us better tailor the training to the needs of parents and children.



Team Tacticos