FINAL REPORT:
Making Your Students' Videos More Accessible

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The main goals of this project are to teach our students how to make videos that are accessible to audiences with disabilities and to ensure that those audience members are able to engage with the student work as intended. These goals not only serve a diverse audience that may otherwise not be served but also teaches our students to be proactive and mindful of who is able to watch their videos.

BACKGROUND

Every year the students in the Department of Cinema & Television Arts at Elon University produce dozens of videos for classes, student competitions, film festivals and online streaming. Currently we are not adhering to a specific set of guidelines that would ensure these videos are accessible to people with disabilities. We propose that there is a need for a resource that guides students on how to make their videos accessible to a variety of audiences. We feel this is relevant to all majors within the School of Communications and beyond because infusing accessibility standards would make us more in line with industry standards. Implementing these guidelines into the curriculum could also give our students a deeper understanding of diverse audiences and the steps needed to ensure their work is accessible.

This grant has enabled us to develop a resource guide, assignments and presentation for easy distribution. The scope of this resource at stage 1 primarily concentrated on video projects but we hope it will grow over time to include other forms of multimedia.

IMPORTANCE OF WORK

For this project, we focused on three areas of accessibility: deafness and hearing loss, visual impairment, content warnings, and trigger warnings. Below you will find a brief explanation as to why each area is important to consider and implement in student videos.

Deafness and Hearing Loss:
According to the World Health Organization, around 466 million people worldwide have disabling hearing loss. This loss of hearing may have a variety of causes including "genetics, complications at birth, certain infectious diseases, chronic ear infections, the use of particular drugs, exposure to excessive noise, and ageing**."** (World Health Organization) These audience members need closed captioning to fully understand a film. You can also add to the list audience members who may be second language learners, beginning readers, or even viewers

who are watching videos in public spaces without their headphones. Closed captioning is text that is synchronized to the audio of the film. It also includes non-speech descriptions like song lyrics, music cues, sound effects and sound sources, paralanguage, dialect/language identifiers, and speaker identification. Broadcast closed captioning must be accurate, synchronized, complete, and have proper placement. It is also a good idea to use a sans serif font that has a high contrast to background, is large enough to read easily, and with logical line breaks and a new caption after a period.

Visual Impairment:
Visual impairment is defined by the World Health Organization as, "impairment of visual functioning even after treatment and/or standard refractive correction, with a visual acuity of less than 6/18 to light perception, or a visual field of less than 10 degree from the point of fixation." While visual impairment most obviously includes blindness, the most common causes of visual impairment globally are uncorrected refractive errors (43%), cataracts (33%), and glaucoma (2%). Refractive errors include near-sighted, far sighted, presbyopia, and astigmatism. Other disorders that may cause visual problems include age related macular degeneration, diabetic retinopathy, corneal clouding, childhood blindness, and a number of infections. Visual impairment can also be caused by problems in the brain due to stroke, premature birth, or trauma among others.

The problem of visual impairment is fairly prevalent in our society especially amongst the elderly. According to CDC approximately 24% Americans report functional vision problems or eye conditions that compromise vision while 3.4% are legally blind. 17% of people older than 65 develop conditions of vision loss with age. The elderly demographic is often neglected by media content producers who erroneously equate visual impairment with only blindness. This assumption also erroneously assumes that the blind do not consume visual media. Reports from rights groups like Disabilities R Us, indicate that not only do the blind consume traditional visual media like movies and television, they are also increasingly using social media and have a growing need for accessible media.

Sound is one of the most important senses that the blind or visually impaired use. Since facilitating rehabilitation through easy access to media is important, the use of audio to share visual information is the most effective approach. This if combined with tactile information provides the most helpful experience to the visually impaired. While creating tactile equivalents of visual media is very difficult, we can easily create audio descriptions that the visual impaired can listen to using earphones which supplement the standard program.

Audio Descriptions (aka Video Descriptions) is an additional narration track intended primarily for visually impaired consumers of visual media. Audio Descriptions describe visual elements that are not a part of a video's dialogue or narration. It is inserted during pauses in speech to describe action or offer exposition that is only presented visually on screen. It can also be used

to describe non verbal cues like facial expressions, identify locations, objects, and people on screen. Audio Descriptions can be both integrated in the original program or added-on as a feature that can be switched on or off as needed.

Content Warnings and Trigger Warnings:

Content and trigger warnings make sensitive or disturbing content known to your audience. By including content and trigger warnings in all of your video productions (and other forms of media), you give your audience the ability to make decisions for themselves about what content they want to consume or not consume. Below you will find explanations as to why each are important to provide for your audience.

- *Content Warnings:* Producers and/or distributors may believe that certain scenes in a film, music video and/or television episode that contains content that will offend, traumatize, or otherwise cause harm or discomfort to some viewers. In such cases, content warnings are often given in conjunction with a content rating system that specifies the type of audience the film or production is suitable for, such as **M** for mature audiences.
- *Trigger Warnings:* Trigger warnings are similar to content warnings, but they are typically in reference to content that is extremely upsetting in nature and can trigger a negative, unwanted response in certain audience members, such as trauma survivors, individuals with common phobias, and viewers with visual sensitivities.

IMPLEMENTATION & REFLECTION

Throughout summer 2019, fall 2019 and spring 2020 we all met regularly to divide up the content and touch base on how the research was progressing. We decided to divide the content into three distinct areas: Deafness and hearing loss (Triche), visual impairment (Haq), and Content and trigger warnings (Saltz).

During the research stage we looked at industry trends, found the importance of each area and reviewed how to integrate these aspects into different video assignments. After completing the research, we were able to come together to develop a variety of assignments to integrate into different classes within the School of Communications' curriculum and organizations. We also created a Resource Guide for the faculty and students to refer to in and out of the classroom. Lastly, we have available the slideshow from our UFVA presentation for faculty to use as a starting point for a teaching module. They can pick and choose which content fits best for their students and their curriculum.

Triche was on sabbatical, but remained faculty director of the **elon**docs Production Program which is a co-curricular documentary production program where students create audio, photo,

and video documentaries individually or in teams. Based on the UFVA presentation the students were given the Why, What, and How of closed captioning videos. While the students were enthusiastic and saw the importance of adding closed captioning to their videos there were hiccups in the process. We used YouTube to automatically add a first draft of the captions. Then, the students could go back and edit the captions before turning in the assignment. While this worked easily for some, it did not go well for most. Part of the issue was during that time YouTube was testing their Studio Beta version which had different closed captioning steps than their older version. This is something to remember when we disseminate our resource guide - our closed captioning directions will need to be updated each time YouTube updates their system. Triche was pleased that the students were easily convinced as to the importance of closed captioning, but disappointed in the technology difficulties. With the advancement of voice recognition tools, we thought there would be an easy and free closed captioning solution available. YouTube is our current best bet, but as technology advances we hope to see new options available to students.

Saltz was only teaching theory based classes in the spring semester so she implemented two assignments to bring attention to what trigger and content warnings were and how they are used in a variety of different media. She incorporated content and trigger warnings into a gaming unit and a film and television unit. During the gaming unit, she referred the students to a gaming website that talks about gaming ratings, as well as content and trigger warnings. She discussed how and why they are important in the visual medium of gaming. Even though gaming was not a focus to the research, she felt it was relevant and wanted to experiment with a different medium. She also was able to integrate it into a film and television unit. After discussing in class about ratings, content, and trigger warnings, she assigned the students to watch two films and two television shows and write a reflection on what trigger and content warnings should be considered and why? She also had them create example content and trigger warning screens for the films and television shows watched. Although this is not a production course, this course leads into production courses and will be a great reference in those future classes. These assignments were successful because the students did not only learn what ratings, trigger and content warnings were but also reflected on how important they are for a diverse audience.

Haq created an assignment for her students in the course COM 220 Creating Multimedia Content, where they were asked to create an audio description for a short clip from a movie. The students were provided a copy of the resource guide in addition to assignment guidelines. They were also given examples of audio descriptions and instructed in how to use the proper equipment and software needed to create the final program which included both the original track from the movie and the audio description. The work produced by the students was at par with the examples shared earlier with them. They were mindful of the kind of language to use

to describe visual imagery to a potentially blind audience member. They demonstrated a sensitivity to the subject and took pride in their work. After the assignment was over, Haq circulated a survey amongst the students asking whether they had made use of the resource guide, had found it useful, and if they had any suggestions for revisions. While the response rate was modest, most students found the resource guide useful and no suggestions for revision were made.

As we look forward, we have considered many different ways to disseminate our resources and integrate them into the School of Communications curriculum as well as other University programs. As stated above, we have made available our Resource Guide, Assignments and our presentation from UFVA.

DISSEMINATION

Summer 2019:

Our primary form of dissemination at this point was our conference presentation at the University Film & Video Association's national conference which was held at Augsburg University in Minneapolis. We each took a concentration for the student video accessibility presentation: visual impairment, hearing impairment, and need for content/trigger warnings. In each section we explained the need for closed captioning, audio transcriptions, and content/trigger warnings (Why), the defining features of each (What), and how these accommodations could be applied to student videos (How). At the end of the presentations we opened up discussion to the attendees who were from a variety of universities. We were able to learn how other universities are tackling this issue and found that among the gathered participants there was not a universal way of incorporating these accessibility tools. We used this feedback to help design our student assignments.

Fall 2019:

We each incorporated an accessibility tool into our class or program while working on the resource guide for faculty members. You can see how this process went in the Implementation/Reflection section. We recognized that a one page document would have the best chance of being accepted by faculty and could be easily disseminated via Moodle in classes or printed. The resource guide that was created incorporated the Why, What, and How. Why are accessibility tools needed? What are the accessibility tools we can use in student videos? How can accessibility tools be added to student video projects? At the end of the semester, based on how the implementation went for each of us, we created the resource guide. Haq took the lead on designing the document through In Design, and you can find it in the appendix. *Please note: because of updates in technology, please contact Nicole Triche ntriche@elon.edu or Staci Saltz ssaltz@elon.edu for the most updated Resource Guide.*

Spring 2020:

The final part of our dissemination plan involved presenting to our faculty in the Cinema & Television Arts Department. We had planned to present at our April faculty meeting. We were planning on giving a revised UFVA presentation that would help convince our faculty to use the resource guide in their classes and incorporate accessibility tools in student projects. As we all know, spring semester did not go exactly how we had anticipated. Our faculty meetings were moved online and had no extra room for presentations. Our classes moved online and assignments were adjusted to accommodate our new reality. We intend to regroup when we are able and present to the faculty in the fall. We are sadly losing Sana Haq at the end of the semester, but she is still willing to be a resource for us, and she can continue this work at the University of Miami.

CONCLUSION:

This research has been a great addition to our classes and programs as we have seen it incorporated in a variety of different ways this past year. We feel the resource guide will not only be an asset to our students but also the faculty teaching these units in their classes. As shown throughout this report, the importance of this work is evident and will benefit our students and their audiences. Whether it is for a class, a film festival, online streaming or any other distribution, we hope the students will take into consideration the diversity of audiences that will view their work and broaden the reach of their projects through accessibility tools.

APPENDIX A:
Sources

"Audio Descriptions (prerecorded)." *Understanding WCAG 2.0.* W3. Web.
https://www.w3.org/TR/UNDERSTANDING-WCAG20/media-equiv-audio-desc-only.html#media
-equiv-audio-desc-only-techniques-head
This website shares information about how to make online videos accessible for the visually
impaired and offers criteria to help determine the effectiveness of the audio descriptions
created by online content creators.

"Auditory Disabilities." WebAIM, Center for Persons with Disabilities, 9 August 2013,
https://webaim.org/articles/auditory/.
This site goes into defines and explains auditory disabilities. It is focused on making the
internet more accessible for people with hearing loss. This is a resource that can be used to
explain why closed captioning is needed and the benefits. The site also covers audio
descriptions, transcriptions, and closed captioning guidelines.

"Captioning FAQ." Media Access Group at WGBH, WGBH Educational Foundation,
http://main.wgbh.org/wgbh/pages/mag/services/captioning/faq/.
WGBH is a public television station, who was a pioneer in closed captioning. On their
Captioning Frequently Asked Questions page they have information about live captioning,
suggested styles and conventions, and other broadcast captioning details.

"DCMP's Keys to Access." Described and Captioned Media Program. Web. Retrieved on July 23,
2019. http://keystoaccess.org
This online resource is created by an NGO that advocates for accessible media. This particular
area of the site offers resources and guidelines to help content creators make effective closed
captions and audio descriptions. It shares tips on what to describe and how to describe it for
maximum accessibility and comprehension by the intended audiences.

"Disability Rights Office." Federal Communications Commission, 24 May 2019,
https://www.fcc.gov/accessibility.
This is the link to the Federal Communications Commission Disability Rights Office. Here you
will find regulations such as the Twenty-First Century Communications and Video Accessibility
Act which governs how broadcasters must close caption and add video descriptions. There are
also rules, guides, and reports that can help consumers and broadcasters properly incorporate
accessibility. While our students' videos may not be broadcast, these are good standard
guidelines which to adhere.

Electronic Code of Federal Regulations. Title 47; Chapter I; Subchapter C; Part 79; Subpart A; §79.3. Updated on July 23, 2019. Retrieved from https://www.ecfr.gov/cgi-bin/text-idx?SID=7435e6f252ce50bfd33e3de98ae55bb8&mc=true&node=se47.4.79_13&rgn=div8
This is the definitive document created by the United States government to address regulations related to media accessibility. The Code of Federal Regulations (CFR) annual edition is the codification of the general and permanent rules published in the Federal Register by the departments and agencies of the Federal Government produced by the Office of the Federal Register (OFR) and the Government Publishing Office. Chapter 1 of the CFR deals with the FCC and its mandate. The Subchapter C deals with guidelines for broadcast services and part 79 specifically deals with Audio Descriptions.

Fryer, L., & Freeman, J. (2012). Cinematic language and the description of film: Keeping AD users in the frame. *Perspectives: Studies in Translatology*, *21*(3), 412–426.
This article shares ideas on how to use Audio Descriptions effectively in films. It encourage filmmakers to be mindful of the needs of their disabled audience members and suggests strategies to making Audio Descriptions more inclusive.

Piatek, Lukas. "The right way to use a Trigger Warning." *Looks Like Film*, 29 Jan. 2019, https://www.lookslikefilm.com/2019/01/27/how-to-write-a-trigger-warning/
This article defined Trigger and Content Warnings and how they affect the audience in different ways. This article also gave tips on how to write Trigger and Content Warnings in your video productions.

"Production Notes: Content and Trigger Warnings." *Nevada Film Office*, 27 Aug. 2018, https://nevadafilm.com/production-notes-content-and-trigger-warnings/
This article was a great resource of how to word Trigger and Content Warnings in your video productions.

Skala, Jemima. "Don't look now: in defence of trigger warnings at the movies." *The Guardian*, 18 Jan. 2019, https://www.theguardian.com/film/2019/jun/18/film-trigger-warnings-violence-sex-drug-use-rocketman-bohemian-rhapsody
This article gave more specific examples of why Trigger and Content Warnings are important to consider. It is a good resource when thinking more deeply about the content you are producing and how to consider your audience when distributing it to a diverse group.

Thompson, H. (2018). Audio Description: Turning Access to Film into Cinema Art. Disability Studies Quarterly, Vol. 38. No. 3. Retrieved from http://dsq-sds.org/article/view/6487/5085

Talks about the potential of Audio Descriptions to contribute to film aesthetic, as a creative element. It discusses cases of creative audio descriptions used effectively and shares strategies.

Walczak, A. 2017. Creative description: Audio describing artistic films for individuals with visual impairments. Journal of Visual Impairment & Blindness, 111(4), 387-391. Retrieved from http://search.proquest.com.ezp-prod1.hul.harvard.edu/docview/1941338145?accountid=11311
In this paper, Walczak argues that the principles for developing audio descriptions currently used focus entirely on objectivity, describing only what is objectively visible and ignores visual messages communicated through artistic means like using camera angles, tones etc. He argues that audio descriptions created in this manner deny visually impaired users from having an experience similar to the sighted users. He calls for a need for creative descriptions that make use of emotive vocabulary and film terminology in the audio description script to better create an immersive experience for the users.

"What is Audio Description?" 3 Play media. Web.
https://www.3playmedia.com/2017/02/16/what-is-audio-description/
This website shares tips on how to create audio descriptions as well as how to share them with visually impaired audiences. It also offers a step by step guide on installing plug-ins to make video platforms compatible with playing audio descriptions.

Zdenek, Sean. 2015. "Supplemental Website for *Reading Sounds*." Retrieved from https://readingsounds.net/book-contents/.
This is a supplemental website for the book "Reading Sounds". The book focuses on closed captioning best practices. This is a helpful resource that includes video clips with closed captioning and how to properly caption voice, sound effects, emotions, etc. The website also links to a blog about closed captioning.

APPENDIX B: Resource Guide

Please note: Due to the changes in technology this document could be out of date. For and updated version please contact ntriche@elon.edu or ssaltz@elon.edu

Video Accessibility Guide

Closed Captioning is the addition of a text transcipt of dialogue and text descriptions of non-speech information on the screen so that hearing impaired viewers can fully understand your film. Closed captions can be turned on and off, open captions cannot be turned off, and subtitles are a translation of diaglogue into another language.

Closed Captioning Best Practices:
ACCURACY
» Must match the spoken words in original language
» Include full lyrics
» Proper spelling, spacing between words, capitalization, and punctation
» Include NSI: sound effects, music playing, audience reactions, who is speaking
SYNCHRONICITY
» Must coincide with their corresponding spoken words and sounds
» Must be displayed on the screen at a speed that can be read by viewers
COMPLETE
» Must run from the beginning to the end
PROPER PLACEMENT
» Generally placed at bottom center
» If there are multiple characters in a scene, caption placement is on or near individual speakers
» Do not block faces, featured text, or name keys
» Do not run off the edge of the screen
FORMATTING
» Sans serif font, High color contrast, Font size large enough to read easily
» If there are multiple characters in a scene, caption placement is on or near individual speakers

» Do not block faces, featured text, or name keys
» Do not run off the edge of the screen

To Add Captions to video through YouTube Studio Beta:
» Upload your video to YouTube
» Click on channel icon
» On the left there is a Transcriptions menu
» This brings up the list of videos
» In the Languages column choose the drop down on the video you want to caption
» Select your language example: English (United States) confirm
» In Subtitles column click on square with arrow
» All the captions should show up
» If they are grayed out click on Edit in upper right
» Click on the caption track you want to edit.
» Click inside any line in the caption track panel and edit the text.
» Click Save changes.
» Click Save changes or publish edits
» To adjust timing you can click and drag in the timeline
» Click Save changes.

Audio Descriptions (aka Video Descriptions) is an additional narration track intended primarily for visually impaired consumers of visual media. Audio Descriptions describe visual elements that are not a part of a video's dialogue or narration. It is inserted during pauses in speech to describe action or offer exposition that is only presented visually on screen. It can also be used to describe non verbal cues like facial expressions, identify locations, objects, and people on screen. The Described and Captioned Media Program suggests the following tips for ensuring good quality audio descriptions:

What to Describe:
» Visuals that are most essential to help the viewer follow, understand, and appreciate the content.
» Describe shape, size, texture, or color as appropriate to the comprehension or appreciation of content.
» Consistently identify people by name or obvious attribute (if no name is provided).
» Describe discernable attributes and gestures.
» Convey scene changes and the passage of time.
» Describe montages of images that serve a supporting role.
» Source of sound that are not immediately recognizable.

How to Describe:
» Use vocabulary that is meaningful to the visually impaired.
» Describe visual action or movement in terms of the viewer's body.
» Describe shapes, sizes, and other essential attributes of objects by comparison to familiar objects.
» Use present tense, active voice, and third-person narrative style. Speak clearly.
» Avoid describing over audio that is essential to comprehension.
» Voice descriptions in conjunction with or before (but never after) the relevant visual content is on-screen.
» Describe objectively, without interpretation.

Recommended Process:
1. Write a second script that includes both the regular script and the audio descriptions.
2. Record the audio description using aforementioned guidelines
   » either as a separate audio file that you import into your NLE
   » or as captured audio in your NLE.
3. Edit the audio description track so that it fits between natural pauses in the dialogue.
   » Extended audio descriptions will require freeze frame and additional pauses.
4. Export your video with either
   » Two audio tracks: the regular track and an AD track
   » Combined regular and AD track.

Content Warnings describe something that might upset viewers, that might make them feel bad, without referring to a traumatic experience. It might, for example, refer to a phobia, to nudity, to blood, etc.

Best Practices: Content Warnings are typically selected from a list of general warnings, such as:
» "The following program contains material that may be disturbing. Viewer discretion is advised."
» "This program contains violent content which may be too intense for some viewers. Viewer discretion is advised."
» "The following program contains mature situations/themes and is intended for an older youth audience. Viewer discretion is advised."
» "This program is rated TV-MA and is intended for mature audiences."
» "The opinions expressed here do not necessarily reflect the views of (the network/production company). Viewer discretion is advised."

Trigger Warnings are here to prevent people who have experienced traumatic experiences to be exposed to something that might trigger a physical and/ or mental reaction. Trigger is the key word here. "Trigger*" is used to talk about PTSD and mental illness.

Best Practices: Trigger Warnings are typically needed to cover a few specific conditions, such as:
» For viewers with an extreme phobias
» For viewers who have survived a traumatic experience (physical, psychological or emotional)
» For viewers with medical conditions (flashing images, lights, patterns, and other screen effects)

Where can I learn more about creating accessible media content? For information about FCC's requirements for accessible media, please refer to the Code of Federal Regulations. (2019). Title 47; Chapter I; Subchapter C. https://www.fcc.gov/accessibility

Assignment #1 -- COM100: Communications in a Global Age *(2 pages)*

REFLECTION/ACTIVITY #9: CINEMA & TV
(Part One & Part Two)

PART ONE: CINEMA – WATCH TWO FILMS
- Watch a film from the 1950-1990 (try to find one from the early years but if you only have access to later films, I will accept it) & a film from 2000-present *(same genre)*
- Write 1-2 sentences about each of the following aspects for EACH film *(can be bulleted)*:
  - Storytelling
  - Picture Quality
  - Acting
  - Audio Quality
  - Relation to culture when film was released

CONTENT WARNINGS:
- After watching both movies, what Content Warnings do you feel should be added to these movies (Review PowerPoint if necessary).
- Create a Content Warning screen to put at the beginning of each of these films.

TRIGGER WARNINGS:
- After watching both movies, what Trigger Warnings do you feel should be added to these movies (Review PowerPoint if necessary).
- Create a Trigger Warning screen to put at the beginning of each of these films.

OVERALL REFLECTION:
- Read the below article from 2016 on "Do Movies Still Matter?"
- After reading the article, consider your own views after watching the two films and talking to an older family member/friend, write a brief reflection of how you feel the film industry has changed over time (8-10 sentences).
  - https://www.wired.com/2016/08/do-movies-still-matter-2016/

PART TWO: TV – WATCH TWO TV SHOWS

- Watch a tv show from 1960-1995 (try to find one from the early years but if you only have access to later shows, I will accept it) and a tv show from 2000-present *(same genre)*
- Answer the following questions about each of the shows you watched: *(Can be bulleted)*
  - How long did the show/series run?
  - How did it relate to culture of the time period? *(1-2 sentences)*
  - Quality of Show
    - Video *(1-2 sentences for each show)*
    - Audio *(1-2 sentences for each show)*
    - Storytelling *(1-2 sentences for each show)*
  - Brief reflection of your thoughts after watching an episode(s) of each show. *(3-4 sentences for each show)*

CONTENT WARNINGS:

- After watching both television shows, what Content Warnings do you feel should be added to these shows (Review PowerPoint if necessary).
- Create a Content Warning screen to put at the beginning of each of these television shows.

TRIGGER WARNINGS:

- After watching both television shows, what Trigger Warnings do you feel should be added to these shows (Review PowerPoint if necessary).
- Create a Trigger Warning screen to put at the beginning of each of these television shows.

OVERALL REFLECTION:

- Read the below article from 2019 on "You are What You Watch"
- After reading the article, consider your own views after watching the two tv shows and talking to an older family member/friend, write a brief reflection of how you feel the TV Industry has changed over time. *(8-10 sentences)*
  - https://www.nytimes.com/2019/07/25/upshot/social-effects-television.html

GUIDELINES OF RESPONSE:

- Length & Formatting: 11-12 Times New Roman (or similarly sized font); typed & double spaced; 1-inch margins
- Be sure to be thorough and support the thoughts/reflection you include in your paper.
- Spelling & Grammar should be corrected
- Turn into Moodle: **DUE Tuesday, April 14th (by 11:59pm)**

REFLECTION/ACTIVITY #8: GAMING

GAMING:

- READ first TWO articles posted on Moodle (Gaming)
- For this activity you are going to come up with your own game. This can be a game for a gaming system (Xbox, Playstation, Nintendo, etc.) or for the app store.
- Do a little research to find what types of games are most popular?
  - Write 2-3 sentences what you learned after doing this research.

Based on research or your personal interest, create a NEW game idea. Answer the following questions about your game:

- What platform (app or a specific gaming system)?
  - Name of Game
  - How many people can play this game (Single player, Multiplayer or Online Play)
  - How much would the game cost?
  - What is the basic premise of the game? Write a 2-3 sentence description you might find on the back of the game or in the App Store.
  - What rating would this game receive? (Follow ESRB system - See link to rating article posted on Moodle and on PowerPoint)
    - https://www.esrb.org/ratings-guide/
  - What content descriptors would you need to include? (Follow ESRB system - See link to rating article posted on Moodle)
  - What interactive elements are included in your game? (Follow ESRB system - See link to rating article posted on Moodle)
  - Draw three scenes, screens or characters (whatever best fits with your game choice). Include description of each of these.
  - When complete, talk to 3 people and ask for their feedback/rating for the premise of the game. Have them rate it from 1-5 and give a 1-2 sentence comment about the idea.

GUIDELINES OF RESPONSE:

- Length & Formatting: 11-12 Times New Roman (or similarly sized font); typed & double spaced; 1-inch margins
- Be sure to be thorough and support the thoughts/reflection you include in your paper.
- Spelling & Grammar should be corrected
- Turn into Moodle: **DUE Tuesday, April 7th by 11:59pm**

Assignment #3 -- COM220: Creating Multimedia Content

TASK: Create an Audio Description to accompany an assigned video using Adobe Premiere

Audio Descriptions (aka Video Descriptions) is an additional narration track intended primarily for visually impaired consumers of visual media. Audio Descriptions describe visual elements that are not a part of a video's dialogue or narration. It is inserted during pauses in speech to describe action or offer exposition that is only presented visually on screen. It can also be used to describe non-verbal cues like facial expressions, identify locations, objects, and people on screen.

For example, here is a clip from the film Hunger Games with an Audio Description: https://www.youtube.com/watch?v=B8BD9txkGL4&feature=emb_logo

This clip from Baby Driver shows how detailed the script is while the scene is almost entirely visual. This can help you think of how you will need to develop your script for your project. https://www.youtube.com/watch?time_continue=155&v=0Fy4YTIMPqQ

Options:

For this project, you will need to create a new version of one of the following three clips with an audio description:

- Clarice getting hunted in *Silence of the Lambs*. Clarice (Jody Foster) is in pitch black but James Gumb (Ted Levine) is wearing infrared goggles and hunts her in the darkness. She can't see anything but knows her life is on the line and could end at any second. She has no idea he's so close to her.
  https://www.youtube.com/watch?time_continue=29&v=ovQk7fd4_Co
- The crop duster scene in *North by Northwest*. Roger Thornhill (Cary Grant) gets off the bus in what appears to be the middle of nowhere. When the plane flies too close for Roger's comfort, he's afraid but assumes it's an accident or the pilot didn't see him. When the plane comes at him a second time, he knows it's game-on.
  https://www.youtube.com/watch?time_continue=138&v=sIY7BQkbIT8 ;
- 'I have become a virgin' scene in *Elizabeth*. To save her country and herself, Queen Elizabeth (Cate Blanchett) must undergo a grand transformation. It's a man's world and she knows if she marries, she'll give up all her power. She let's go of her youth, her dreams, prospects of motherhood and her very identity to become one of the greatest monarchs of all time.
  https://www.youtube.com/watch?time_continue=114&v=jniUBhuJSuw ;

Additional Guidelines

- Download the clip you want to work with using this tool https://keepvid.pro

- Write an audio description script following the audio description guidelines listed on the Video Accessibility Guide attached underneath (also available in the course resources section).
- Use professional microphones and audio recorders to record your narration.
- Use Adobe Premiere Pro to edit and compile your file. This will involve editing and matching your audio track with the video of your choice.
- Export your file using H.264 format.

Submission: Please upload your file directly on Moodle if the file size allows. Otherwise please share a google drive or Youtube link.

Assessment Rubric

Content	No submission *0points*	The content of the Audio Description is not very engaging, misses a lot of critical points that need to be described or doesn't sufficiently explain the scene with descriptive language. *2points*	The Audio Description is somewhat meaningful and well organized. It conveys a sense of the scene to the listener but does not fully cover all the visual aspects of the scene or leaves some areas of possible confusion. *4points*	The Audio Description is meaningful, well thought out and follows the guidelines from the Video Accessibility Guide. It paints a visual image with words effectively. *5points*
Primary Audio (recording)	No submission *0points*	Poor recording quality. Several shifts in recording levels, peaking bits, clipped audio, noises in the background or from the microphone. *2points*	Mostly clean audio and a mostly consistent recording level. Some minor errors in recording like panned audio, peaking/clipping, background noise, mic noises	Clean audio recording with consistent recording levels; no clipping or peaking audio, no noises, no background sounds *5points*

			4points	
Editing	No submission *0points*	The audio description does not flow well with the pace and progress of the scene. *2points*	The pacing needs more work and there are areas where the Audio Description doesn't adequately match the action going on, on screen. *4points*	The Audio Description is well matched to the scene in the clip. The action and the narration are in sync for the most part without being rushed. *5points*
Sound Mixing	No submission *0points*	Edits are noticeable and jarring. Transitions either not used or don't work well. Errors in speech/delivery not edited out. *2points*	Some edits are noticeably flawed and some transitions don't work well. There may also be some errors in delivery that weren't edited out. *4points*	No noticeable shifts in audio quality and levels. Audio levels flow smoothly between different sources without any obvious errors in speech. *5points*

Student Survey

Friday, February 7, 2020, 11:06 AM

Submitted answers: 13

Questions: 3

Question	Responses		
Did you use the guidelines for Audio Descriptions listed on the Video Accessibility Guide while working on your Audio Descriptions assignment?	Yes, I read the guidelines and tried to write my script accordingly.	Yes, I read the guidelines but it didn't influence how I wrote my script.	No, I did not read the guidelines.
	7	5	1

Assignment #4 -- elondocs Production Program

elondocs Audio Documentary Project

Specs:
Create a 1-3 minute documentary with an audio interview core and without visuals. You are highly encouraged to do a project that is not Elon related. Conduct at least one interview for the foundation of your project. This can be done in person, via phone, or online. The recorded interview will usually run 20-40 minutes for this project. Research the topics you will be discussing with your participant so that you can prepare informed interview questions. You will take the original interview and edit it down to 1-3 minutes. Please always keep the core truth of the interview answers while making the finished project clear, concise, and engaging.

Additions:
You may also add nat sound, found sound, sound effects, original music, tracks from firstcom.com, or music you have permission to use.
Please add credits and the elondocs logo to the end of the project.

Captioning:
You will be adding closed captioning to the project. This will make your project accessible to people with hearing impairment and/or people who may have trouble understanding your interviewee. You can add closed captioning through Premiere graphics or YouTube. If you do add the auto-captioning through YouTube, make sure you go back and edit the captions so that they are correct and the timing is precise. Since you will not have any visuals these captions will also let the viewer know when the film begins and ends. Captioning directions can be found on the Moodle page.

MAKING YOUR STUDENTS' VIDEOS MORE ACCESSIBLE

Nicole Triche, Sana Haq and Staci Saltz
Elon University

WHO ARE WE?

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ELON UNIVERSITY AT A GLANCE...

- Student Population: approx. 6,000 students undergraduate
- Liberal Arts University
- School of Communications (approx. 1,300 students)
- Cinema & TV Arts Department (approx. 200 students)

WHY?

- Student video projects

- Example of classes that could implement this type of resource?
  - TV Production, Creating Multimedia Content, Producing for the Screen, Producing for the Documentary, **elon**docs and Elon Student Television

- Being mindful of who is part of our audience

ACCESSIBILITY FOR THE HEARING IMPAIRED

Around **466 million** people worldwide have disabling hearing loss

- World Health Organization
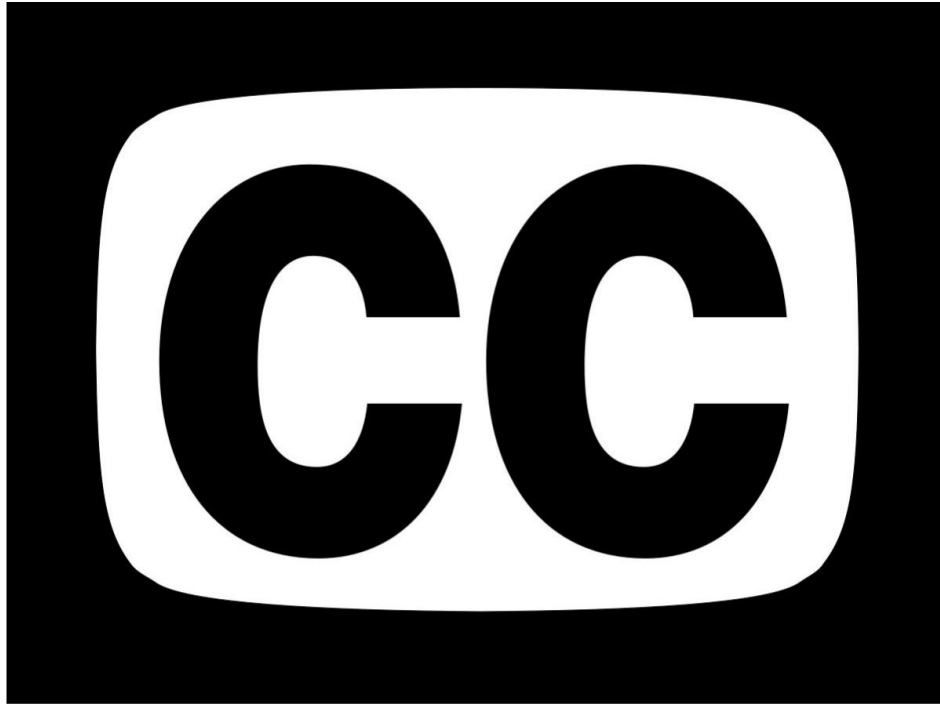
CAPTIONING
It's not just for hearing loss!

Second Language Learners
Beginning Readers
Forgot Earphones
Airport
British TV Mysteries

TERMINOLOGY

CLOSED CAPTIONING
- Can turn on/off
- Includes NSI

OPEN CAPTIONING
- Always visible
- Includes NSI

SUBTITLES
- Translates speech into another language
- Assume viewer can hear
- Does NOT include NSI

CAPTIONING
FCC TV Standards

Accuracy

Synchronicity

Completeness

Proper Placement

___

ACCURACY

- Must match the spoken words in original language
- Include full lyrics
- Proper spelling, spacing between words, capitalization, and punctuation
- Include NSI: sound effects, music playing, audience reactions, who is speaking

SYNCHRONICITY

- Must coincide with their corresponding spoken words and sounds
- Must be displayed on the screen at a speed that can be read by viewers

COMPLETENESS

- Run from the beginning to the end

PROPER PLACEMENT

- Generally placed at bottom center
- If there are multiple characters in a scene, caption placement is on or near individual speakers
- Do not block faces, featured text, or name keys
- Do not run off the edge of the screen

NON SPEECH INFORMATION (NSI)

- Use the musical note icon at the beginning and end of each music lyric caption. ♪**Who run this motha? Girls**♪
- Use brackets & all caps
    - Instrumental music **[JAZZ PLAYING]**
    - Sound or source of the sound **[DOG BARKING]**
    - Song introduction **[BEYONCÉ SINGS "RUN THE WORLD"]**
    - Paralanguage **[WHISPERS]**
    - ID the speaker if it is not obvious **[NARRATOR]**
    - Dialect/Language **[SPEAKING IN FRENCH]**
      place at top if there are subtitles

ADDITIONAL BEST PRACTICES

- Sans serif font
- High color contrast
- Font size large enough to read easily
- Make logical line breaks and a new caption after a period
- Spell out the numbers one through ten and if the number is the whole caption

CAPTIONING STUDENT WORK

PROFESSIONALLY	MANUALLY	"FREE" & "AUTOMATIC"
Rev 3PlayMedia	Pr	YouTube

ACCESSIBILITY FOR
THE VISUALLY IMPAIRED

THE CHALLENGE

Facilities for the visually impaired

AUDIO DESCRIPTIONS

Standard Audio Description

Used to describe visual elements that are not part of a video's dialogue or narration.

Language must be objective.

E.g. Action, location exposition, facial expressions, descriptions of objects and people on screen etc.
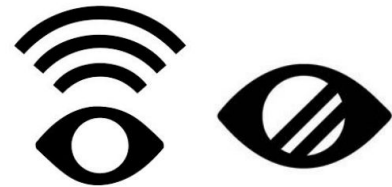
WHY MAKE OUR STUDENTS CREATE AD?

It is an issue of access

According to CDC approximately 24% Americans report functional vision problems or eye conditions that compromise vision while 3.4% are legally blind. 17% people older than 65 develop conditions of vision loss with age.

But it's not just about access

Having to create AD forces students to think deeply about their content and the representations of the visually impaired in media.

AND IT'S (OFTEN) REQUIRED BY THE LAW!

AD is required in many circumstances under the 21st Century Video Accessibility Act (CVAA), the Americans with Disabilities Act (ADA), and Section 504 and Section 508 of the Rehabilitation Act.

- *Bulldog Drummond* screening in 1929 with live descriptions
- Radio Nacional de Espana's live audio simulcasts of films from cinemas with descriptions in 1940s
- WGBH-TV developed audio descriptions for television programming via Second Audio Program (SAP), branding it as "Descriptive Video Service" (DVS) in 1980s
- TheatreVision starts offering audio descriptions in California cinemas, with *Forrest Gump* (1994) being one of the first films to be presented in the format.
- FCC gains jurisdiction to enforce AD in 2010 through the passing of the CVAA.

AD COMPLIANCE

Our students publish their work online, so Audio Descriptions can be made compliant with the Web Content Accessibility Guidelines (WCAG) 2.0 Level AA, by:

1. Adding a second, user-selectable soundtrack with audio descriptions.

2. Providing a version of a movie with audio descriptions.

3. Providing a movie with extended audio descriptions.

4. Using a static text alternative to describe a talking head video.

WHAT TO DESCRIBE

- Visual elements that are the most essential to the viewer's ability to follow, understand, and appreciate the program's content.
- Describe shape, size, texture, or color as appropriate to the comprehension or appreciation of content.
- Consistently identify people and characters by name or obvious physical attribute (if no name is provided).
- Describe discernable attributes and gestures.
- Convey scene changes and the passage of time.
- If time permits, describe montages of images that often serve a supporting role.
- The source of sounds that are not immediately recognizable in the program context.

HOW TO DESCRIBE

- Use vocabulary that is meaningful to the visually impaired.
- Describe visual action or movement in terms of the viewer's body.
- Describe shapes, sizes, and other essential attributes of objects by comparison to familiar objects.
- Use present tense, active voice, and third-person narrative style. Speak clearly.
- Avoid describing over audio that is essential to comprehension.
- Voice descriptions in conjunction with or before (but never after) the relevant visual content is on-screen.
- Describe objectively, without interpretation, censorship, or comment.

Source: Described and Captioned Media Program

RECOMMENDED PROCESS FOR STUDENTS

- Write a second script that includes both the regular script and the audio descriptions
- Record the audio description file separately using industry standards (objective narration, single audio describer etc.)
- Create a new audio track in your NLE for recording/inserting audio descriptions during natural pauses in dialogue.
  - For extended audio descriptions you will need to freeze frame and insert pauses in the video to accommodate AD.
- Export your video with either
  - Two audio tracks: the regular track and an AD track
  - One track with original track and AD combined
- For platforms that don't allow you to select from a choice of audio tracks, you can install a plug-in (e.g. 3Play plug-in)

POTENTIAL FOR GROWTH - CREATIVE DESCRIPTIONS

Creative/Cinematic Audio Descriptions

> Contravenes standard audio descriptions by incorporating information about camera angles and editing. It may also use informal and vivid language and offer visual interpretation and implied messages.

Creative Potential of the AD Track

> "the act of describing is itself an aesthetic performance that generates its own meanings." - Kleege and Wallin

> E.g. *The Mighty Angel (2014)*

CONTENT AND TRIGGER WARNINGS
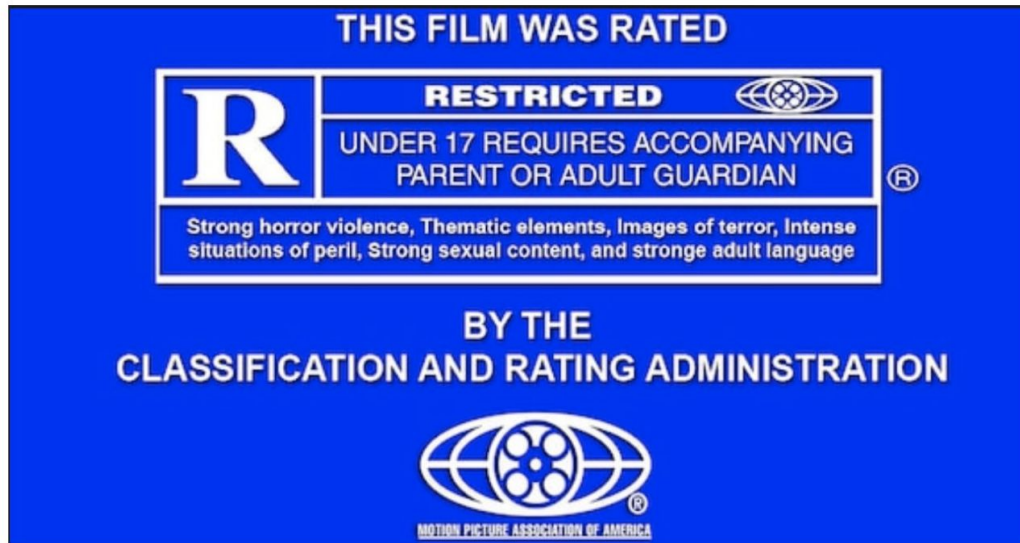
CONTENT WARNING vs. TRIGGER WARNINGS

- **CONTENT WARNINGS:** describes something that might upset viewers, that might make them feel bad, without referring to a traumatic experience. It might, for example, refer to a phobia, to nudity, to blood, etc.

- **TRIGGER WARNINGS:** here to prevent people who have experienced traumatic experiences to be exposed to something that might trigger a physical and/ or mental reaction. Trigger is the key word here. "Trigger*" is used to talk about PTSD and mental illness.

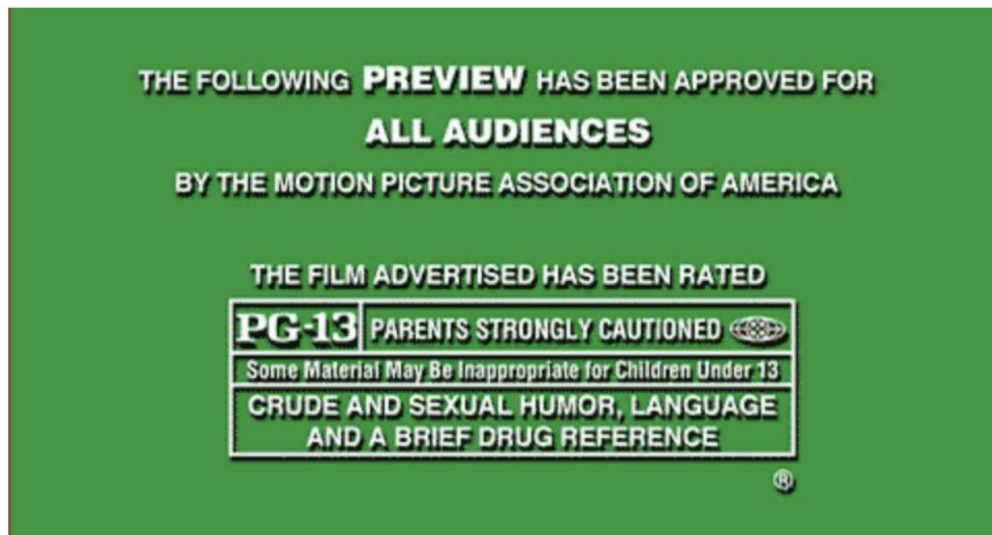** *"Triggered"* and *"offended/upset"* are not the same concept.

WHY ARE THEY NEEDED?

- Classifications are not enough

- Help viewers decide whether they want to see the film

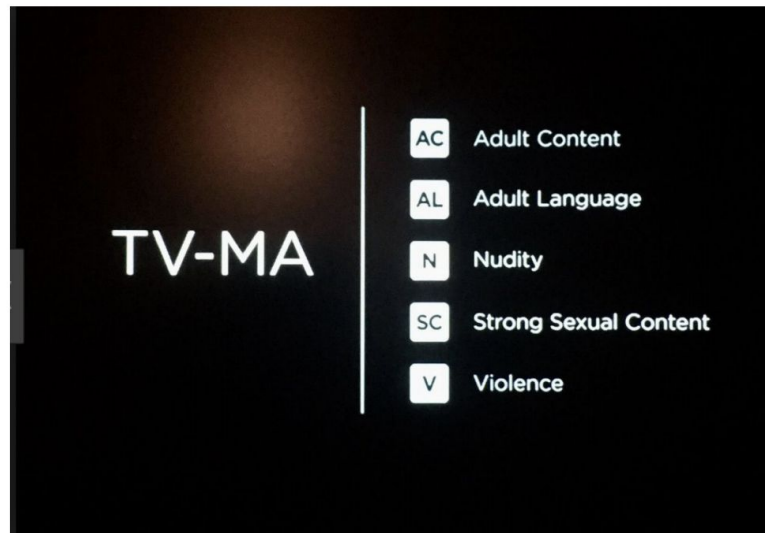- Warnings are about being considerate to all audiences

CONTENT RATING SYSTEM

CONTENT RATING SYSTEM

CONTENT RATING SYSTEM

CONTENT WARNINGS

Producers and/or distributors may believe that certain scenes in a film, music video, or television episode contain content that will offend, traumatize, or otherwise cause harm or discomfort to some viewers. In such cases, content warnings are often given in conjunction with a content rating system that specifies the type of audience the film or production is suitable for, such as M for mature audiences.
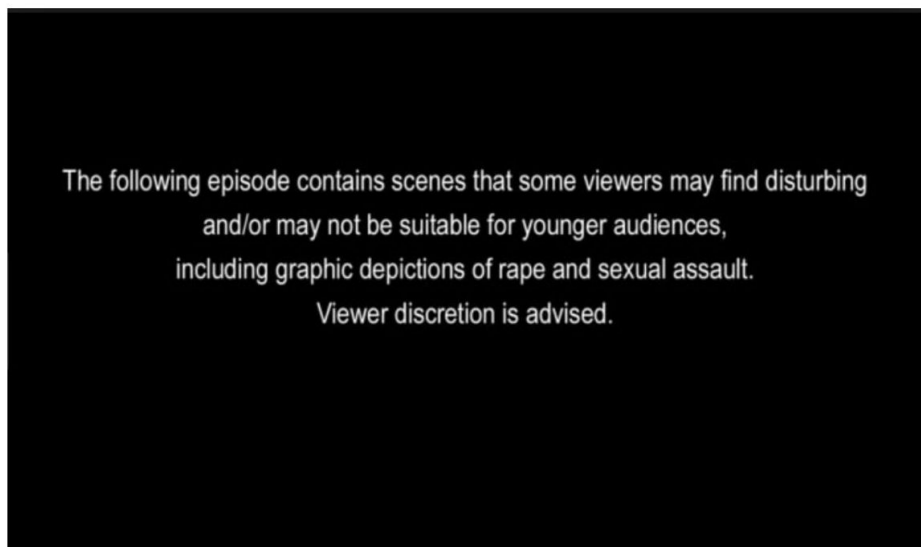
CONTENT WARNINGS

Content Warnings are typically selected from a list of general warnings, such as:

- "The following program contains material that may be disturbing. Viewer discretion is advised."
- "This program contains violent content which may be too intense for some viewers. Viewer discretion is advised."
- "The following program contains mature situations/themes and is intended for an older youth audience. Viewer discretion is advised."
- "This program is rated TV-MA and is intended for mature audiences."
- "The opinions expressed here do not necessarily reflect the views of (the network/production company). Viewer discretion is advised."

EXAMPLE CONTENT WARNING GRAPHIC:

EXAMPLE CONTENT WARNING GRAPHIC:

The following episode contains scenes that some viewers may find disturbing
and/or may not be suitable for younger audiences,
including graphic depictions of rape and sexual assault.
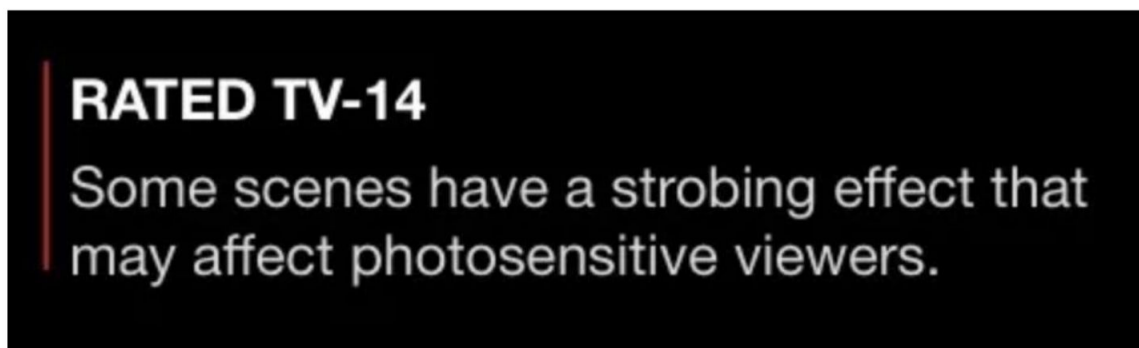Viewer discretion is advised.

TRIGGER WARNINGS

Trigger warnings are similar to content warnings, but they are typically in reference to content that is extremely upsetting in nature and can trigger a negative, unwanted response in certain audience members, such as trauma survivors, individuals with common phobias, and viewers with visual sensitivities.

TRIGGER WARNINGS

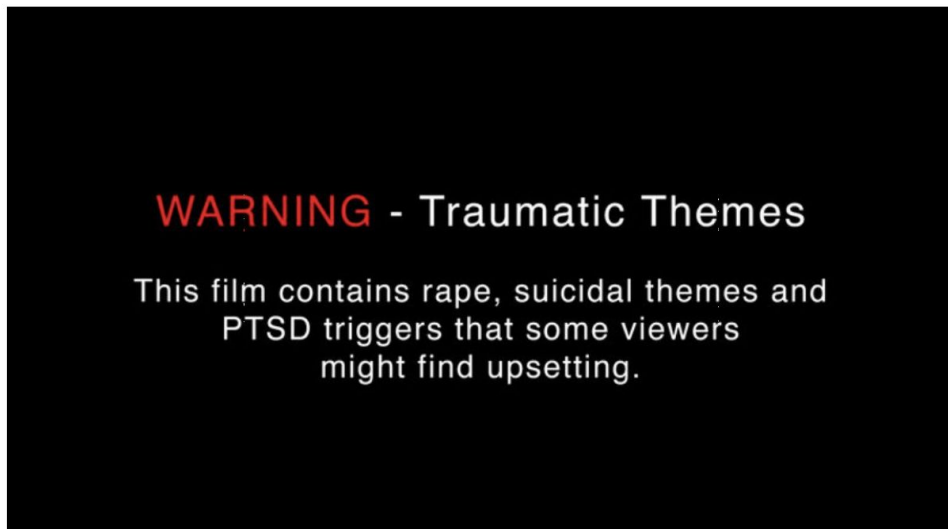*Trigger Warnings are typically needed to cover a few specific conditions, such as:*

- For viewers with an extreme phobias

- For viewers who have survived a traumatic experience *(physical, psychological or emotional)*

- For viewers with medical conditions *(flashing images, lights, patterns, and other screen effects)*

EXAMPLE TRIGGER WARNING GRAPHIC:

RATED TV-14
Some scenes have a strobing effect that may affect photosensitive viewers.

STRANGER THINGS

EXAMPLE CONTENT WARNING GRAPHIC:

WARNING - Traumatic Themes

This film contains rape, suicidal themes and
PTSD triggers that some viewers
might find upsetting.

WARNINGS & ASKING FOR HELP

RESOURCE GUIDE

CHALLENGES

🕛   💲   ⚒️

BENEFITS

- Bigger audience
- It's not hard and it will only get easier
- Required for broadcast
- Skill for resume
- More inclusion
- Influencing students outside of the classroom
- Others to add?

WE WELCOME YOUR HELP

- What has worked for you?

- What has not worked for you?

- What would you like to see us do that can be helpful?