

Arizona Talking Book Library

Director Manual

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Introduction

The Narrator and Director (Recording Team) record the book. The Director manages the Recording Team paperwork and runs the recording software while the Narrator is reading the book in the recording booth.

General Volunteer Information

1. All Library Volunteers should sign in at the computer on the front desk using their assigned Volgistics number. When they leave the Library, they should sign out. If the volunteer forgets their Volgistics number, there is a list next to the computer.
2. Evening volunteers will need to ring the bell at the Library door to gain entry after 5 pm.
3. The only personal equipment Volunteers are permitted to connect any to the Library computer is personal headphones. If you need to move files from one computer to another, ask the Studio Manager for a stick drive.
4. The Studio Manager coordinates the Studio schedule with the Volunteer schedule.
5. Most Studio Volunteers will be assigned the same day and time on a recurring basis. They will also be scheduled on a specific booth or station.
6. If the Director cannot attend a scheduled Studio session, they should also notify their Narrator of their absence.
7. The preferred method of communication between the Studio Manager and the Volunteers is by email.
8. If a Volunteer is unable to be at the library at the scheduled time, they should email (preferred) or call the Studio Manager and their Narrator as soon as possible.

Arizona Talking Book Library
Library, Archives and Public Records
A division of Arizona Secretary of State Michele Reagan

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* Preferred method of contact is by email.

Selecting a Book to Record

1. New books are shelved in the Duplication area. The Recording Team and the Studio Manager look for a book that matches the reading style and preferences of the Narrator.

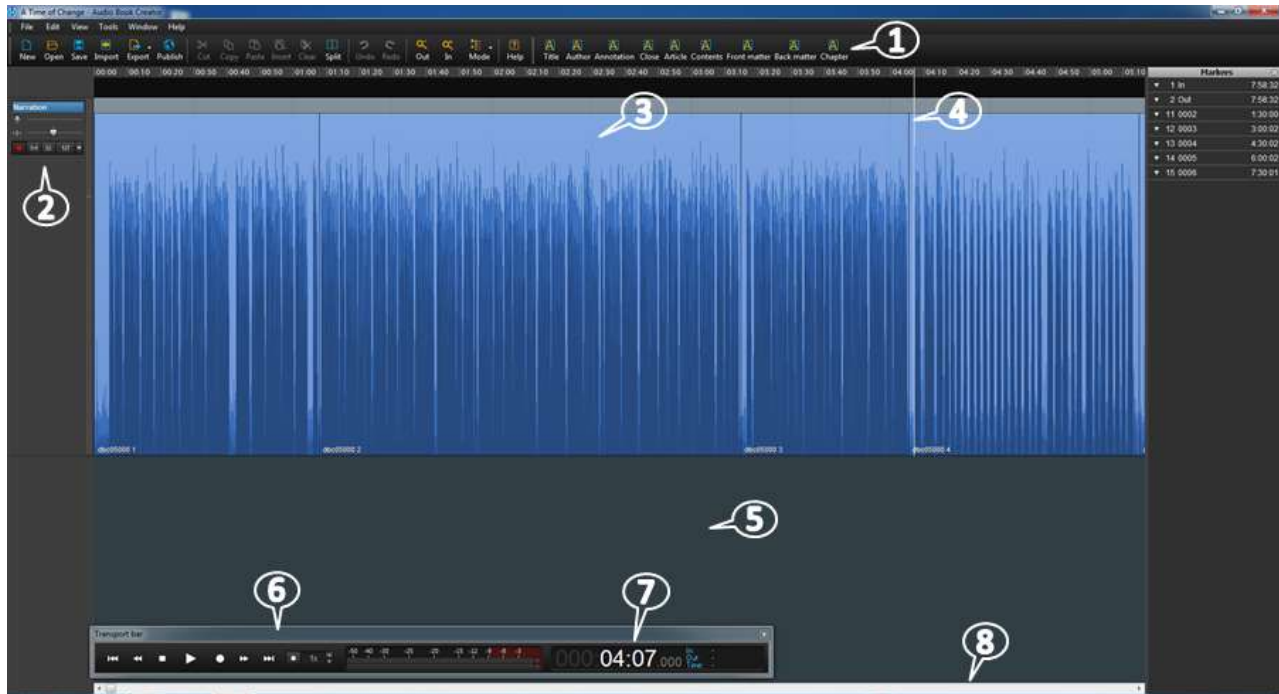
2. If the Recording Team is interested in one or more of the books, but would like to review them before making a selection, they can check out the book(s). The Studio Manager notes the book title(s), the Recording Team names, and the date they checked it out in an excel spreadsheet. When they return the book(s), the return date is added to the list.
3. Once the Recording Team has selected the book, the Studio Manager gets the Annotation from the Collections Development Librarian and has a Studio Volunteer prepare the Script.
4. Because of the time needed to prepare the script, the Recording Team should provide the Studio Manager with advance notice that they will be finishing their current project soon and will need to start the book selection process.
5. The Recording Team is provided with the script and two copies of the book they are producing, one for the Director and one for the Narrator.
6. The Directors copy of the book is stored on the shelf near Booth 1 to the right of the Studio entry door. The book should be bound with a rubber band so that the paperwork is not lost.
7. The Narrator takes their copy of the book home to prepare for the next recording session.

Getting Started

1. Books are stored on the shelf near Booth 1 to the right of the Studio entry door. The books should be bound with a rubber band. The Director's copy of the book remains in the Studio for use by the Recording Team and the Reviewer. The recording paperwork (Appendix D – Volunteer Studio Documents) is kept in the Director's copy.
2. Blank copies of the Director's Log, Studio Text, and Review Sheet can be found in folders next to the Studio Manager's desk. If you cannot find the folders, ask the Studio Manager or Duplication Technician. If there are only 1 or 2 copies of a form left in the folder, notify the Studio Manager that additional copies are needed.

Hindenburg Audio Book Creator

1. Hindenburg Audio Book Creator is the name of the software used in the Studio for recording, reviewing, and editing the audio books. The software is also referred to as HABC.
2. The workspace of HABC is the area that contains the sound waves or audio imprints. Audio levels should remain even throughout the production. The Workspace is shown in the image with the key areas numbered and described below.



- (1) BOOK BAR - The book bar is used in the workspace to set navigational markers. The markers will appear in the manuscript screen.
- (2) NARRATION WINDOW – The small window on the left of the screen is the narration window. This is where the audio file is armed or disarmed. A file needs to be armed before recording starts.
- (3) REGION - The Workspace is made up of regions. Each region is a large horizontal band defined by black lines at its beginning and end. As you record in HABC, you'll notice that the audio is divided into clips, or regions, as you stop or make edits (think of any gaps or space between regions as silence). These regions can be edited and manipulated independent of one another.

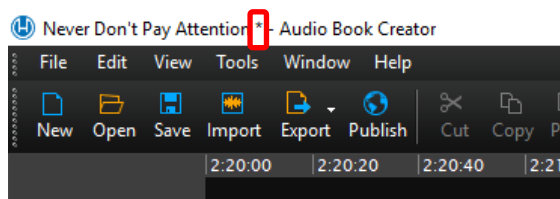
In HABC, the region will be blue. When you select an entire region, it will be a golden color. When you select a portion of a region, it will be a darker shade of blue.

Each Region represents a wave file or audio imprint. Projects can contain hundreds of wave files. Regions are created every time a correction is made by the director. If you click on the Region, it turns a golden color – consider this a “danger zone”. This means the Region is about to be manipulated: audio levels changed, the Region moved, etc. You typically don't want to manipulate Regions! To get out of the “danger zone”, click in the Black Ribbon area (below the workspace).



Two separate regions on a single track. The region on the left is selected.

If a Region is accidentally manipulated, use the Undo feature to remove the change. If you are worried that the changes haven't been removed, just click "No" when asked whether changes should be saved when closing out of HABC. As a last resort, files are backed up on the server and can be recovered. An asterisk (*) after the file name at the top means you have changed something in the file.

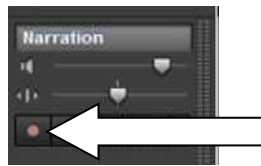


- (4) **PLAYHEAD** - The white line that appears wherever you click your cursor is the playhead. The white line is your "cursor" in the wav file; it indicates where you are in the wav file. One way to move your cursor to a new location is to simply click once in the black ribbon above the wav file.
 - (5) **RIBBON** - The black horizontal band below the Workspace is the ribbon; this is the area you should click on to direct your Playhead.
 - (6) **TRANSPORT BAR** - The transport bar is at the bottom of the ribbon and is used to navigate along the Workspace. It includes the Stop and Play buttons as well as the audio level and Time Counter. The scale for the audio level is set on EBU for ease of use.
 - (7) **TIME COUNTER** - The time counter is where the timecode for the Playhead is shown. It is part of the transport bar. The format is hours/ minutes/ seconds (HH:MM:SS). There are thousandths of seconds after this, but we don't use this level of detail. To "go to" a certain timecode, click on the respective area you'd like to go to, input the time, and press "Enter" on the keyboard.
 - (8) **NAVIGATIONAL SCROLL BAR** - Under the Ribbon is a horizontal navigational scroll bar that can be used to navigate.
3. Appendix A – HABC Keyboard Shortcuts provides keyboard shortcuts that you may want to try.

4. Appendix B – HABC Glossary contains additional information about the terms used in HABC.

Create a Project

1. If this is the first recording session for the book, create the project in Hindenburg.
Note: if this is the first time you are creating a project, see the Studio Manager for assistance.
2. Go to the booth that the Studio Director assigned to the Recording Team for the book.
3. On the Desktop, go to “Books Are Kept Here” folder and create a new folder within this folder. The new folder should be named using the name of the book to be recorded.
4. Open HABC and “arm” the track by clicking once on the Narration line (it will turn blue); then click on the pink circle. When the track is “armed”, the pink circle will turn red.

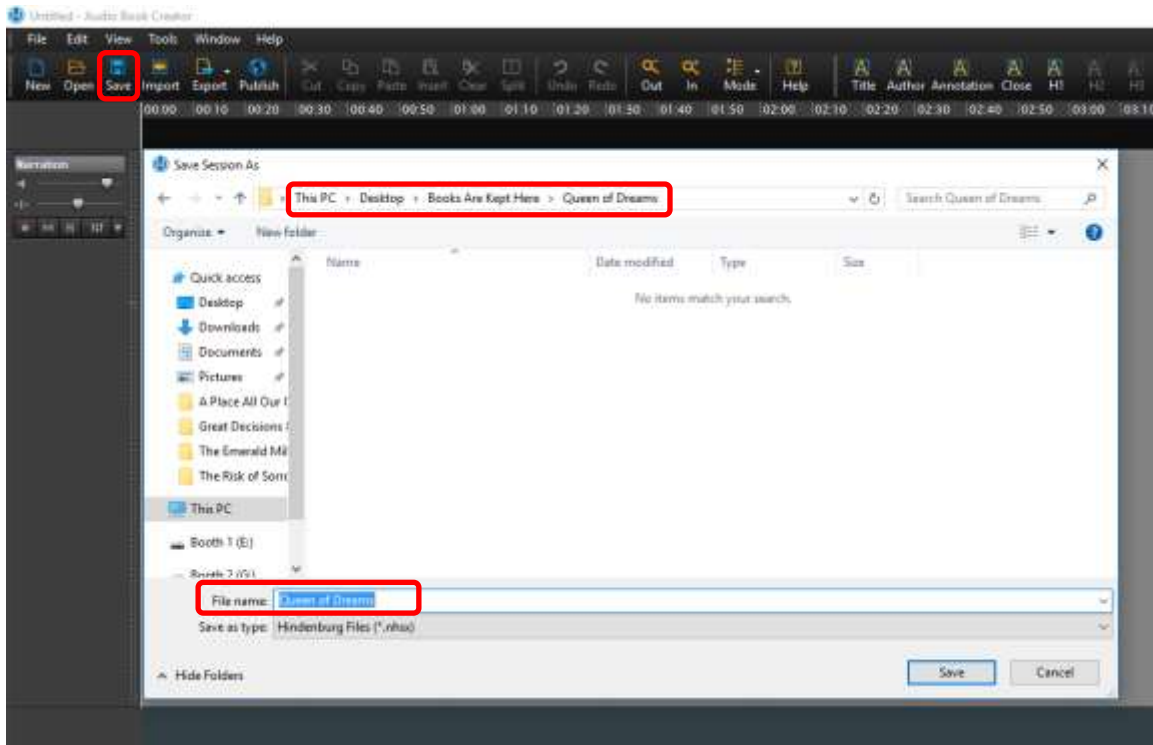


Pink indicates “disarmed”
– not ready to record




Bright red indicated “armed”
– ready to record

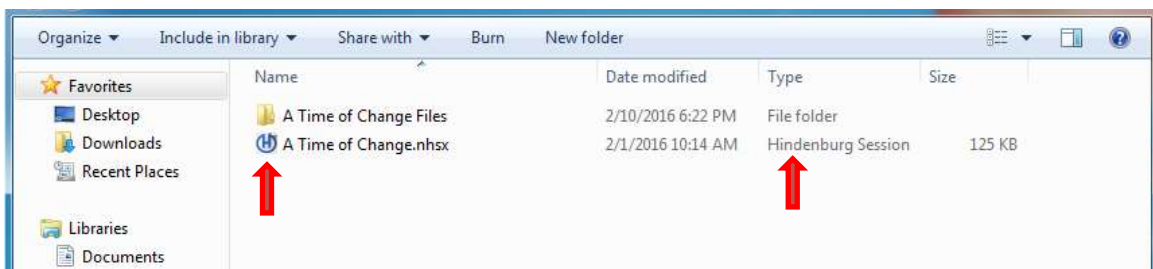
- Click Save or CTRL-S. In the “Save Session As” box, select the folder you created in the previous step and enter the name of the book to be recorded; it should be the same as the folder name.



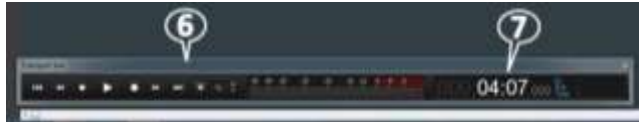
Note: if the name of the item to be recorded begins with “The” include this in the folder and file names.

Opening a File

- At the recording booths, book recordings are kept in the folder “Books Are Kept Here”. Each book is in its own folder using the name of the book.
- Double click on the folder with the title of the book you’ll be recording.
- In that folder, look for the file with the file type “Hindenburg Session”. It will have a blue Hindenburg icon  in front of the file name. Double click the file name to open it.



4. When the files are loaded,
 - a. Click End to pick up recording where the last session ended.
 - b. If you are working on corrections from the Review sheet, find the timecode on the Review Sheet where the problem was noted. Type the timecode (HH:MM:SS) into the Counter (labeled 7 in the picture below) at the bottom of the screen and press Enter.



5. Check the volume before putting on the headset to make sure it is not too loud. The two knobs in the upper right corner on Scarlett are the volume controls for the headphones; the director's headphones on the left and the narrator's headphones on the right. Turn the knob clockwise to increase the volume and counterclockwise to decrease the volume.



Paperwork for the Book

The Director should make sure that the script and log sheet are filled out. See Appendix D – Volunteer Studio Documents for examples of each of these documents.

Script

1. The script is the outline for how the book or magazine is recorded. It includes the opening and closing announcements, the annotation and other text to be read by the Narrator.
2. If the book has Parts and Chapters, the script will explain to the listener the Parts are found at level 1 and the Chapters at level 2. Magazines may have articles at level 1 with sections at level 2.
3. If the order of the items to be read is unclear, the Recording Team should ask the Studio Manager.
4. All blanks on the script should be filled in by the Director.
5. The blank spaces for the timecodes [__:__:__] for each section on the script should be filled out by the Director. Example: "Arizona Talking Book Library Annotation:" [HH:MM:SS] – you need to enter the timecode in the hour:minute:second format where the annotation is found in the HABC Workspace.

- Any text in brackets is for the Recording Team’s information only and *should not be recorded by the team*. Example: [The items below are read in the order that they appear in print. Not all books have all items. Most do not.]
- The script for magazines should include the title and time code for each article and section. It is helpful to indent the sections (level 2) to make it clear for the post production work.

Director’s Log

- The Director’s Log – Navigation Markers provides the post production volunteer with the navigation markers required for the body of the book. For magazines, these markers are on the script, so the Director’s Log is not required.
- The Book Title, DBC number, Start Date, Booth, End Date, Narrator, and Director are listed at the top of the Director’s Log.

DIRECTOR’S LOG - NAVIGATIONAL MARKERS

TITLE: _____ DBC: _____
 START DATE: ___/___/___ BOOTH: ____ END DATE: ___/___/___
 NARRATOR: _____
 DIRECTOR: _____

- The headers (Navigational Markers) are logged on the sheet as the Recording Team progresses with the recording. Enter every header, its page number and timecode (HH:MM:SS). Indent or label all level 2 items so the post production volunteer knows to set them up correctly.

HEADER TITLE	PAGE NUMBER	TIME CODE
		<u>HH:MM:SS</u>
		__:__:__

Review Sheet

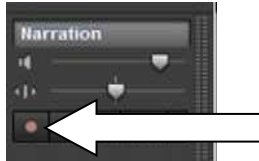
- The Review Sheet is used to communicate needed corrections to the Recording Team. It provides the timecode (HH:MM:SS) and page associated with the Reviewer’s comment. The Reviewer will also circle the section in the book.
- Check the Review Sheet to see if there are any new notations. If there are, make any necessary corrections to the recording before proceeding with new material.
- If you don’t understand a comment, see the Studio Manager for help.
- Note on the Review Sheet the date (MM/DD) that you either made the correction or left the recording as is.

REVIEW SHEET: ___ TITLE: _____ DIRECTOR/NARRATOR: _____

TIME	PAGE	COMMENT/FEEDBACK	CHANGED	LEFT AS IS
<u>HH:MM:SS</u>			<u>MM/DD</u>	<u>MM/DD</u>
__:__:__			___/___	___/___

Recording

1. When recording, you are simply starting or adding to the audio for the book.
2. Important: The Narration line must be highlighted in blue to record. “Arm” the track by clicking once on the Narration line (it will turn blue); then click on the pink circle. When the track is “armed”, the pink circle will turn red.

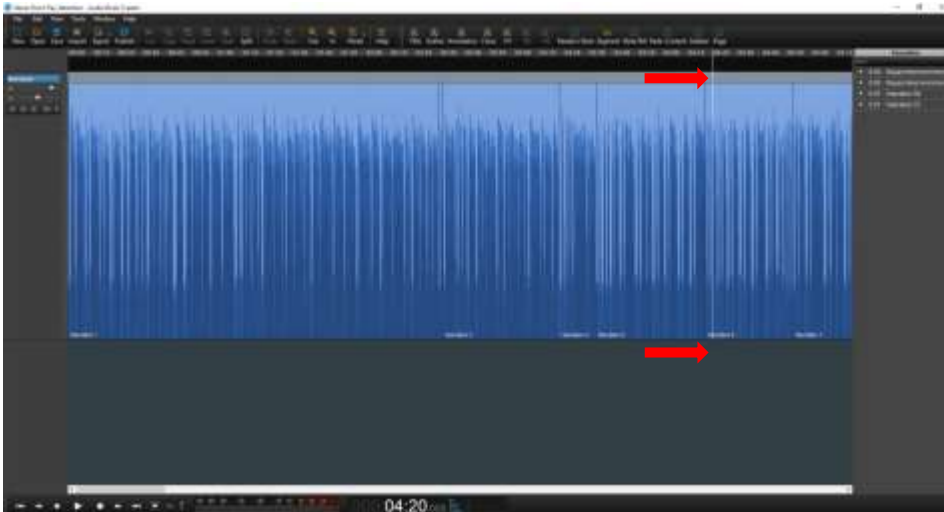


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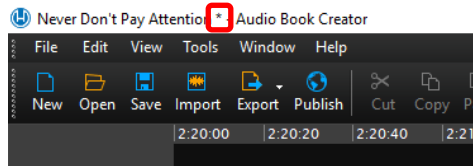
3. Play a short segment from the end of the last session to make sure you have the correct file.
4. Place the Playhead where you want to begin the recording. To move the Playhead (white line) in the Narration window, click in the grey area above the blue region or in the black ribbon below the blue region.



5. The Director’s microphone has an On/Off switch. Make sure the Director’s microphone is turned off while recording; otherwise the recording will include ambient noise from the studio.
6. To begin recording, click on the circle in the transport bar. The circle will turn red to indicate recording.



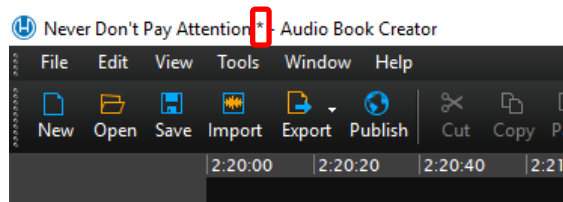
7. When you start recording, there is always a three second playback of the previous segment. During this time, the cue light is yellow. When the cue light turns red, the Narrator begins reading.
8. During the recording, the new Region on the screen will appear in red.
9. When the file has been modified in anyway, the file name in the upper left corner will have an asterisk (*) next to it. Save often to prevent loss of work.



10. To stop recording, click on the space bar or the square in the transport bar. The circle will turn to white to indicate recording has stopped.



11. In the book, the Director should mark each heading or chapter with the timecode. On the Navigational Marker sheet, note the header title, page number, and timecode. It is also helpful to mark the timecode occasionally within chapter in the book, especially if it is a long chapter.
12. To end the session, click on File/ Save, and then give the program a few minutes to fully save before closing using the red x in the top right hand corner. If the file has not been saved, the file name in the upper left corner will have an asterisk (*) next to it. To be safe, it is best to always save before ending your session.



Sound Check

1. Before recording, complete a sound check by having the narrator record a passage that reflects the baseline voice for the material. Don't pick a selection that includes text requiring a voice that is louder or softer than the baseline.
2. BE VERY PATIENT when doing the sound check. This step is critical for a quality production and should not be rushed.
3. Check all the elements of the booth setup before the sound check, such as mike placement: one hand span from microphone to mouth with microphone about an inch just above mouth, slightly off-center; distance from chair to table, etc.
4. Make sure the following are set for the sound check.

- a. Pre-amp (small box) is on (red light).
- b. Power button for Focusrite Scarlett 6i6 (large red box) is on.
- c. Audio meter on HABC transport bar is on.
- d. Slider on the HABC Narration line is all the way to the right and red in color.
- e. Gain 01 knob is set around 3 o'clock or, if you have done a sound check with this narrator previously, at the setting that you typically use.



5. The two knobs in the upper right corner on Scarlett are the volume controls for the headphones; the director's headphones on the left and the narrator's headphones on the right. Turn the knob clockwise to increase the volume and counterclockwise to decrease the volume.
6. The Narrator may want to leave off their headphones during the sound check. Hearing the changes in level while reading can be distracting.
7. If the red light is not on or you cannot hear sound through the headphones, check all of the connections to make sure they are complete. If you cannot correct the problem, ask the Studio Manager or the Duplication Technician for help.
8. During the sound check, make sure the Narrator is speaking in their reading voice and positioned as they will be for the recording session.
9. As the Narrator reads, listen for about 10 -15 seconds while checking the audio meter on the HABC transport bar. The target for the audio level is -9 to -12 on the meter. If the level (on average) does not fall in this range, use the Gain 01 adjustment on the left to make a small adjustment.
 - a. If the audio level is averaging too far to the right of the target, turn the knob to the right (clockwise).
 - b. If the audio level is averaging too far to the left of the target, turn the knob to the left (counterclockwise).
10. Only make a small adjustment, then listen for about 10 -15 seconds while watching to see where the audio level is. The first time a Recording Team works together, it may take longer to achieve the correct level.
11. Once you have completed the adjustments, record a reading that is at least 60 seconds in length.

12. Highlight the last 60 seconds of the recording and run the analyzing statistics on this portion of the recording. Go to Tools / View Statistics. Click on the Analyze button. When complete, check to make sure the RMS Value is near -20.



If it isn't, repeat the sound check.

- a. If the value is too negative (e.g. -24), the gain knob needs to be turned to the left.
 - b. If the value is too high (e.g. -16), the gain knob needs to be turned to the right.
13. Once the sound check is complete, the Director should watch the reading material, not the meter on screen.

Recording Tips

1. During recording, the Director's microphone must be turned off.
2. If there is a hum or buzz in the headphones, notify the Studio Manager.
3. Once the recording begins, the Director should be following the text in the book, not looking at the screen.
4. If a mistake is made, stop recording and re-record the incorrect section (See Correcting a Mistake During Recording).
5. When starting a recording, the Director needs to tell the Narrator how to start, e.g. whether to take a breath before or after the red cue light comes on.
6. If the Narrator loses breath control or is running out of breath, stop the recording and start over.
7. When re-recording a section of the recording, look for the valleys in the wave. This will be where you will find the breaks and pauses between words, sentences, and paragraphs.
8. Make sure that the pauses are consistent between words, sentences, paragraphs, and chapters.
9. The Director should check the audio level intermittently. Watch for peaks that go above the top of the Workspace. The idea is to catch any changes in the Narrators baseline voice.

Quality Expectations

1. The Director needs to develop a discerning ear. The recording must be free from technical issues:

- Misplaced breaths, bad edits, clean and appropriate pauses
 - Use of accents is consistent and appropriate for the story
 - No words or sentences cut off
 - Correct pronunciations (look up the word if unsure of the pronunciation)
2. Make sure the Narrator is following the text and the narration is very clean, free from mouth sounds and background noise.
 3. Narrators should not transpose, omit, substitute or add words, even if it doesn't change the context of the sentence.
 4. Contractions should not be made into two separate words; nor should two words be combined into a contraction.
 5. Watch for correct and consistent pronunciation, especially for foreign or difficult to pronounce words. Make sure the Narrator has noted their pronunciation decisions on the [Studio Text](#) sheet.
 6. The Narrator and Director need to be aware of anything that can cause a change in voice like getting sick, didn't warm up vocal cords, etc.
 7. If there is too much noise outside the recording booth, stop the recording and ask those responsible for the noise to please be quieter or move out of the studio.
 8. The Director should stop the recording session if the Narrator is unable to produce a quality recording.

Correcting a Mistake During Recording

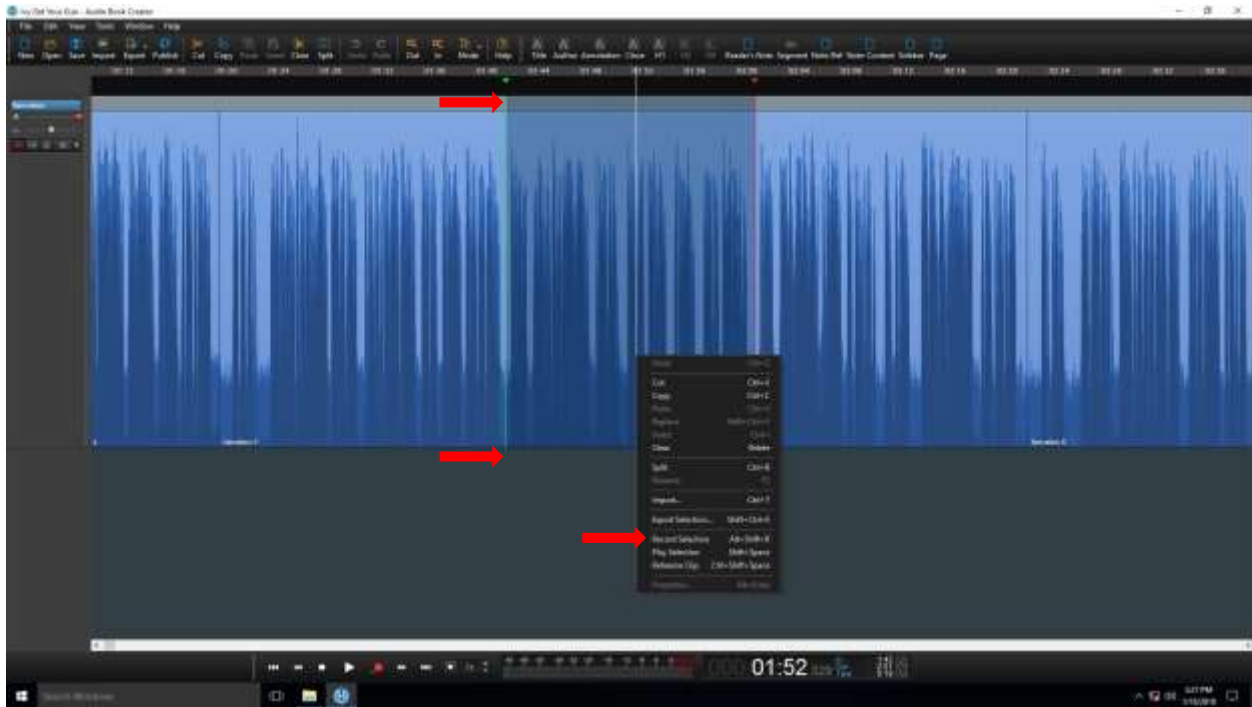
1. If a mistake is made, stop the recording. If you haven't recorded very long, you can use the Undo function to remove and re-record.



2. If you don't want to use Undo, place the Playhead (white line) at the beginning of the sentence, or even farther back, if necessary, so that the correction blends with the recording. Begin recording again.
3. The Director may need to go back to the transition and see if the pause is too long, there is a loud breath, etc. If there is a problem, record the correction again.

Changing the Audio in Existing Recordings

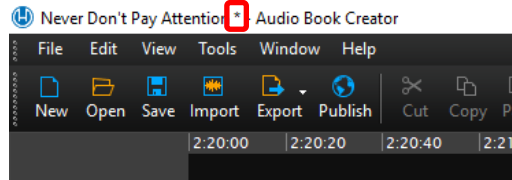
1. If you need to replace existing audio with new audio, such as corrections from the review sheet, highlight the selection you want to replace. Use the pauses (the valleys) between sentences to help you find the start and stop location.
2. Highlight the audio you want to replace by left clicking in the grey area above the blue region or in the black ribbon below the blue region at the beginning of the audio to be replaced, hold, and drag to the end of the audio to be replaced. The selection should appear darker (see below).



3. Listen to the selection to make sure it is the right selection.
4. Make sure the Narrator knows when to start and stop reading.
5. Right click on the blue wav file in the selected area. When ready to record, choose 'Record Selection' (see above). Remember there will be a three second playback before the Narrator should begin reading. This will record only within the selected area.
6. When finished with the correction, listen to make sure it is correct and blends with the narration.
7. If it is necessary to replace the pause before or after the audio correction, follow the instructions for replacing existing audio with new audio. The only difference is that the Narrator should sit quietly in the booth with microphone on while you record ambient sound. Be sure to match the Narrator's natural pace.
 - a. When cleaning up a pause, include any loud breaths as part of the section to be re-recorded.
 - b. When shortening a pause, select the amount to cut, cut it, and then listen to make sure the pace is correct. Use Undo to adjust if needed.
8. Use Undo if you are not satisfied with a change. The selection will remain highlighted as when you began; begin the correction again.
9. Always go back and make sure the edit you just made sounds natural. If it does not sound right, use Undo to remove the edit and start again.
10. Trust the Reviewer's comments on quality. Re-record the selection even if you can't hear the problem noted by the Reviewer. If you have a question or

disagree with a Reviewer's comment, discuss it with the Studio Manager. The Studio Manager has final say regarding corrections from the review sheet.

Editing a File



Cut

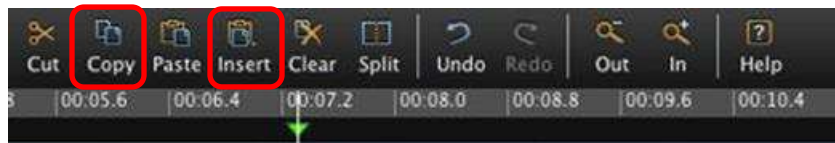
1. In order to remove unwanted audio, you will use the Cut function. When you Cut, you remove the audio AND the space it held. This would move all audio at the right of the edit to the beginning of the edit point.
2. To Cut unwanted audio, select or highlight that portion of audio and click the Cut button on the toolbar across the top of the screen.



3. Use Undo if you don't want to keep the change you just made.
4. **DO NOT USE** Delete or Clear when editing. It is important that you understand the difference between Cut and Clear. When you Delete or Clear, you remove the audio but retain the space that audio occupied. In other words, any audio to the right of the edit will remain in place and there will be a gap in the recording.

Insert

1. In order to copy a piece of audio from one location to another, you will use the Insert function. When you Insert, you will insert the copied audio while preserving all audio to the right and left of the edit point.
2. To insert audio, select or highlight the portion of the audio you want to copy. Click the Copy button on the toolbar. Move the Playhead at the desired insert location and click the Insert button on the toolbar.



3. If you need to replace or insert a pause with ambient sound, you can either copy and paste a pause from the existing recording or you can record ambient silence.
4. Use Undo if you don't want to keep the change you just made.

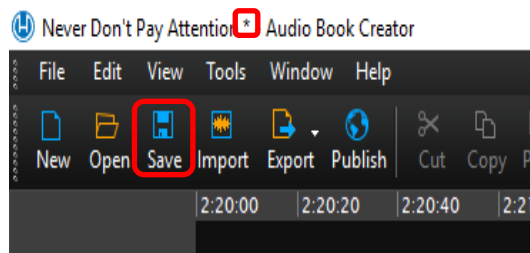
5. **DO NOT USE** Paste when editing. The Paste function will place the copied audio on top of any existing audio in that space.

Auto Level

1. If the Auto Level feature is turned on, HABC will automatically adjust the audio level based on the NLS specification. This will make maintaining consistent audio levels through a book much simpler. However, this does not replace the need to perform a proper sound check. In order to achieve the highest quality audio possible, you'll want to maintain peak levels around 0dB with a persistence range of about -12dB on the Dorrough Meter.
2. If you have questions regarding the use of Auto Level for your project, ask the Studio Manager.

Finishing the Recording Session

1. To end the session, click on the Save button, and then give the program a few minutes to fully save before closing using the red x in the top right hand corner. If the file has not been saved, the file name in the upper left corner will have an asterisk (*) next to it. To be safe, it is best to always save before ending your session.



2. The Director should mark the timecode for the end of the session in the book.
3. The Director updates the Production Board (Appendix C – Production Board) on the Studio wall with the book progress.
 - a. “STATUS” column refers to the timecode where the Recording Team stopped recording or if the book is complete but the team is working on editing.
 - b. “CURRENT PAGE” is the page where the Recording Team ended their recording session.
 - c. “LEFT TO REVIEW” is the “CURRENT PAGE” minus the “REVIEWED UP TO” page.
4. Place the folded Recording Team sheets and review sheets in the book, making sure they do not stick out the bottom of the book. Place the rubber band around the book(s) and return the book(s) to one of the shelves.
5. If there are issues that concern you, let the Studio Manager know immediately.

Finishing the Project

1. When the book is complete, check the reading time. If it differs from the estimated time, re-record the opening announcement (first bullet on script) with the correct reading time.

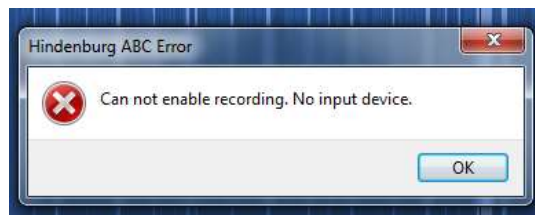
Troubleshooting Problems

1. Ask the Studio Manager or Duplication Technician for help when you have a problem.
2. PROBLEM: Error message that files can't be found when opening a file.
SOLUTION: Files or folders may have been deleted or renamed. Ask the Studio Manager or Duplication Technician for help.
3. PROBLEM: Can't hear audio playing back even though headphones are connected, volume is up, and everything is where it should be.
SOLUTION: First, check to make sure the file is not on mute by pressing the "M" key.

Sometimes the playback option in HABC changes from Line Out Scarlett 6i6 to the computer, so that you can't hear the audio playing back.

Go to "Tools / Options / Audio Tab" and check that the playback option is "Line Out Scarlett 6i6" and not speakers or "Dell". This should resolve the issue.

4. PROBLEM: Multiple volunteers are scheduled on the same booth.
SOLUTION: Volunteers should ask the Studio Manager or Duplication Technician for help.
5. PROBLEM: When you open the file, you get the message below
SOLUTION: Contact the Studio Manager for assistance.



6. PROBLEM: The track ready to record light on the Narration line (red circle) is pink (disarmed, not ready to record).
SOLUTION: Double click on the grey slider to the right of the mic. It should slide all the way to the right and turn red.



Appendix A – HABC Keyboard Shortcuts

	Function	Shortcut	Description
Edit Functions	Cut	Ctrl + x	Edit out a selection portion of audio, along with the selected time.
	Copy	Ctrl + c	Add the selection to the program memory to be pasted or inserted at a different location.
	Replace	Shift + ctrl + v	Replace a selected portion of audio with (adjusts for any time difference).
	Insert	Ctrl + i	Insert audio in front of existing audio.
	Select all regions	Ctrl + a	Select all regions on one track.
	Select regions	Ctrl + click regions	Select multiple regions for editing.
	Select to end	Shift + end	Select all regions from current region to the last region.
	Select to beginning	Shift + home	Select all regions from current region to the first region.
	Split	Ctrl + b	Separate a region at the position of the playhead.
	Split selection	Ctrl + b (with audio selected)	Separate a region based on a selection.

	Function	Shortcut	Description
Transport Controls	Play/Stop	Spacebar	Start/stop playback
	Play w/preroll	P	Set the audio back a few seconds, and play from that point
	Record	Ctrl + r	Begin recording
	Arm track to record	Shift + r	Prepare a track for recording
	Jump to zero	Home	Jumps to the beginning of the recording
	Jump to end	End	Jumps to the end of the recording
	Rewind	Arrow left	Move backward through the audio
	Fast Forward	Arrow right	Move forward through the audio

	Function	Shortcut	Description
Other	Save	Ctrl + s	Save your session
	Marker	Ctrl + enter	Place a marker
	Jump forward by region/marker	Tab	Navigate forward to the nearest region or marker
	Jump backward by region/marker	Shift + tab	Navigate backward to the nearest region or marker

DO NOT USE the following functions

Function	Shortcut	Description
Clear	Delete	Remove a selected portion of audio while leaving a gap in the recording.
Paste	Ctrl + v	Place copied audio on top of existing audio.

Appendix B – HABC Glossary

WORKSPACE

This is the area that contains the sound waves or audio imprints. There are no “sides”, just one long continuous file. Audio levels should remain even throughout the production.



(1) BOOK BAR - The book bar is used in the workspace to set navigational markers. The markers will appear in the manuscript screen.

(2) NARRATION WINDOW - The small window on the left of the screen is the narration window. This is where the audio file is armed or disarmed. A file needs to be armed before recording starts.

(3) REGION - The Workspace is made up of regions. Each region is a large horizontal band defined by black lines at its beginning and end. As you record in HABC, you'll notice that the audio is divided into clips, or regions, as you stop or make edits (think of any gaps or space between regions as silence). These regions can be edited and manipulated independent of one another.

In HABC, the region will be blue. When you select an entire region, it will be a golden color. When you select a portion of a region, it will be a darker shade of blue.

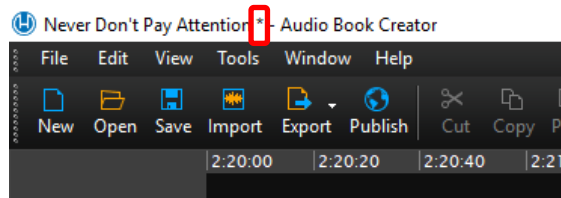
Each Region represents a wave file or audio imprint. Projects can contain hundreds of wave files. Regions are created every time a correction is made by the director. If you click on the Region, it turns a golden color – consider this a “danger zone”. This means

the Region is about to be manipulated: audio levels changed, the Region moved, etc. You typically don't want to manipulate Regions! To get out of the "danger zone", click in the Black Ribbon area (below the workspace).



Two separate regions on a single track. The region on the left is selected.

If a Region is accidentally manipulated, use the Undo feature to remove the change. If you are worried that the changes haven't been removed, just click "No" when asked whether changes should be saved when closing out of HABC. As a last resort, files are backed up on the server and can be recovered. An asterisk (*) after the file name at the top means you have changed something in the file.



(4) PLAYHEAD - The white line that appears wherever you click your cursor is the playhead. The white line is your "cursor" in the wav file; it indicates where you are in the wav file. One way to move your cursor to a new location is to simply click once in the black ribbon above the wav file.



(5) RIBBON - The black horizontal band below the Workspace is the ribbon; this is the area you should click on to direct your Playhead.

(6) TRANSPORT BAR - The transport bar is at the bottom of the ribbon (5) and is used to navigate along the Workspace. It includes the Stop and Play buttons as well as the audio level and Time Counter. The scale for the audio level is set on EBU for ease of use.

(7) TIME COUNTER - The time counter is where the timecode for the Playhead is shown. It is part of the transport bar. The format is hours/ minutes/ seconds (HH:MM:SS). There are thousandths of seconds after this, but we don't use this level of detail. To "go to" a certain timecode, click on the respective area you'd like to go to, input the time, and press "Enter" on the keyboard.

(8) NAVIGATIONAL SCROLL BAR - Under the Ribbon is a horizontal navigational scroll bar that can be used to navigate.

CURSOR – MULTI-TOOL FUNCTION - The cursor in HABC has is what we call a multi-tool. This means that the cursor will perform a different function depending on where it is positioned on a clip or region. For each different tool, the cursor's appearance will change. For our purposes, we will mostly be using the selection tool. Therefore, your main concern will be making sure the cursor is positioned correctly to use it as such.

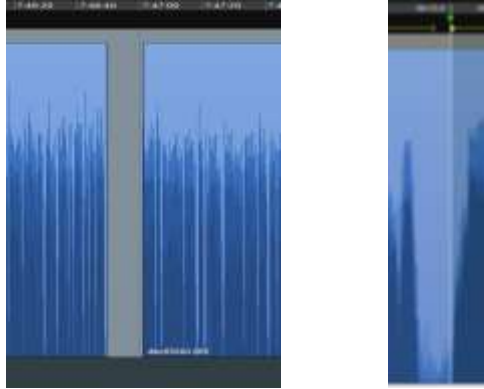
Selection Tool – When the cursor is placed on the lower half of a region or anywhere outside of a region it becomes the I-Beam icon. You can click and drag over an area you wish to select or highlight. Also, if you wish to move the Playhead to a specific location, you will need to click the desired location when the cursor is in selection mode.

Grabber/Mover Tool – When the cursor is placed on the upper half, it allows you to select an entire region with a single click, or move that region left or right by clicking and dragging.

Volume Tool – When the cursor is placed on the upper edge of a region, you can raise or lower the volume of the audio by clicking and dragging up or down. This feature shouldn't ever be necessary due to the Auto Level function described later on.

Edger Tool – When the cursor is placed on the right or left edge, you can drag the edges in or out to add or remove existing audio.

GAPS - The gaps or grey space between the wave files are absolute silence. They are different from the background silence that occurs when a narrator stops talking.



MANUSCRIPT WINDOW - The structure of the book is in the Manuscript window. Open the Manuscript window first, then add the Navigation Markers.

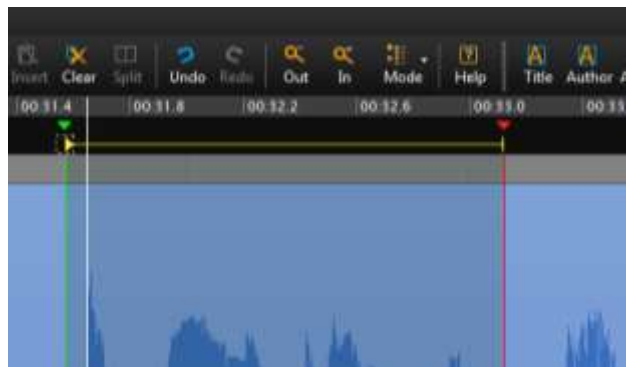


MARKERS

Selection In & Out Markers – The green and red arrows are selection markers, used to select a piece of the wav file for deletion, insertion or to create a navigation marker. The In (green) marker indicates the start of the selection. The Out (red) marker indicates the end of the selection. In the black ribbon, left click, hold, and drag the mouse to create these markers. To delete these markers, simply double click in the grey area.

NAVIGATION MARKER

The yellow arrow and line is a navigation marker. A navigation marker tells the digital talking book player where the parts of the book are.



Appendix C – Production Board

The Production Board on the Studio wall is updated with the book to be recorded.

1	2	3	4	5	6	7	8	9
TITLE	START DATE	DIRECTOR/ NARRATOR	BOOTH	STATUS	TOTAL PAGES	CURRENT PAGE	REVIEWED UP TO	LEFT TO REVIEW
			1					
			2					
			3					

1. "TITLE" contains the name of the book.
2. "START DATE" is the date the Recording Team began recording the book.
3. "DIRECTOR/NARRATOR" column has the last names of the volunteer team recording the book.
4. "BOOTH" is the number of the booth in which the book was recorded. The entries on the Production Board are color coded by booth to match the color code used for the schedule board. Booth 1 is coded red, booth 2 is coded yellow and booth 3 is coded blue.
5. "STATUS" column refers to the timecode where the Recording Team stopped recording or if the book is complete but the team is working on editing.
6. "TOTAL PAGES" is the total number of pages that the book contains.
7. "CURRENT PAGE" is the page where the Recording Team ended their last recording session.
8. "REVIEWED UP TO" is the page number where the reviewer ended the last review.
9. "LEFT TO REVIEW" is the "CURRENT PAGE" minus the "REVIEWED UP TO" page.

Appendix D – Volunteer Studio Documents

Book Script

- “ _____[Book Title: Including Subtitle],
by: _____[Author].
Recorded in the studios of the Arizona Talking Book Library ,
DBC _____.
Edited by: _____[Name of Editor].
Translated by: _____[Name of Translator].
Illustrated by: _____[Name of Illustrator].
- **Copyright:** _____[Year] by _____[Whomever has copyright].
- **Read by:** _____[Narrator].
- This book contains ### pages.
- Approximate reading time: XX hours, XX minutes.
- **This book contains markers allowing direct access to the prologue, acknowledgments, contents, foreword, preface, introduction and parts at level one, and to the sections and chapters at level two.”**
- “Arizona Talking Book Library Annotation: ” [_____ : _____ : _____]
- **“From the book jacket:”** [_____ : _____ : _____] [Reviews excluded. Read only most informative piece.]
- **“About the author:”** [_____ : _____ : _____]

[The items below are read in the order that they appear in print. Not all books have all items. Most do not.]
- **“Other books by the author:”** [_____ : _____ : _____] **If only one title is listed, “Also by [Name of author/authors”] Do not repeat previously mentioned titles.]**
- **“Dedication:”** [_____ : _____ : _____]
- **“Introduction:”** [_____ : _____ : _____]
- **“Preface:”** [_____ : _____ : _____]
- **“Foreword:”** [_____ : _____ : _____]
- **“Acknowledgements:”** [_____ : _____ : _____]
- **“Reader’s Note: “**[_____ : _____ : _____]
- “The list of abbreviations in the back of the print edition has been moved to the front of the recording, after the table of contents. End reader’s note.”

- [If appropriate, add the following: “Explanatory notes have been retained.”

- “Reader’s Note: _____

End reader’s note” [_____:_____:_____]

- “Glossary:” [Read just prior to body of book and include in appropriate place in Table of Contents.]

- [Begin recording book.] [_____:_____:_____]

- [_____:_____:_____]“End of “_____ [Book Title: Including Subtitle], by: _____ [Author]., _____ [Spell out A-U-T-H-O-R’S N-A-M-E.]

- **Read by:** _____ [Narrator] in the studios of: [indicate studio by circling one] The Arizona Talking Book Library / The Mesa Public Library / Recorded Recreational Reading for the Blind in Sun City for the Arizona Talking Book Library , _____. [Month/year that book was FINISHED being recorded.]

- **Directed by:** _____ [Director].

- **Published by:** _____ [Publisher’s Name and address].

- Further reproduction or distribution in other than a specialized format is prohibited. If you experienced any difficulty with your copy of this recording, please call the library at 602-255-5578. Outside the Phoenix area, call 1-800-255-5578, or send an email message to talkingbooks@azlibrary.gov.”

Magazine Script

“[Magazine Title], _____ [Date and Year].”

Copyright: 201_ by _____.

Read by: _____.

This recorded edition contains the entire text of the print edition except for advertising. This magazine was produced for Arizona Talking Book Library.

This magazine contains ____ pages. Approximate reading time: ____ **hours**, ____ **minutes**

[Round to the nearest five minutes.]

This magazine contains markers allowing direct access to the contents and articles at level one, and to the selections within the articles at level two.

“Contents:” [Timecode: _____ : _____ Timecode is the time where the article begins.]

_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]
_____	[Timecode: :]

[Don't read pictures, captions, repeating titles or time sensitive material. Read phone number and website SLOWLY. Include prices. Read nutritional information for recipes. Leave a good pause between the article title and article; otherwise, when marking up the magazine for digital, it cuts off syllables.]

[Closing Announcement: Timecode: _ : ____]

"End of _____ **[Magazine title/Issue Number/Year]**.
Read by _____ in the studios of The Arizona Talking Book
Library, for the Arizona Talking Book Library, _____ / 2016 **[Month, year that magazine was
recorded]**.

- Published by: _____

"Further reproduction or distribution in other than a specialized format is prohibited. If you experienced any difficulty with your copy of this recording, please call the library at 602-255-5578. Outside the Phoenix area, call 1-800-255-5578, or send an email message to talkingbooks@azlibrary.gov."

Director's Log – Navigational Markers

Studio Text

TITLE _____

List ANY word that you look up or have to decide how to pronounce. If the dictionary you choose uses diacritical markings that are different from those listed below, select from the list below what most closely represents the pronunciation given in the dictionary. Proper *and* consistent pronunciation is the goal. When in doubt, ask!

- | | | | |
|----------|--------------------------------|-------------------|------------------------------------------------------------------------------|
| ā take | ō hope | yōō use | ch chair |
| ǎ pat | ōō boot | ǔ cut | g great |
| ä father | ö pot | û curl | j judge |
| â care | oo took | Θ “shwa” as below | sh ship |
| ē bee | ô paw, caught | a about | zh pleasure |
| ě pet | oi boy | e item | [d], [n], [r], etc.,
suggested rather
than said, as in
French “bon” |
| ī pie | or horrid, hoarse,
mourning | i edible | |
| ĩ pit | ou out | o gallop | |
| | | u circus | |

PAGE	WORD	PRONU CIATION	SOURCE

Review Sheet