Arizona Talking Book Library

Reviewer Manual

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1/30/2018

Contents

Introduction

Reviewers check the audio for errors against the print book, noting corrections for the Recording Team. The review process occurs during and slightly lags the recording process.

For reviewing a book, you will need

- The script for the book
- Review sheet
- Director's copy of the book
- Review station with book files

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. The preferred method of communication between the Studio Manager and the Volunteers is by email.
7. If a Volunteer is unable to be at the library at the scheduled time, they should email (preferred) or call the Studio Manager as soon as possible.

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

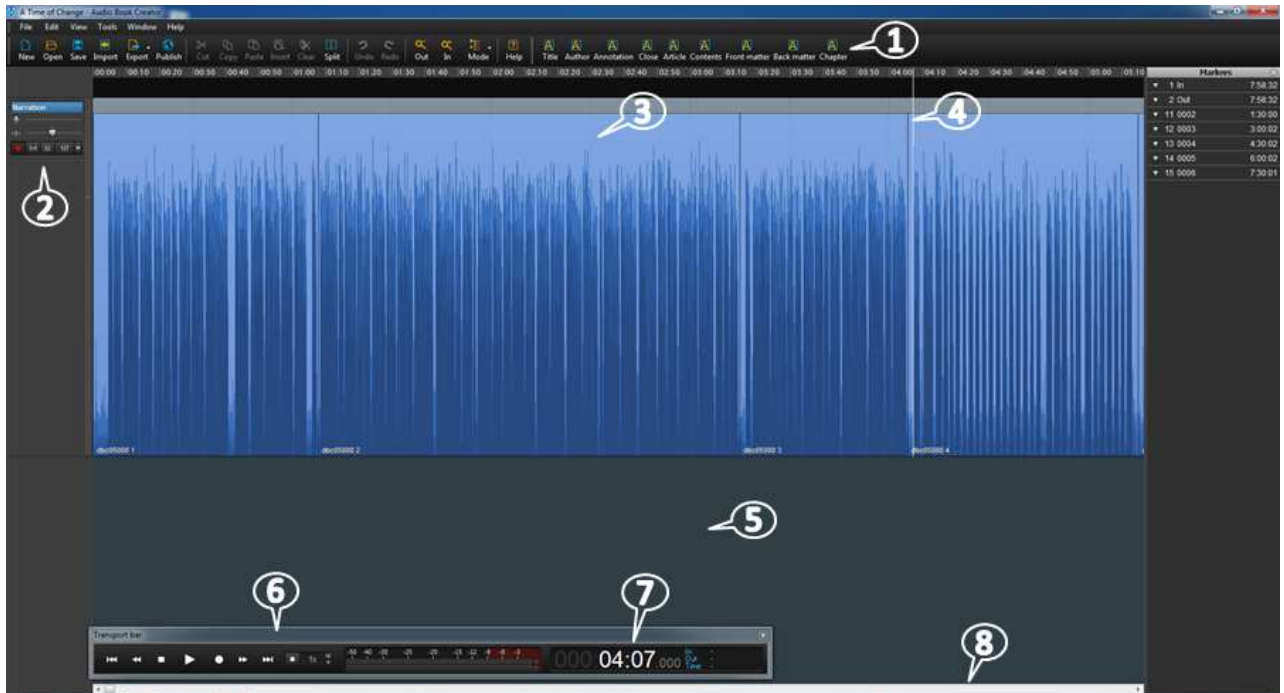| Kim French	Brian Blackwell
Volunteer Coordinator	Studio Manager
(602) 926-3351	(602) 926-3343 *
kfrench@azlibrary.gov	bblackwell@azlibrary.gov

* Preferred method of contact is by email.

Getting Started

1. Reviewers work solo on the review stations. They are assigned a specific day and time to come in each week.
2. Check with the Studio Manager or Duplication Technician for the book that you will be reviewing.
3. Pull the Director's copy of the book from the bookshelf.
4. If the computer isn't already on, power it on by pressing the button on the computer tower.
5. Turn on the monitor by pressing the button on the bottom right corner of the monitor screen.

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.
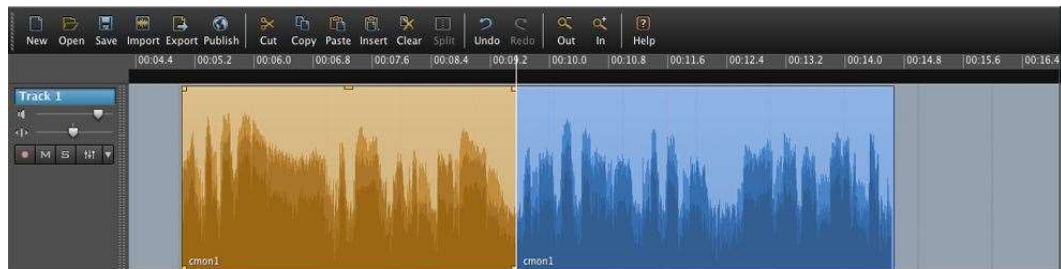

(1) BOOK BAR - The book bar is used in the workspace to set navigational markers. The markers will appear in the manuscript screen.

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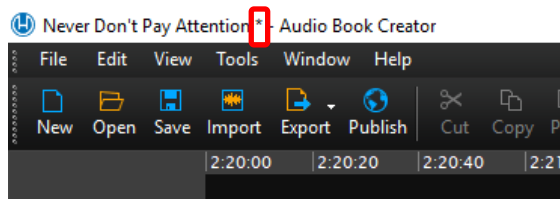
In HABC, the region will be blue. When you select an entire region, it will be a golden color. When you select a portion of a region, it will be a darker shade of blue.

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 accidently 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.

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

4. **Error! Reference source not found.** provides keyboard shortcuts that you may want to try.

Opening a File

1. Locate the folder where the book files are kept. At the recording booths, files are kept in the folder "Books Are Kept Here". At the review stations, files are kept in the folder "Books to Review". Each project is in its own folder using the name of the book. If you aren't sure of the location, ask the Studio Manager or Duplication Technician for assistance.

2. Double click on the title of the project you'll be reviewing. 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 to open it.
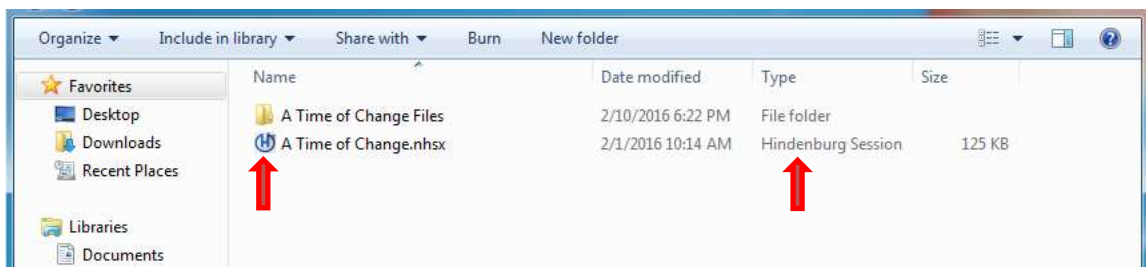
3. When the files are loaded, find the timestamp on the Review Sheet where the last review stopped. Type the timestamp (HH:MM:SS) into the Counter at the bottom of the screen and press Enter. Start the review a few sentences ahead of the point where the last review ended.
4. Check the volume before putting on the headset to make sure it is not too loud. If you don't hear anything, ensure the speaker is on by turning on the knob. A blue light should be on. Then put on the headset and adjust the volume to a level that allows you to hear background noise.

Review Sheet

1. The Review Sheet is used to communicate needed corrections to the Recording Team.
2. Blank copies of the 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.
3. A portion of the Review Sheet is shown below. See Appendix D – Review Sheet for the complete Review Sheet.

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

TIME	PAGE	COMMENT/FEEDBACK	CHANGED	LEFT AS IS
HH:MM:SS			MM/DD	MM/DD
__:___:___			____/____	____/_____
__:___:___			____/____	____/_____

4. Verify the sheet number, Book Title, Narrator and Director are listed at the top.
5. Each Review session should begin with a line that includes the timestamp (format is hours/ minutes/ seconds HH:MM:SS), page, and the comment "Start Review [date] [reviewer name]."
6. Each Review session should end with a line that includes the timestamp (HH:MM:SS), page, and the comment "End Review [date] [reviewer name] [last few words reviewed]."
7. The Director will use the last two columns (Changed and Left as is), it can be ignored by the Reviewer.

Reviewing the Book

1. If this is the first time the book is reviewed, use the script (Appendix E – Script) to review the opening announcement. The script also indicates the order of the various sections to be recorded.

2. Start the review a few sentences ahead of the point where the last review ended.
3. While listening to the recording, follow along using the Director's copy of the book.
4. Provide specific feedback on the production. Specific feedback would be anything that changes the context of the sentence. Note the following types of issues for the recording team.
   a. Sections that are difficult to understand.
   b. Anything that distracts from the story.
5. Circle the word or phrase that needs correction in the book (or general area). Each comment on the review sheet must include the timestamp (HH:MM:SS) and page number where the correction is needed.
6. Provide clear, concise feedback identifying the error and what the correction should be or what the issue is, including quotes around what was said and what should have been said. Provide guidance on how to create a higher quality production. For example, feedback could be technical (fluctuating audio levels, bad edits, background noise, etc.) or aesthetic, such as narration that lacks fluidity, energy, flow, etc. The production could have mispronunciations, slurred words, awkward narration, etc.
7. The narration should match the book verbatim unless the book contains typos. Narrators should not transpose, omit, substitute or add words, even if it doesn't change the context of the sentence, nor should contractions be made two separate words, or combined as one word.
8. General feedback would be information that doesn't need to change, but just an FYI for the team. This type of feedback should not be noted on the review sheet, but should be brought to the attention of the Studio Manager.

Reviewers Guide
1. Opening announcements:
   a. Verify that the correct DBC number is read.
   b. Copyright: If the copyright date is 2014, be sure it is read as two thousand fourteen. Only copyright info for the book, no other copyright info (song lyrics, poems, book passages) should be read. Check with the Studio Director if there are questions.
   c. "This book contains __pages.....": The number read must be the same as the last numbered page in the book. Check to make sure it's correct.
   d. Be sure Title and Author(s) are read consistently in all announcements: The full title and subtitle ("Monica, My Monica: The Story of an Extremely Disturbed Woman") must be read in the opening announcement and the End of Book closing announcement.
   e. If the author is Jessica T. Rabbit, make sure the announcements always include the "T." If the book is written by Janet Reno with Heidi Fleiss, make sure it's never read as Janet Reno and Heidi Fleiss. The author s

name(s) must be said exactly the same every time, opening through closing.

2. Pronunciations:

a. When you aren't sure the narrator correctly pronounced a word, use Forvo.com to find the correct pronunciation. Note that Forvo provides pronunciations by country. Select a pronunciation for the country most appropriate to the book.

b. If you cannot find the word in Forvo, use the internet to search for the word. This may be necessary in the case of proper names in particular. Do not use computer generated pronunciations. Find an audio file produced by a person.

c. NON-FICTION- Proper names, place names, street names, brand names - all names - must be said correctly. If the narrator did his/her research and wrote it all down on a Pronunciation Sheet, a copy of that sheet should be included in your review book. Make sure you have that copy. If you don't, throw a hissy fit and demand one. Stamp your foot. Make a scene.

d. FICTION- There's some leeway here. The narrator, faced with a character named Theresa, can decide to pronounce it "ter-E-sa" or "ter-A-sa", but be sure it doesn't switch from one to the other. If Mr Bern-steen vanishes in Chapter 3, be sure he doesn't reappear as Mr. Bern-stine in Chapter 8. There's less leeway with some foreign names; Eva in America is "EEV-a", but in Germany it's pronounced Ava, as in Gardner. Make sure the narrator made the right choice and sticks to it. Ditto accents - if he starts out Swedish, he'd better stay Swedish.

3. What you're looking for:

a. Basically, mistakes ("negligee", not "kangaroo"). But also wrong emphasis ("motion pictures", not "motion pictures"), transpositions ("she left quickly", not "she quickly left"), and any odd misreading that seems counter to the point of the sentence. Or the book. The occasional contraction ("it's for "it is") is OK.

b. Monitor glitches, too - poor edits, cut-off syllables, cut breaths, mysteriously missing sentences, poor matches in tone from the end of one recording session to the start of the next, odd pauses or too-tight edits.

c. Also, noises – page cracks, tummy rumbles, miscellaneous bodily emissions, furniture breakage, et al.

d. BUT: keep in mind that not every teeny tiny lip smack or page swish needs to be written down. You need to use judgement. Is this worth making a correction for? Would you even hear it if you weren't listening for it? We're listening for mistakes, not minor imperfections.

e. And not least, interpretation. Is the text too overplayed or underplayed? Is the narrator "commenting" on the text? Too little energy? Too much? Is the diction sloppy, or painfully over-precise? Is the story being told with sufficient lightness or gravity? With appropriate lightness or gravity? Does it sound relaxed, or is the narrator obviously having a mighty struggle? Is

this narrator just miscast? Opinions on such things are always subjective, but you're the first person to listen to the book, so you have every right to make such judgements. If you feel strongly about interpretative matters, discuss them with the Studio Director.

  f. While listening for all these details, keep in mind the most important aspect: Is the story being told-well?

4. How does it sound?
  a. Always keep an ear out for how the book will sound to the listener who isn't following along with the print copy, as you are.
  b. Are the transitions clear? Transitions back and forth from narrative to dialogue, from one person's dialogue to another's, between different time-frames and mood shifts, between chapters. Are all the transitions, signaled in print by punctuation and graphics, translated into proper vocal phrasing and/or intonation? And would all this be clear without looking at the page?

5. See Appendix F – Negligee, Not Kangaroo for a discussion of what to look for when reviewing the recording.

Finishing the Review Session

1. In the book, initial, and date where you stopped reviewing.
2. Remember that the Review Sheet should end with a line that includes the timestamp, page, and the comment "End Review [date] [reviewer name] [last few words reviewed in quotes]."

The Reviewer then updates the Production Board (WORKSPACE

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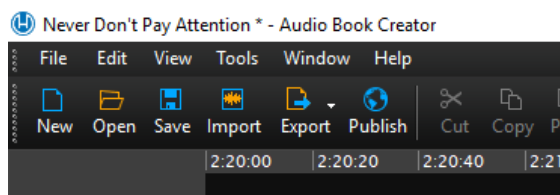
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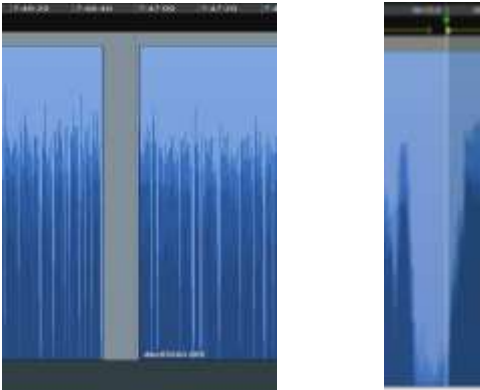
Selection Tool – When the cursor is placed on the lower half of a region or anywhere outside of a region it becomes the I-Beam   icon. You can click and drag over an area you wish to select or highlight. Also, if you wish to move the Playhead to a specific location, you will need to click the desired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

3. Appendix C – Production Board) on the Studio wall with the review progress.
4. The Reviewer should update the last three columns with the last page reviewed, the pages remaining to be reviewed (the current page minus the last page reviewed). If their name was written in the Reviewer column, it should be erased.
5. 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.
6. If you follow the process of updating the Production Board, there is no need to update the Studio Manager with the book status. But if there are issues that concern you, let the Studio Manager know immediately. For example, if the production value is not up to par; if recording teams are not correcting issues that you feel should be fixed; if you're uncomfortable providing certain feedback to the recording team.
7. Close the Hindenburg software.

Troubleshooting Problems

1. Ask the Studio Manager or Duplication Technician for help when you have a problem.
2. 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.
3. PROBLEM: Files need to be loaded on to the review station.
SOLUTION: Reviewer should ask the Studio Manager or Duplication Technician for help.
4. PROBLEM: Reviewers have not been assigned a book.
SOLUTION: Reviewer should ask the Studio Manager or Duplication Technician for help if they are not sure which project to review.
5. PROBLEM: Multiple reviewers are scheduled on the same machine.
SOLUTION: Reviewers should ask the Studio Manager or Duplication Technician for help.
6. PROBLEM: There are not enough pages to review.
SOLUTION: See the Studio Manager or Duplication Technician for clerical items to do.

Appendix A – HABC Keyboard Shortcuts

Edit Functions

Function	Shortcut	Description
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.

Transport Controls

Function	Shortcut	Description
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

Other

Function	Shortcut	Description
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.

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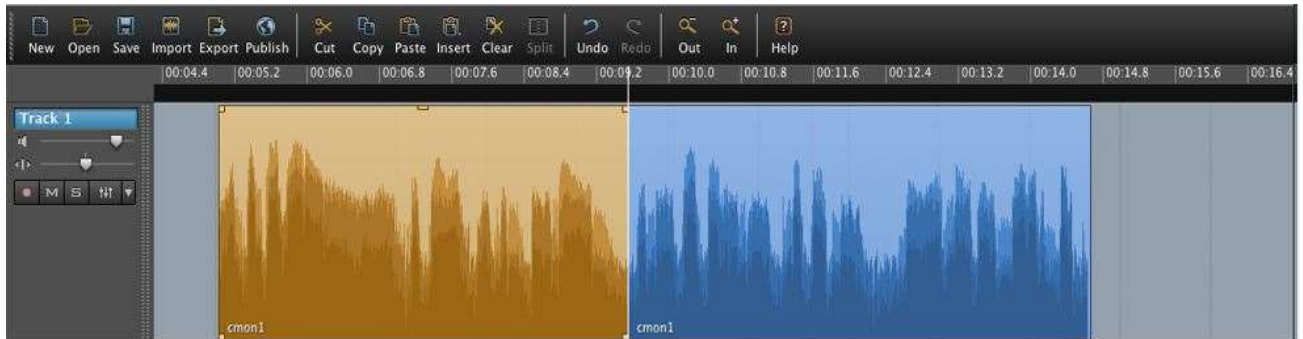
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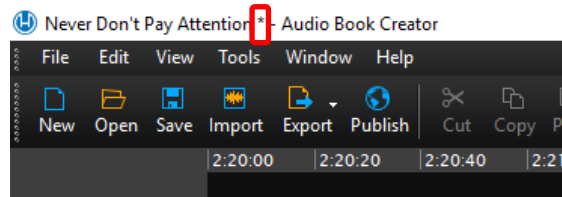
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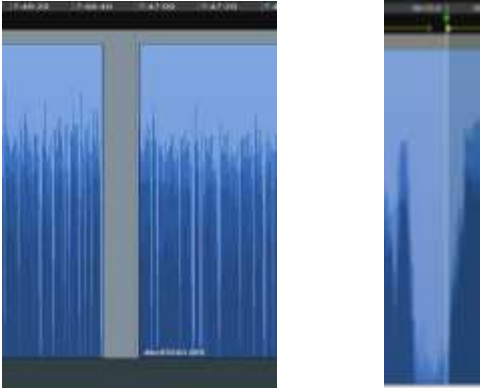
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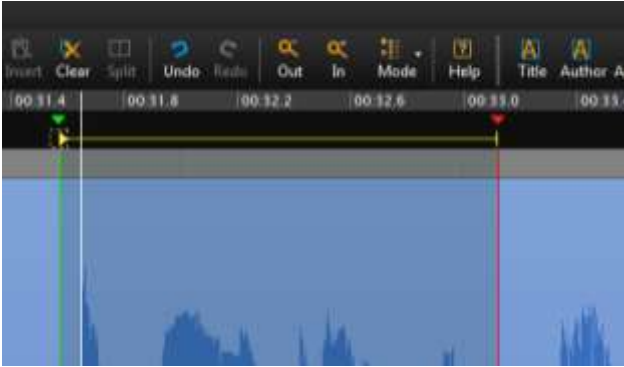

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Selection In & Out Markers – The green and red arrows are selection markers, used to select a piece of the wav file for deletion, insertion or to create a navigation marker. The In (green) marker indicates the start of the selection. The Out (red) 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 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 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 – Review Sheet

Appendix E – 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."

Appendix F – Negligee, Not Kangaroo

By Ray Hagen, Update, Apr/June 2001

Relax, narrators, this one is for the reviewers. Let's cut to the chase. The purpose of reviewing a recorded book is to find mistakes, not imperfections. It isn't (or shouldn't be) an endless game of "Gotcha!" What's a correction worth noting? "Negligee, not kangaroo." What's a correction not worth noting? "Didn't hear the 'k' in black and blue."

Whenever a new reviewer gets started on his/her first book, there's a natural tendency to write down every single itsy-bitsy, teeny-tiny, little thing s/he hears. That's fine; not one begins this job knowing every subtlety of the process. But if after five or six books, s/he's still presenting twelve pages of corrections for a four-sided novel, then a conversation with the studio director is clearly in order. The most commonly heard rationale is "I just write down everything I hear and let the narrator and monitor decide if they want to do them." That's just avoiding responsibility for making intelligent decisions. Yup, the reviewer has to make judgments too.

Keep in mind that doing a correction is a leap of faith. Will the match be right? There's no easy way to know till you make the first attempt. So, is this a correction that really needs to be made at all? Is it worth the chance that the correction might sound worse than the original "problem"? If it's a wrong pronunciation, an obvious misreading of the text, a really crummy edit, a missing paragraph, or audible gunshot, there's no choice. Otherwise, for the reviewer, choices abound.

Some examples: The narrator had chosen to pronounce the name Beatty, a fictional character, as Beet-ie, There's no need to constantly carp, "You sure it isn't Bate-ie?" But saying Beet-ie in a biography of Warren Beatty, where it has to be Bate-ie, is plain wrong. Now you can play "Gotcha!" In fiction it doesn't matter, in non-fiction it does.

You're listening for page-turn noises. You hear a loud snap - you write it down. Later you hear a soft swishy sound under the dialog that you just know is a page turn. Is this worth writing down? Does the dialog cover it up? Will only a bat be able to hear it? Make a decision, then reach for the pencil (or not).

Between sentences, you hear the narrator part his lips to begin speaking. Your know, that little saliva pop that we all make hundreds of times every day and never even notice. Must these always be written down? I'd say that if there's an audible pop at the end of every single sentence in the book, there's a problem. If you hear it once every thirty pages, there isn't. Make a judgment.

How are foreign words or names pronounced? Incorrectly? Note it. Correctly but labored? Note it. Correctly and easily but with an American accent? Don't touch that pencil. We don't have to sound like native speakers. Cut some slack.

An occasional contraction is no big deal. Sic per page, on the other hand, is. Sometimes, especially in dialog, "want to" will come out wanna," "don't you see" will come out "dontcha see," "going to" as "gonna." Sloppy diction; or is the narrator simply speaking the way most English-speakers (including you) would casually speak in given context? Please remember, we're supposed to be storyteller, not elocution teachers.

There are, however, matters other than accuracy that you should be listening for. Is the narration in keeping with the spirit of the book? Would transitions be clear to the listener without the visual cues provided by the print copy? Is the narrator miscast? How's the overall presentation? Is it holding your interest? It's easy to get hung up on listening for every little imperfection and totally ignore (dare I say it?) the artistic element.

Granted, this is subjective and opinions do vary, but as the first person to hear the book in its entirety, you're entitled to have and express, your own opinion.

Listeners will be hearing these books recorded at extra-slow speed on a little plastic cassette player in a room with all sorts of ambient sounds all around them, not unlike the room you're probably in right now. They will not be listening to them bulletproof headphones connected to a five-ton tape deck or a NASA computer. They'll be listening to the story, not straining every nerve to catch the slightest little mouth noise. Sure, note the obvious blunders. For the rest, consider saving paper.