

1: BTEC Creative digital media production - teachers pack | TES Community

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Creating Your Digital Story: I have created several resources to help you here. Since I facilitate hands-on workshops, I created a short digital video for participants in that workshop, so that participants know how to prepare: Individual preparation for a digital storytelling workshop Here is an overview of the process of creating a digital story. Consult the tutorial on PhotoStory if you are using that program, since it is not structured like a standard video editing program. Write a script for your story and get feedback Look at examples of specific stories on the WWW. Use the Script template in Word format that I have provided online, answering these questions: Who is your audience? What is your dramatic question? You may want to go over your script with a facilitator or another person before recording your voice-overs. In hands-on workshops, we spend some time sharing the stories in a group process called a "story circle. One of the video clips that you watched talks the seven elements of digital storytelling. One of these, economy, emphasizes the simplicity of digital stories: Think of your story as a multimedia sonnet, with characteristics of poetry. Use the script template to identify the images that you will want to match with your narration. Or consider using GoogleDocs or any wiki for collaborative or group story writing and editing. Create a digital audio clip of your story You will need to use a microphone to record your story. There are several types of microphones: Microphones built into laptop computers only use if you have nothing else USB microphones I really like the Samson USB microphone - it gives studio quality sound Standard computer microphone that plugs into a microphone port or sound card iPod with microphone I recommend the Belkin microphone - this is a quick and easy way to record audio, especially when computers are not available, such as on field trips Digital audio recorders, such as the Sony MP3 recorder or the Olympus brand with USB connections or the Edirol digital audio recorder that saves audio files on an SD Memory Card For options above, you will need to have a software package on your computer to record the audio. Options just require you to download the files that you have recorded with the device. The open source software Audacity is a good software package to use. Here are tutorials for using this software other language versions. Great new resource on Audacity: When you are ready to record your script, find a quiet place to record. Surprisingly, a great place to record audio is in a walk-in closet with lots of clothes deadens the sound. Record only short sections of your story at one time. You can pause recording in a single file, or record separate clips, which you should name as sequentially numbered files. You might use the script template to write down the names of the files, if they are not all in the same file. Put all of your recorded audio files in a folder. Select and edit the images you will use in your story You can find images in many places: Most cell phones have cameras that work very well for digital storytelling. When searching Google images, though, select only the Large images " scanning from a book use no higher than DPI. You should use a program to crop your images and fix the color and contrast. The preferred program is PhotoShop Elements. However, a simple program such as Graphic Converter would also work. Place your final images into a folder. You could use the same folder as the audio clips, or set up another folder. You can also use iPhoto to crop and edit your images, and select the specific files you want to create an Album for only that pictures that you have selected for your story. Use the album to organize the pictures in the order that you will want to use them in your story. Combine the sound and the images together in a video editing program If you are using a regular video editing program such as iMovie for Macintosh or MovieMaker2 for Windows, I recommend the following sequence of activities: Import your audio clips in order. Usually, you will need to place the cursor on the timeline where you want the audio to be placed. Import the still images and place them on the timeline on the video track. Match them up to the audio track, changing the duration length of the still image. Transitions often change the timing of your images, so you might want to insert the transitions Create a Rough Edit Place your narration, sound track, and images on the timeline in approximate locations. Show your movie to someone else and ask for feedback. Insert Background Music,

Titles, Effects. Polish or Final Edit Ask for final feedback Export your movie to a playable format. Import your audio clips first, so that you know where to place the images. To leave a copy in the Clips window, hold down the Option key when dragging the image down the timeline. Once the project is complete, you should remove any images that still remain in the Clips window to reduce the overall size of the project folder. Then drag your audio clips onto the timeline so that you know where to place the images. Drag the images onto the video track in the order, adjusting the length of each image. If you intend to publish this digital story on the Internet, you should not use commercial music from a CD or the WWW. If you purchase any music from iTunes, it is protected to the computer where you downloaded it when you purchased it. Music often overwhelms voiceovers. The following websites are good places to find royalty-free music to use in your project. Freeplay Music -a good collection of royalty-free music.

2: Unit 5: Creating Digital Audio - Ben's GCSE Work

Some resources that might help you with this are listed in the Digital Audio and Video Resources under "Digital Audio" such as [Creating digital audio files: a step-by-step guide](#) and see also the book [Guidelines on the Production and Preservation of Digital Audio Objects](#), by Kevin Bradley, August (iasa-TC 04).

Getty Images A little over a year ago, I decided to take a shot at selling a digital product: I put together a collection of my columns and articles, created PDF and Kindle versions, and did a little marketing. OK, I did no marketing aside from mentioning it in my bio. But I know someone who is. The following is a guest post from Ryan Robinson, an entrepreneur and marketer who teaches people how to create meaningful self-employed careers. A version of this post was originally published on the blog at Selz, the easy-to-use online solution for creative entrepreneurs to sell what they make. Digital products like e-books, online courses, audio products, downloadable templates, software, etc. And as time goes by, it will only get more crowded. Making money online is no longer a game of putting up some banner ads, implementing affiliate links, and taking sponsored content from your favorite brands. You need to be considering how you can sell digital products with your business. If you have a valuable skill set, think of ways you can package your services as do-it-yourself online courses. To me, selling digital products is by far the most attractive online business. In his seminal book *The 4-Hour Workweek*, Tim Ferriss writes, "Information products are low-cost, fast to manufacture, and time-consuming for competitors to duplicate. Of course, like any business of true value, you will not achieve overnight success. Here are my eight steps to launching profitable digital products: Think about it this way: Always research your market before you begin to create any digital content. I start with Google Trends and search for topics of interest around which I could viably produce digital content. Once you enter a specific keyword phrase, Google Trends will show you the popularity of that phrase over a defined period of time. The next tool I go to, one which really helps me validate the potential success of a digital product, is the Google Keyword Planner, part of Google AdWords. This allows you to analyze the monthly search volume and projected competition on specific keyword phrases. If you can find a combination of high demand and relatively low competition, this signals a great opportunity to create and sell products related to that keyword phrase--if you have the right strategy and can provide more value than the other alternatives out there. Search online for relevant forums and social media groups, and check out these 6 best websites for unbiased feedback to get truly objective, real opinions. Set Up a Waiting List People love anticipation. I recommend beginning by creating a simple landing page on your website before you build anything related to your upcoming digital product idea. This will give you a way to test the waters with this product concept, start getting indexed by search engines, and prime your existing audience. Start Building Your Audience With Free Content Once you have a landing page on your site ready to collect email addresses, you need to begin by giving reasons for people to go to that page and sign up. Start with creating some high quality blog content for your site and building a targeted list of potential companies, brands, and influencers who may be interested in sharing your content with their audiences. The people on that list you create will also be great prospects for publishing guest posts that you know their audience is already primed for. I use BuzzSumo for identifying these distribution opportunities. Guest posting has been by far the best driver of new traffic and waiting list signups to my digital content. Analyze these blogs and pitch ideas to them for posts you could write. Check out this extensive guide to landing high value guest posts by Ramit Sethi. Most blogs will allow you to have a short bio attached to your post, and some relevant contextual non-spammy links within your post. Of course, you will want people on your list to keep you top of mind, so be sure to keep up with occasional new content on your own blog--shoot for at least one solid post a month. One way you can help speed up the uptake of names to your list is to create a small digital product that you can use as a "free giveaway" in exchange for an email address, offer a pre-launch discount, or even access to a free webinar or coaching session. You now have enough readers to justify writing more frequent posts, so focus on ranking for your target keyword phrases, bring visitors over to your waiting lists, and even pre-sell your online course. The important point to remember, though, is that once the material is created it can be reused over and over again. You may find that

your audience responds well to online courses. Consider trying paid webinars, group coaching sessions, and gated sections of your website with more detailed blog content as relatively easily implemented monetization options. Which tools will you be using to set up landing pages? Which will you use for collecting payments? Will you collect customer data? Where will you store order details? Be sure to try out Selz, which is designed specifically for this type of scalability. Incorporate Feedback and Tweak Your Product If you want to succeed with your digital products, you want them to evolve with your audience. It is far easier to upgrade a digital product than a physical product, and your customers will appreciate receiving updated versions. If they see you continually adding value to what they have purchased, they are far more likely to buy your next product. A pre-launch group will also give you the opportunity to have your students implement your strategies. This should give you some great testimonials to showcase on your landing page once you launch to the world. They can also upgrade to personal coaching at a higher price. To make the course a success, he needed real people to test it out for him and see if it indeed provided the value they were looking for. That feedback would go on to improve the course and give him meaningful testimonials to use in his sales copy and as marketing points. This means that you will need to add some tools. Here are a few of my favorites: OptimizePress is my favorite WordPress template. Selz for WordPress is an awesome embeddable widget that allows you to sell digital products and process transactions directly on your own site. SumoMe, among other things, captures email addresses and helps you welcome these people into your community. KingSumo Headlines helps you optimize your headlines and gives you a better chance of learning what types of headlines and content resonate most with your audience. Target and Involve Strategic Launch Partners You should make your digital product launch a big event. The more you can do to involve other influencers, brands, and bloggers in your space, the better. This is a brand new starting point, which requires a totally new focus on your activities. From here, you can scale everything upwards. This is one of the primary reasons you invest the time in building an email list in the first place. Focus on scheduling at least three to six emails that function in three strategic phases: Now would also be the time to dabble with paid advertising on Facebook and Twitter, and even selling directly from your Facebook page, if you have a sizable social community, which will help increase your conversion rates. Perhaps running Facebook ad campaigns turns out to be highly profitable. Dec 8, Like this column?

3: Create Digital Worksheets For Any Subject | Tech & Learning

ACMI Generator is a creative studio space where you can explore the moving image, be inspired, create your own moving image works, and share your creations with the Generator community. Gain a deeper understanding of the context of these inspiring stories through their education themes section.

Spoken word audio can easily be set at a lower bit rate and a high compression ratio will not affect the resulting quality nearly as much as it would a music recording. These codecs compress the sound data in a way that results in a small sound file but one that has exactly the same quality as the original file. Streaming Audio Streaming audio avoids many of the problems of large audio files. Instead of having to wait for the entire file to download, you can listen to the sound as the data arrives at your computer. Streaming audio players store several seconds worth of data in a buffer before beginning playback. The buffer absorbs the bursts of data as they are delivered by the Internet and releases it at a constant rate for smooth playback. Tips for Digital Audio Production Conversion between digital audio formats can be complex. If you are producing audio content for Internet distribution as for HDR , a lossless-to-lossy e. WAV to MP3 conversion will significantly reduce bandwidth usage. Only lossless-to-lossy conversion is advised. The conversion process of lossy-to-lossy will further degrade audio quality by removing additional data, producing unpredictable results. Such an action most likely will only result in a larger sound file, without any gain in sound quality. Spoken word audio does not require the high frequency or bit-rate that music does. You can save both storage space and download time by recording spoken word audio using the mono channel and compressing it at frequencies and bit rate lower than you would normally use for music. Single-voice music recordings may be recorded in mono rather than stereo sound, which immediately decreases the file size by half. Though the spoken word and music have very different dynamic ranges, they should both be captured with equal care to quality if you are recording them for long-term purposes. However, as you downsample them for ease of delivery, music recordings suffer more degradation of quality faster than do spoken word recordings. Digital Audio files streamed over the Web must be saved in a streaming format such as RealAudio. MP3 files do not stream very well. They need to be downloaded before playing. Do not record at a volume setting so high that the loudest signals are recorded at a dB decibel level beyond 0 dB, which is the highest possible level the recording device can reliably handle. Signals with dB levels above 0 dB will be clipped and can cause extreme distortion. To optimize digital audio quality for preservation or for creating a very high quality, short clip , you shouldâ€¦ Use software designed to capture audio from the kind of source you are recording from Use an uncompressed file format WAV, BWF, AIFF, or FLAC Record the data at a minimum sampling rate of If the original is low quality or even compressed , save a preservation copy in the WAV or AIFF file format to protect it from further degradation. To optimize delivery of digital audio files over the Internet, you need toâ€¦ Shorten the clip as much as possible Use a compressed file format MP3, etc. Reduce the sample Rate 22 kHz Reduce bit depth to

4: Introduction to creating digital audio, video and images - WikiEducator

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Appraisal[edit] Archival appraisal or, alternatively, selection [6] refers to the process of identifying records and other materials to be preserved by determining their permanent value. Several factors are usually considered when making this decision. Appraisal is identified as A4. Archival appraisal may be performed once or at the various stages of acquisition and processing. Macro appraisal, [10] a functional analysis of records at a high level, may be performed even before the records have been acquired to determine which records to acquire. More detailed, iterative appraisal may be performed while the records are being processed. Appraisal is performed on all archival materials, not just digital. It has been proposed that, in the digital context, it might be desirable to retain more records than have traditionally been retained after appraisal of analog records, primarily due to a combination of the declining cost of storage and the availability of sophisticated discovery tools which will allow researchers to find value in records of low information density. However, the selection, appraisal, and prioritization of materials must be carefully considered in relation to the ability of an organization to responsibly manage the totality of these materials. Often libraries, and to a lesser extent, archives, are offered the same materials in several different digital or analog formats. They prefer to select the format that they feel has the greatest potential for long-term preservation of the content. The Library of Congress has created a set of recommended formats for long-term preservation. Identification identifiers and descriptive metadata [edit] In digital preservation and collection management, discovery and identification of objects is aided by the use of assigned identifiers and accurate descriptive metadata. An identifier is a unique label that is used to reference an object or record, usually manifested as a number or string of numbers and letters. As a crucial element of metadata to be included in a database record or inventory, it is used in tandem with other descriptive metadata to differentiate objects and their various instantiations. Another common type of file identification is the filename. Implementing a file naming protocol is essential to maintaining consistency and efficient discovery and retrieval of objects in a collection, and is especially applicable during digitization of analog media. Using a file naming convention, such as the 8. Integrity[edit] The cornerstone of digital preservation, " data integrity " refers to the assurance that the data is "complete and unaltered in all essential respects"; a program designed to maintain integrity aims to "ensure data is recorded exactly as intended, and upon later retrieval, ensure the data is the same as it was when it was originally recorded". However, digital preservation efforts may necessitate modifications to content or metadata through responsibly-developed procedures and by well-documented policies. Data integrity practices also apply to modified versions, as their state of capture must be maintained and resistant to unintentional modifications. Fixity[edit] File fixity is the property of a digital file being fixed, or unchanged. File fixity checking is the process of validating that a file has not changed or been altered from a previous state. While checksums are the primary mechanism for monitoring fixity at the individual file level, an important additional consideration for monitoring fixity is file attendance. Whereas checksums identify if a file has changed, file attendance identifies if a file in a designated collection is newly created, deleted, or moved. Tracking and reporting on file attendance is a fundamental component of digital collection management and fixity. Characterization[edit] Characterization of digital materials is the identification and description of what a file is and of its defining technical characteristics [18] often captured by technical metadata, which records its technical attributes like creation or production environment. Digital sustainability concentrates less on the solution and technology and more on building an infrastructure and approach that is flexible with an emphasis on interoperability , continued maintenance and continuous development. External dependencies can refer to hardware, software, or physical carriers. Format obsolescence[edit] File format obsolescence can occur when adoption of new encoding formats supersedes use of existing formats, or when associated presentation tools are no longer readily available. Significant properties[edit] Significant properties refer to the "essential attributes of a digital object which affect its appearance, behavior, quality and usability" and which "must be

preserved over time for the digital object to remain accessible and meaningful. It assists appraisal and selection, processes in which choices are made about which significant properties of digital objects are worth preserving; it helps the development of preservation metadata, the assessment of different preservation strategies and informs future work on developing common standards across the preservation community. Authenticity has been defined as ". The content and meaning of that inaccurate record will remain unchanged. Access[edit] Digital preservation efforts are largely to enable decision-making in the future. Should an archive or library choose a particular strategy to enact, the content and associated metadata must persist to allow for actions to be taken or not taken at the discretion of the controlling party. Preservation metadata[edit] Preservation metadata is a key component of digital preservation, and includes information that documents the preservation process. It supports collection management practices and allows organizations or individuals to understand the chain of custody. Intellectual foundations[edit] Preserving Digital Information [edit] The challenges of long-term preservation of digital information have been recognized by the archival community for years. The final report published by the Task Force Garrett, J. Report of the task force on archiving of digital information. The concepts and recommendations outlined in the report laid a foundation for subsequent research and digital preservation initiatives. In , they published "Trusted Digital Repositories: The Trusted Digital Repository Model outlines relationships among these attributes. The report also recommended the collaborative development of digital repository certifications, models for cooperative networks, and sharing of research and information on digital preservation with regard to intellectual property rights. Gladney proposed another approach to digital object preservation that called for the creation of "Trustworthy Digital Objects" TDOs. TDOs are digital objects that can speak to their own authenticity since they incorporate a record maintaining their use and change history, which allows the future users to verify that the contents of the object are valid. The research is being conducted by focus groups from various institutions in North America, Europe, Asia, and Australia, with an objective of developing theories and methodologies that provide the basis for strategies, standards, policies, and procedures necessary to ensure the trustworthiness, reliability, and accuracy of digital records over time. Its goal is to utilize theoretical and methodological knowledge generated by InterPARES and other preservation research projects for developing guidelines, action plans, and training programs on long-term preservation of authentic records for small and medium-sized archival organizations. Now a large quantity of information exists in digital forms, including emails, blogs, social networking websites, national elections websites, web photo albums, and sites which change their content over time. These environments keep evolving and changing at a rapid pace, threatening the continuity of access to the content. In the case of born-digital content e. Rapidly changing technologies can hinder digital preservationists work and techniques due to outdated and antiquated machines or technology. This has become a common problem and one that is a constant worry for a digital archivistâ€”how to prepare for the future. Digital content can also present challenges to preservation because of its complex and dynamic nature, e. Without the source code an adaption Porting on modern computing hardware or operating system is most often impossible, therefore the original hardware and software context needs to be emulated. Another potential challenge for software preservation can be the copyright which prohibits often the bypassing of copy protection mechanisms Digital Millennium Copyright Act in case software has become an orphaned work Abandonware. An exemption from the United States Digital Millennium Copyright Act to permit to bypass copy protection was approved in for a period of 3 years to the Internet Archive who created an archive of "vintage software", as a way to preserve them. The amount of digital information being created along with the "proliferation of format types" [2] makes creating trusted digital repositories with adequate and sustainable resources a challenge. The Web is only one example of what might be considered the "data deluge". Preservation programs require significant up front investment to create, along with ongoing costs for data ingest, data management, data storage, and staffing. One of the key strategic challenges to such programs is the fact that, while they require significant current and ongoing funding, their benefits accrue largely to future generations. Assessing the risks for loss of content posed by technology variables such as commonly used proprietary file formats and software applications. Evaluating the digital content objects to determine what type and degree of format conversion or other preservation actions should be applied. Determining the appropriate metadata needed for each object

type and how it is associated with the objects. Providing access to the content. Refreshing[edit] Refreshing is the transfer of data between two types of the same storage medium so there are no bitrot changes or alteration of data. This strategy may need to be combined with migration when the software or hardware required to read the data is no longer available or is unable to understand the format of the data. Refreshing will likely always be necessary due to the deterioration of physical media. Migration[edit] Migration is the transferring of data to newer system environments Garrett et al. This may include conversion of resources from one file format to another e. Two significant problems face migration as a plausible method of digital preservation in the long terms. Due to the fact that digital objects are subject to a state of near continuous change, migration may cause problems in relation to authenticity and migration has proven to be time-consuming and expensive for "large collections of heterogeneous objects, which would need constant monitoring and intervention. CDs, USB flash drives, and 3. These types of devices are generally not recommended for long-term use, and the data can become inaccessible due to media and hardware obsolescence or degradation. Data that exists as a single copy in only one location is highly vulnerable to software or hardware failure, intentional or accidental alteration, and environmental catastrophes like fire, flooding, etc. Digital data is more likely to survive if it is replicated in several locations. Replicated data may introduce difficulties in refreshing, migration, versioning, and access control since the data is located in multiple places. Understanding digital preservation means comprehending how digital information is produced and reproduced. Because digital information e. Emulation[edit] Emulation is the replicating of functionality of an obsolete system. According to van der Hoeven, "Emulation does not focus on the digital object, but on the hard- and software environment in which the object is rendered. It aims at re creating the environment in which the digital object was originally created. Emulators may be built for applications, operating systems, or hardware platforms. Emulation has been a popular strategy for retaining the functionality of old video game systems, such as with the MAME project. The feasibility of emulation as a catch-all solution has been debated in the academic community. Granger, Raymond A. Lorie has suggested a Universal Virtual Computer UVC could be used to run any software in the future on a yet unknown platform. The UVC strategy has not yet been widely adopted by the digital preservation community. Jeff Rothenberg, a major proponent of Emulation for digital preservation in libraries, working in partnership with Koninklijke Bibliotheek and National Archief of the Netherlands, developed a software program called Dioscuri, a modular emulator that succeeds in running MS-DOS, WordPerfect 5. Rushdie donated an outdated computer to the Emory University library, which was so old that the library was unable to extract papers from the harddrive. In order to procure the papers, the library emulated the old software system and was able to take the papers off his old computer. Metadata attachment[edit] Metadata is data on a digital file that includes information on creation, access rights, restrictions, preservation history, and rights management. ASCII is considered to be the most durable format for metadata [71] because it is widespread, backwards compatible when used with Unicode , and utilizes human-readable characters, not numeric codes. It retains information, but not the structure information it is presented in. Preservation repository assessment and certification[edit] A few of the major frameworks for digital preservation repository assessment and certification are described below. A more detailed list is maintained by the U. Center for Research Libraries. TRAC is based upon existing standards and best practices for trustworthy digital repositories and incorporates a set of 84 audit and certification criteria arranged in three sections:

5: BBC Bitesize - How to create digital video and audio

Creating digital images, video and audio There's no doubt that images, video and audio can be an excellent way to communicate more complicated things to learners. In this workshop we'll use a range of recording devices and free and simple software to record and edit our own videos.

How to create digital video and audio Part of Information technology How to create digital video and audio The development of digital video has made it easy to create your own film on your home computer or tablet. Before digital there was analogue video and, before that, film. Film was very time-consuming to edit afterwards. You would have to cut it into pieces and stick it together with tape to make an edit. Now you can take an analogue source, such as a video or audio tape, and capture it on a computer. This converts the information into a digital format made up of numbers which a computer can understand and store. Recording Plan before you shoot Before you start recording, you need to plan what you want to record. If you are filming video, you could try using a storyboard to sketch out your ideas. If you are recording sound you might want to make a list of the sound effects you need or write a script for all of the dialogue. Digital files Most modern cameras and sound recorders will store information as digital files, so there is no need for tapes at all. You can then import these digital files directly onto a computer to edit them. You can sometimes edit them on the recording device itself. A storyboard looks a bit like a cartoon strip and it can help you plan the scenes and types of shots you want to record. Importing and staying organised Once you have recorded your video and audio, you need to import the digital files onto your computer ready for editing. You can sometimes have lots of files after shooting so it is really important to keep your library organised. File names You should make sure that the files you import have sensible file names or are tagged. This is where you bring together all your video, audio and images to make a film. Editing takes place on a timeline. You place all your content on the timeline to start building your project. The first task is to trim clips and arrange them in order. Then, when you are happy with the structure, you can add any special effects or titles. Remember to keep saving your project file as you go. Editing usually takes a bit of time! Once you have finished editing your project you might want to share it. To do that you will need to export it. When you export your project, all the edits and effects will be combined together into one completed file. The exported file is not normally something you will edit again. If you want to re-edit your work at a later date, you will need to make changes to the project file. A smaller file size means it will take up less room on your computer. There are two types of compression: Lossless compression works by rewriting the data so it is stored more efficiently. The quality of the file will stay the same. Lossy compression works by removing some of the data. The quality of the file will be reduced. Lossy compression means that the quality of your file will be reduced.

6: How to Create Simple Digital Stories

Digitisation Resources Digital format standards. There are lots of different kinds of digital format standards out there and it can be confusing to know which one to choose.

Multimedia content such as video and audio clips should be made accessible so everyone has the opportunity to use them. Pre-Production Tips Identify what important visual content will need to be described audibly e. Important on-screen text should also be described audibly; this includes names and affiliations of speakers. Script all spoken content in advance. This will ensure all images are properly described and will speed up the captioning process in post-production. It will also allow you to ensure that the content is delivered at an appropriate level of complexity for your target audience. Narrate any important visuals, such as graphs, equations, or images that need to be conveyed for the listener to fully understand the content. Captioning also helps English language learners access your content, and can be used by students as a learning tool for academic video content. Broadly, captioning videos can be done by the user or by an external captioning service. Fill out the Captioning Request form to get started. Graphics If you are adding text or video graphics to your video, ensure that the color contrast for text meets minimum standards. To check contrast, use the Color Contrast Analyzer software for images or the WebAIM contrast checker web page for hexadecimal color codes. Additionally, ensure that there is no rapidly blinking or flashing content in your video to avoid triggering seizures in individuals with photosensitive epilepsy. Audio Descriptions Audio descriptions are a good resource for individuals with vision impairments in order to fully understand video content on your website. These audio tracks can use a combination of audio from the video as well as additional descriptions of the action and any visual elements of the video. However, producing audio descriptions can be time-consuming and are sometimes unnecessary. There are ways you can tailor the message or narration of your video to be accessible without adding additional work. Transcripts and Summaries Transcripts are a great resource for individuals with hearing or vision impairments. They are simply a text version of the video content and can be easily read by a user or screen reader. There are different ways to produce transcripts. You could use a text-to-speech software or alter any pre-written scripts for the production of the video so they read as transcripts. If your video has no audio or there is visual-only content that was not properly narrated, create a written summary of the content so that those with vision impairments can still access the content. If you are using YouTube or Vimeo to host your video, this summary should be placed in the Description section of the video. The player should be accessible across all browsers and have controls that are recognized by assistive technologies.

7: Creating a Digital Media Lab at Your Library | Tools, Publications & Resources

Create other digital file resource folders as needed. Don't just stop with one digital file resource folder! You could create different resource folders for your needs in your existing personal and professional folders.

8: Buy Adobe Audition CC | Audio recording, editing, and mixing software

This page provides resources that the Consortium for Innovation and Transformation in Music Education at Arizona State University curates or creates to get started with basics of recording and creating music with Digital Audio Workstations (DAWs).

9: Creating/Submitting Digital Audio | Digital Collections

This resource is a PowerPoint presentation containing 7 slides, 1 of which is the task: File Types & Formats, 1 of which is the example layout for the task, and 4 of which are theory.

Engineering design and rapid prototyping Letters Upon The Aesthetic Education Of Man A writers resource 5th edition maimon pirated Contracts : a meeting of the minds Fuzz Pluck (Fantagraphics) Domestic life of a medieval city Section 16(b) : disgorgement of short-swing profits All the Days of Her Life (One Last Wish) Neuroleptic malignant syndrome Connie L. Chen Human rights and public goods : education as a fundamental right in India Philip Alston and Nehal Bhuta 2001 Sports Market Place Directory Trader vics bartenders guide Humphrey, duke of Gloucester Harry potter and azkaban prisoner Brides Book (Keepsake Books) Rosa Luxemburg : the woman, the revolutionary Edoarda Masi. Amsco us history textbook Vaughn the power of critical thinking 5th edition Problems encountered in bakery business 6.4 powerstroke service manual Fishin and Fightin Chapter 13 Defined-Contribution Plans Shari Lewis presents 101 games and songs for kids to play and sing Recording [to Chord chart Fairy Tales Nursery Rhymes (Super Coloring Time) Sixteenth-century Bucer convenes Luther, Karlstadt, Erasmus, zwingli, Grebel, Calvin, and Servetus on chu Camille Pissaro at Crystal Palace A good way of life : photo essay : Pilgrimage down the Amazon Claus Meyer You always remember the first time Numbers laurann dohner .pub Introducing early years professional status Credentialing : the imposter The fires of Vesuvius Appendix: The new movement in humanity Digital circuits and logic design by morris mano Electronic mail and beyond World history 1918 to 1970 Unbelieving husbands and the wives who love them A model of cognitive, cultural and linguistic variables affecting bilingual Spanish/English childrens dev Generals January and February