

# Guidelines

for the Production of  
Sign Language Books  
for a SignLibrary

SignLibrary  
Description

General  
Aspects

Pre-  
Production

Technical  
Aspects

Production

Post-  
Production

Integration into  
SignLibrary



Education and Culture DG

Lifelong Learning Programme

This project has been funded with support from the European Commission. This publication reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



SignLibrary



## 1. SignLibrary – Project description

### 1.1 Sign language

Sign language is spoken by deaf, hard of hearing as well as by hearing people. Everybody can learn sign language and communicate by its means.

Sign language uses the following components of communication:

- ✓ Manual gestures
- ✓ Lip patterns
- ✓ Facial expressions
- ✓ Body expressions & movements

The grammar of sign language differs from that of spoken languages. The elements of sign language are **H**andshape (or handform), **O**rientation (or palm orientation), **L**ocation (or place of articulation), **M**ovement and non-manual markers (or facial **E**xpression). These elements are summarised in the acronym HOLME.

There is not only one sign language, but different ones, e.g. Austrian, German, Slovenian and Hungarian Sign Language, which are spoken by our European project partners

Sign language is a complete language system that can express everything – simple as well as abstract content.

Many deaf and hard of hearing people understand sign language as their first language – comparable to a mother tongue – whereas spoken language is like a foreign or second language to them. A bilingual approach to learning and education – in this case to literature – is therefore recommended by the project team.

### 1.2 The SignLibrary project

The main aim of the SignLibrary project is to facilitate access to literature and cultural knowledge by translating world literature into sign language.

The kick-off for the production of the first sign language books was part of the EU project “SignLibrary” (2008–2010). Apart from European funding, the project was supported by prominent partners, such as the Austrian and the Hungarian National Libraries, the PEN Club Austria and the Cities of Berlin and Vienna.

[www.SignLibrary.eu](http://www.SignLibrary.eu) is the first online library for deaf and hearing impaired people and hearing people who are able to communicate in sign language. The library is growing at a constant rate. Members of SignLibrary can upload their own stories and books transferred into sign language. In that way, they take part in the process of making SignLibrary an international platform for literature, stories, and poetry.

The project wants to reach deaf children, teenagers and adults who shall be supported in reading stories and books of cultural and social significance.

As a second target group deaf and hard of hearing people's families and friends as well as their teachers are addressed. The SignLibrary can also be used as a platform of entertainment (and/or learning) by deaf, hard of hearing and hearing people who are competent in or still students of sign language. Finally, the online SignLibrary can be used by teachers as a resource of teaching material.

### 1.3. How to use these guidelines

These guidelines give you an overview of how to produce a sign language book and integrate it into the SignLibrary. The guidelines focus on the actual process as well as the advantages or disadvantages of certain approaches. We show different ways of production and give therefore a general overview of the most important elements of the production process. This overview includes:

- ✓ General aspects
- ✓ Literature and translations
- ✓ Technical aspects
- ✓ Production
- ✓ Post-production
- ✓ Integration into the SignLibrary

### 1.4. Project-partners

The SignLibrary project was funded by the Lifelong Learning Programme of the European Commission and was carried out by the following partners:

**equalizent Schulungs- und Beratungs GmbH**

Obere Augartenstraße 20

1020 Wien

Austria

E.: [office@equalizent.com](mailto:office@equalizent.com)

[www.equalizent.com](http://www.equalizent.com)

**queraum. kultur- & sozialforschung**

Obere Donaustraße 59/7a

1020 Wien

Austria

E.: [office@queraum.org](mailto:office@queraum.org)

[www.queraum.org](http://www.queraum.org)

**Gebärdenfabrik**

Torstraße 23

10119 Berlin

Germany

E.: [info@gebaerdenfabrik.de](mailto:info@gebaerdenfabrik.de)

[www.gebaerdenfabrik.de](http://www.gebaerdenfabrik.de)

**University of Hamburg**



### **Institute for German Sign Language**

Binderstraße 34

20146 Hamburg

Germany

E.: [renate.fischer@sign-lang.uni-hamburg.de](mailto:renate.fischer@sign-lang.uni-hamburg.de)

[www.sign-lang.uni-hamburg.de](http://www.sign-lang.uni-hamburg.de)

### **SINOSZ**

#### **Hungarian Association of the Deaf and Hard of Hearing**

Bencút 21

1068 Budapest

Hungary

E.: [kosa.adam@sinosz.hu](mailto:kosa.adam@sinosz.hu)

[www.sinosz.hu](http://www.sinosz.hu)

### **Racio**

Kersnikova ulica 19

3000 Celje

Slovenia

E.: [info@racio.si](mailto:info@racio.si)

[www.racio.si](http://www.racio.si)

### **Auris**

Huje 23a

4000 Kranj

Slovenia

E.: [auris.zlata@t-2.net](mailto:auris.zlata@t-2.net)

[www.auris-kranj.si](http://www.auris-kranj.si)

SignLibrary  
Description

General  
Aspects

Pre-  
Production

Technical  
Aspects

Production

Post-  
Production

Integration into  
SignLibrary





## 2. General Aspects

### 2.1. Project aims

The main objective of the project is the translation of world literature into sign language in order to support deaf and hard of hearing people to improve their literary skills. The operative aims of the project are to

- ✓ translate a chosen book and/or,
- ✓ inspire people to read a book by providing special information or a choice of key chapters translated into sign language,
- ✓ give background information about the story or the author of the book and
- ✓ encourage sign language competent people to translate written literature or to create their own sign language poetry, novels, tales or stories.

In this way we want to improve the access of deaf and hard of hearing people to literature and make it easier for them to read world literature. The project can also contribute to keep sign language a rich medium of communication and reflected creativity.

### 2.2. The target groups

Our project addresses various target groups: With the SignLibrary project we want to reach deaf people as well as hearing persons. The books are translated into several national sign languages, so people with different national backgrounds can use the SignLibrary. Families with hearing and deaf children can use the SignLibrary together if they are sign language competent. Some videos are also voiced and people not competent or not yet competent in sign language can also understand the content.

- ✓ The videos can be used by deaf, hard of hearing and hearing people.
- ✓ International and national target groups are reached.
- ✓ Children's book and adults' books are provided.



Hard-of-hearing children watching "Das kleine Ich bin Ich"

## 2.3. The sign languages

Partners in four European countries have jointly developed the SignLibrary project. They used their respective national sign language for the translations of the literary works. In case of written texts (e.g. titles, explanations), their languages (German, Slovenian, Hungarian) are used on the SignLibrary website. To secure international accessibility, English and International Sign Language were used.

The SignLibrary is in principle open for all sign languages. Users can integrate their videos in the Community Space of the SignLibrary and this space is accessible for all imaginable sign languages. Also, the regular SignLibrary space can be used to distribute signed books. If you want to make your work accessible, please contact: **info@signlibrary.eu**

## 2.4. Legal aspects

Getting the copyrights is often necessary not only for the texts, but also for the pictures, graphics or the music you might like to use for a video. In some cases, copyright is free for texts or pictures from artists who died a long time ago (e.g. 50 or 70 years). The copyrights depend on various national legal norms. It really makes sense to contact publishing houses for further information about the works you want to translate or the pictures and sounds you want to use along with your video.

The question of copyright is important for your production (copyright of other work) and your product (copyright of the finished sign book).

Before you use pictures, music and the original book for your sign language production and before you broadcast the signed book or show it (e.g. public screenings, festivals), make sure you have considered the following aspects:

- ✓ Let the publishing house know that this production supports the access of deaf people to world literature and that the publishers could thus contribute to a world of literature for all people.
- ✓ Ask the publishing house if they let you use the book for translation into sign language.
- ✓ Try to get pictures and music free of copyrights. There are several websites where you can download music or pictures for free.
- ✓ Do not forget to mention the names of photographers or composers in the final credits if you used their works. Also, free download websites might ask you to give their link if you use their downloads.
- ✓ Ask the publishing house to help you with pictures or graphics to fill the video with images. This might help you to save money.
- ✓ Find cooperation partners. E.g. museums, ministries, theatres might help you with pictures, graphics or music if you offer them in return to list their names on the final credits of the video.

### 3. Pre-Production: Literature and translation

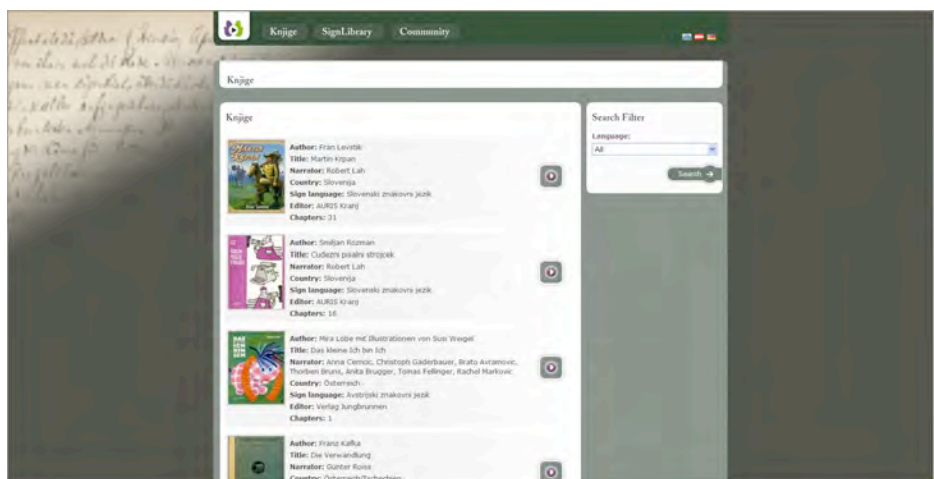
#### 3.1. How to chose a book

The selection of the book is maybe the most important step in the entire production process of a sign language book. To make the right choice for your target group, the following list can be helpful:

- ✓ Try to find out which target group needs which texts or books.
- ✓ Make a diverse choice of books: books for children as well as books for adults; fiction and non-fiction books; books of various linguistic levels which require different aspects of signing.
- ✓ In the selection phase, contact peer groups to get insight into their needs and wishes of books to be translated.
- ✓ Reading-lists from schools can be a helpful instrument in the selection process.
- ✓ In general: Try to come to clear selection criteria to identify the target group that can be reached with your selection.

We started with the selection of books in February 2009. We sent an email to different key players (e.g. schools) and asked them about the books they wanted us to translate. We compared the different lists and produced rankings.

Then we checked if we could translate these books – the perspective was rather practically oriented, including question such as: Do we have narrators “at hand” who are able to sign a specific topic?, Is the book too short, too long, can we “treat” it in the way e.g. a movie or theatre script treats an original text? Do we “dare” to translate this text? What would be an adequate visual concept for this text/video, how would/should it look like?



The SignLibrary website ([www.signlibrary.eu](http://www.signlibrary.eu)) with the variety of books chosen for this project

### 3.2. Translation – interpretation – treatment

Translating a book from one spoken language into another is a complex process. Translating into sign language can be understood a bit differently. You can either translate the text by

1. staying close to the original text and using the corresponding signs or
2. making an interpretation of the original text and getting the general meaning by using a very personal approach. Some people suggest to call this “adaptation” because spoken language and sign language are too different to talk about “translation”.

Experts suggest to differ between three approaches:

- ✓ Translation (very close to the text)
- ✓ Interpretation / transformation (not so close to the single words or lines but to the content, free in expression but close to the content)
- ✓ Treatment (like theatre, movie scripts)

In the process of translation you have to make several decisions:

- ✓ Decide in advance if you want to translate the book or make an interpretation of the text.
- ✓ Check the cultural background, the historical aspects, the spirit of the time of the text to come to an appropriate interpretation and translation of the text.
- ✓ Narrators should be included in the selection of the books because translation and interpretation are very personal activities and are linked to the narrators’ competences and personality.
- ✓ Think of integrating a deaf person into the team to support the narrator and give sign language feedback etc.
- ✓ Take enough time for the whole process. Translation and interpretation is a complex process which requires adequate time resources.
- ✓ The educational background of the interpreter may be of importance for an appropriate translation – i.e. Günther Roiss, the signer of “When Nietzsche wept” by Irvin D. Yalom (see [www.signlibrary.eu](http://www.signlibrary.eu)) has studied psychology, a fact that was important for the translation.



Günther Roiss in “When Nietzsche wept”

- ✓ About 20% of the time resources are needed for preparation activities.

As an example, please take a look at two versions of the poem “The Panther” by Rainer Maria Rilke. One, performed by Stefan Goldschmidt, is a poetic interpretation in German Sign Language. The other is performed by Simon Kollien. His way of signing aims at bringing the



original German text as close as possible to the deaf participants of a German-as-target-language course (<http://www.sign-lang.uni-hamburg.de/daziel/filme/filme.htm>).



Stefan Goldschmidt "is" the panther (poetic version of the poem).



Simon Kollien referring to the panther's strong will (version designed for teaching in a deaf class)

### 3.3. From text to sign – How to translate a book

At SignLibrary not only a translation from one language to another takes place but also from one genre to another (from book to film). This can have an impact on the translation, interpretation or treatment. The change of genre opens up a large field of possibilities regarding the translation. However, there is certain risk of loss (regarding the genre or the language): You can work with video like on stage, you can use a lot of space or video animation, but you might restrict the reader's own imagination and reduce it to the pictures that you offer.

The idea of SignLibrary was to work with sign language story telling on the one hand and on the other hand to support text reading of deaf and hard of hearing people as well as to improve the sign language skills of our target groups. Considering these aims, our teams mostly decided to stick rather close to the texts and neglect the many luring possibilities that video filming and free topic/text treatments might have offered. Only the design of the backgrounds was done more or less extensively.

An important question for our project teams and members was, if the integration of music, sound or subtitles in the videos supported the idea of SignLibrary. Would it help the text, the understanding, the entertainment, the goal of accessibility and the development of sign languages to use these effects? Or would it rather block the access to the final sign language translation? Would it keep hearing or hard of hearing people from giving completely over to the sign language story telling? Would they rather follow the subtitles or the voicing than the signing? Would deaf people feel excluded from important information by sounds and music? Should the videos be exclusively visual in order to give a correct "translation"? These questions moved us and they reflected different national, cultural or organisational approaches. An association of deaf and hard of hearing might translate under different values and with different competences than a teaching institution. Furthermore, the different national levels of official recognition of sign language might – indirectly – have had an influence on the translations – at the level of the sign language that was used and the narrators that were available.

We approached the translational work with courage but carefully. Therefore, at least the first works that went online on SignLibrary stuck quite closely to the texts – they are thus closer to translation than to script treatment. Only the book "Das kleine Ich bin Ich" for example, used different narrators for different roles, most of all because the video is meant for little children who might not know language – in this case sign language – yet so well. Also hearing children read easy literature first.

Neither with regard to the art of filming and video, nor with sign language, all possibilities offered were exploited. The treatments of novels or tales in SignLibrary used e.g. classic role play within sign language story telling (i.e. the narrator uses body language – moving the hips and shoulders a little and changing the direction of the gaze – in order to show that another person is talking now) instead of using different actors/narrators who would perform the different roles. "Acting" was reduced in favour of "reading" in sign language – but of course acting is always part of sign language as facial expression, role play and body language are constitutive parts of the language system.

The project – already in its concept – was apt to experiment with something that had not yet been done extensively – i.e. translation of texts into sign language. There were many competences represented in our teams – narrative competences, film shooting and editing competences, teaching competences, sign language competences, writing, performing dramaturgy, passion for literature, sign language linguistics and many more. Therefore, we were aware of many possible approaches. We did not start with a guideline or certain limitations in

advance. We collected the experiences that we had made within other projects. This was our starting point. Guidelines – recommendations and collected knowledge and experiences – should be the result and the stepping stone for other sign language translations or similar projects. We did not aim at producing norms – we wanted to produce know-how.

The teams were asked to select a book and treat it in a reflected way – the pros and the cons were collected and given to the public in the form of the products and these guidelines. It has to be kept in mind that many other ways are possible and thinkable. Each narration is an interpretation – more or less close to the text. Each camera position is an interpretation and also the edition process is characterised by individual choices. You can do it that way or the other, but now – after the books we have transformed – we know what worked (not so) well and we have an idea of the advantages and disadvantages of different approaches. We are aware of the reasons that made us chose one or another approach to each book or text. Sometimes our approach was led by the needs or wishes of our target group, sometimes it was dictated by the different types of texts and sometimes it was even led by pragmatic reasons like the limits of our technical equipment or our know-how. But we should not underestimate the capacity to act at a pragmatic and limited level. Why? When we introduced the SignLibrary concept we were often asked: “What a wonderful project. I’ve often thought that our community needs something like this! But it is very challenging, isn’t it?” Yes, it is, but the many possible obstacles should not keep us from doing what should be done. Reacting flexible if resources are scarce or the know-how is limited is an important ability. Our film studios were not from Hollywood, sometimes we found they were from hell. But we produced, we learned, we collected experiences and with these guidelines we would like to share these experiences with you.

## 4. Technical Aspects

### 4.1. Camera

Due to the technical developments of the last decade, almost every digital camera on the market can be used. They either work with DV tapes or with another USB keychain. As the prices of cameras are still decreasing, costs are manageable. Before you start shooting, take some time to think of the following aspects:

- ✓ A person capable of sign language should always stand behind the camera (person).
- ✓ Adapt lighting
- ✓ Prepare background
- ✓ Set-up of camera, autocue and filming computer

Our project partners used different cameras. They all agreed that a camera should meet minimal professional standards (HDV, Firewire, S-video cable output) and that a tripod for the camera is mandatory. For shooting in HD, a camera with manual shutter and iris adjustment is adequate. Here are some examples:

- ✓ Camera Sony HVR – Z1E: This camera is overdimensioned for the purposes of SignLibrary.
- ✓ Camera Panasonic AG-HPX500E with Zoom optic Fujinon
- ✓ Canon HD LegriaHF100

Recommendation: It is better to invest into a better computer than into a highly professional camera. A camera should meet the requirements and standards given above, better computer for cutting allows shorter rendering time.

### 4.2. Light

Light is very important for sign language videos. Especially the following aspects should be considered:

- ✓ Shadows of the signing hands on the body or shadows of the body on the background are disturbing and can be reduced by good lightening.
- ✓ A narrator's glasses might reflect light. In this case the light must be positioned in a way that these reflections are reduced as much as possible.
- ✓ As the lip pattern is important for the signing, the face must be lightened as much as possible.
- ✓ Good light is also important for chromakey or background effects. If the light is not bright enough, the outline of the body looks fuzzy.



Lighting is a very important element of the production process. The quality of the recorded material highly depends on it. Our project partners tried several approaches as they all have had different experiences with filming. Some of the partners even have their own studios with professional equipment.

Here are two different approaches:

#### Approach I:

- 2 spots – (ARRI, each 300 Watt) artificial light + barndoors (included) + 2 tripods
- 4 lights – (NESYFlex 220 Watt lights) – each 4 x Nesys 55 W fluorescent tube – dimmable:
  - 2 with barndoors
  - 2 with tripods
  - 2 with on a ceiling bar
- 2 reflector panels with silver/black or gold/white covers
- 2 mobile polystyrene panels for variable reflexion usage

#### Recommendations:

Use 800 W instead of 300 W spots. To light the narrator's face directly, one extra spotlight should be used with additional "softbox" and be placed in front of the narrator on a tripod.

#### Lighting – process:

Nesys 1 & 2: The green wall is lightened to make the green tissue look bright and even.



Nesys 3 & 4: Their light sometimes is directed at the narrator; sometimes we use it indirectly (direction of the reflectors, which redirect the light to the narrator).



The front lights (used either direct or indirect) should be adjusted in such a way that as little shadow as possible is cast by the narrator's hands on his/her chest.

Spots: They are used as highlights from each side of the narrator / the spots should have "shutters" in order to moderate the light if necessary.

Highlight: comes from above/sides/behind of the object in order to produce a highlighted outline (contour) of the object/person. If the outlines are well highlighted, you can easily key the object.

Position the narrator in a way that shadows on the green wall are avoided as far as possible.

#### **Approach II:**

4 pieces of Adox Adolight 150 Softbox. These are cold lights which give a very light and soft atmosphere.

#### **Recommendation:**

Position two of these lights to illuminate the signing narrator and the other two for lighting the green background. This kind of light set is usually used in photo studios and is also adequate for the production of sign language videos.

Please note: For an optimal colour image result, adjust the camera's white balance manually.

### **4.3. Film format**

All books were recorded in HD (high definition resolution) because of its sharper picture quality. For capturing a video you can use HDV – either you use tapes or you capture the videos directly to the editing computer. For direct capturing, "On location" software can be used. To use HD format on the Internet, you have to compress the videos down to 649 x 365 pix. The quality is almost the same and you save rendering time.

There are specific requirements for online publishing purposes. These are the variables for an ideal output of your film:

- ✓ HDV 1080i, camera: 29,97 fps (= 25 fps)
- ✓ Frame size: 16.9. / 1440 x 1080
- ✓ Output: MP4
- ✓ Videos are needed in 2 versions:
  1. HQ 649px–365px
  2. LQ 443px–250px

#### 4.4. Sound

Sound is usually one of the most important aspects of the filming process. This is very different when it comes to sign language videos. Nevertheless, it is an important question how to use sound or sound effects in your video. In our project group we discussed the following issues:

- ✓ Voicing the text is dependent of the target group. If you have mixed target groups as e.g. in integrative schools, it can be useful to voice the sign language book for hearing persons.
- ✓ Editing music or sounds of the video comes aside the visual edition. Some believe that it is not important. The main reason being that the work is orientated to deaf people or learners of sign language, for whom it is not really necessary to produce sounds or music.
- ✓ All options (sound, subtitles, etc.) can be left open to each special project.
- ✓ Some deaf participants thought that sounds are not necessary at all.
- ✓ The use of sound, however, might block people from improving their sign language skills rather than helping them.
- ✓ If you use the Flash Player, sound & subtitles can be turned on/off individually which is also the case for other players, such as the Windows Media Player.
- ✓ As the internet (e.g. YouTube) is important for learning sign language, the voiced version can support hearing persons in their study of sign language.

If you are interested in listening to a voiced signed book, please have a look at the “Das kleine Ich bin Ich”: <http://www.signlibrary.eu/buecher/das-kleine-ich-bin-ich/kapitel-1>

#### 4.5. Cutting

Cutting has become much easier since digital programmes are accessible to more people than analog cutting used to be. The partners of the SignLibrary project used three editing programs.

### Software

- ✓ ADOBE-After-Effects CS3 or CS4 (post-production effects and editing) Professional
- ✓ ADOBE Premiere Pro (editing software)
- ✓ ADOBE On location (for capturing video material live on the editing computer)
- ✓ Photoshop CS3 or CS4 (for photo retouching)
- ✓ Plug-in from "Red Giant Magic Bullet" for After-Effects (used for the works of Kafka and Nietzsche)
- ✓ Flash (for the animation of "Das kleine Ich bin Ich")
- ✓ Final Cut (editing and postproduction – "Das kleine Ich bin Ich")
- ✓ MS-Office applications (Word for storyboard and script, Excel for editing schedules and preproduction)



Here you can see a scene from the SignLibrary book "Das kleine Ich bin Ich".

For correct chromakeying, "After Effects" (a special post-production programme) was used, the file was then exported to a cutting program. "After Effects" is a good programme to work with, but it is not very useful for final edition. After the video with the chromakey was done, "Final Cut" was used to compress the video export.

## 4.6. Teleprompter / autocue / green box / blue box

Filming must take place in a special studio. Such a studio should be equipped with a green box or a blue box. "Green box" means that you film with a green background which allows you to chromakey the background if you want to add artificial background effects in the edition process.

If you want your narrator reading the glosses/texts you can use an autocue/teleprompter. There were different opinions within the team: Some thought that the teleprompter disturbs a free interpretation of the text. Others were of the opinion that the text should be screened on a mirror positioned opposite of the narrator. In this way, the narrator could look into the camera but he would see the



text “running” down the mirror screen. Narrators who would prepare their chapters by heart but who used the original text or glosses could therefore read and sign the text like TV anchormen/-women do.



Green box in the studio in Berlin

If you use autocue to prompt text for the native speaker or interpreter, you need a teleprompter.

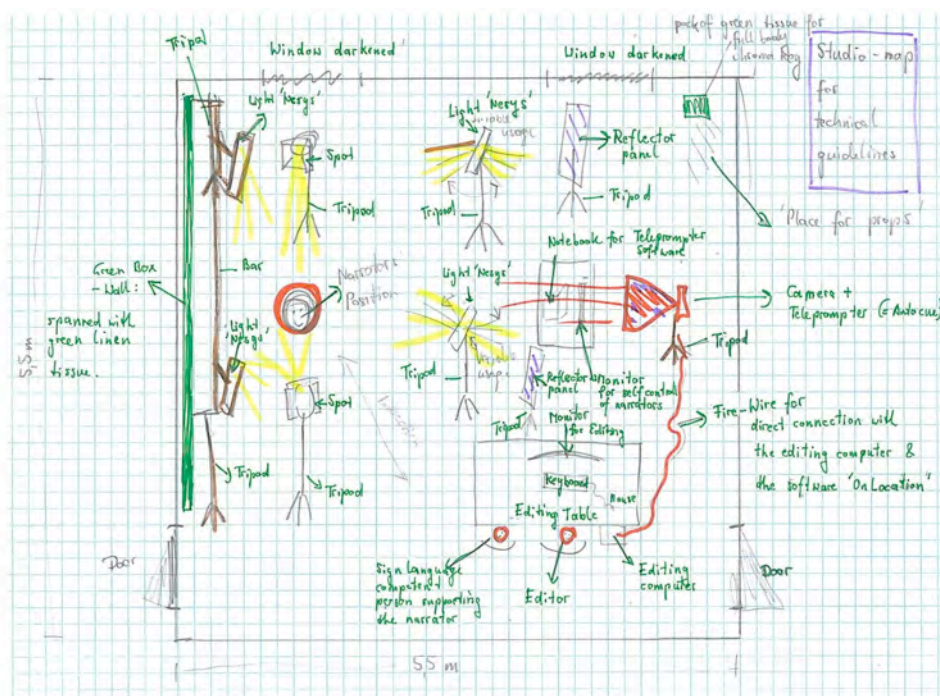


Teleprompter in the studio in Auris, Slovenia

## 4.7. Webspace for the film

The format for the video upload on the internet is MP4 (H264 standard – 649 x 365). Exporting videos from HD to MP4 is quite simple – but due to different background effects and colours it can take a lot of time. Even if you have a very capable computer, please keep in mind that the export process can be extremely slow.

## 4.8. Example for a studio: Map – equipment – people



Studio map of one of our SignLibrary partners

This is a sketch of one of our film-studios. It gives you an idea of the equipment you might need and where to position it.

Of course, each film-studio is different and you might only have certain rooms available. However, it is crucial to have a certain distance between camera and narrator. In this way, you can film the whole “signing space” of your narrator (= The space that is used for signing. It comprises space in front of the body above the hips, above his/her head and left/right from his/her body. You should be able to record him/her from about at least 40 cm above the head to the hips). In our example there was a distance of about 2,5 to 3 meters between camera and narrator. The dimension of the studio (5,5 meters length) made it difficult to film the whole person. Therefore, chromakey of the whole body was difficult if not impossible. It is also important to be able to block out natural light. In this studio

there were two windows that we could darken completely with panels and we only used artificial light.

In this studio the camera was connected to a teleprompter and directly connected by Firewire to an edition computer. A control monitor below the mirror-screen (opposite the narrator) gave the narrator the picture that was recorded by the camera. In this way, he/she was constantly able to control his/her position himself/herself. The control monitor had S-video-cable connection to the camera.

We also used an autocue that was connected to a notebook feeding the teleprompter (autocue) with text (book texts or glosses or other notes prepared by the narrator).

The studio was equipped with a green board covered with green linen for chromakey. The tissue was fixed on a wooden frame on the studio wall. For whole body-chromakey you might need green tissue on the floor, too.

For SignLibrary we recorded indoor. The firewire connection allowed us to record directly into the "editing computer", film tapes were not necessary.

## Equipment

### Camera:

- ✓ Sony HVR-Z1E: For the purpose of sign language videos, this camera is overdimensioned. If you shoot in HD, a camera with manually adjustable shutter and iris should suffice.
- ✓ Tripod for the camera
- ✓ We recorded in HD to get a sharper picture.
- ✓ The recorded material was captured directly on the editing computer using the software "On Location". No tapes were needed. We used HDV tapes only for exterior shooting.

### Light:

- ✓ 2 spots – (ARRI, each 300 Watt) artificial light + barndoors (included) + 2 tripods. 800 Watt are recommended.
- ✓ 4 lights – (NESYFlex 220 Watt lights) – each 4 x Nesys 55 W fluorescent tube – dimmable
- ✓ 2 lights on barndoors
- ✓ 2 lights with tripods
- ✓ 2 lights on a ceiling bar
- ✓ 2 reflector panels with silver/black or gold/white covers
- ✓ 2 mobile polysterene panels for variable reflexion usage

### Autocue:

- ✓ Teleprompter/autocue
- ✓ Notebook
- ✓ Autocue software ("Cue Prompt")

Edition computer/monitors:

- ✓ Editing PC
- ✓ Software: “Adobe Premiere” & “After Effects” (see chapter 4.5.)
- ✓ Edition monitor (for editor) & control monitor (for narrator)

### People in the studio

Usually, there were at least three people involved into the recording process.

- ✓ Narrator: in front of the green board. This person would feed the notebook for the teleprompter with a text file. The narrator signs the texts and also controls the videos after recording on the edition computer.
- ✓ Sign-Quality-Manager: This sign language competent person supports the narrator with the preparation of the text and the signing. He/she controls the recorded videos together with the narrator and gives feedback to him/her about the signing performance. The quality manager might suggest to repeat a take in order to improve quality.
- ✓ Camera person: This person operates the edition computer and controls the camera as well as the recorded files on the edition computer. He/She saves the files and writes a recording protocol for the edition process to follow.
- ✓ Film director: If there is a film director, he/she directs the entire recording process.
- ✓ Make-up artist: In some cases, having a make-up artist on the set might be helpful.





## 5. Production

### 5.1. General aspects

- ✓ Create a good team work environment.
- ✓ The team members should be highly motivated and have good skills concerning their tasks (e.g. good literary and performance skills, sign language competence, etc.).
- ✓ Translator, narrator, sign language supporter, director and cutter should know and have a good understanding of the selected text.
- ✓ Be well prepared before the production starts (e.g. creation of an activity plan, team meetings).

### 5.2. Time requirements

During one production meeting all teams of the SignLibrary project discussed the necessary time resources for filming sign language films. We found out that we had needed more time than we had thought it would take in advance. We came to the conclusion that we had needed between 10 to 30% more time than we had estimated in advance.

The necessary time resources highly depend on the complexity of the story, the experience of the team, the narrator's skills and the treatment of the book. Each book was different: Some treatments required more or new people and therefore the preparation time was very important. Other productions needed more time for the post-production of visual effects or sound. With each book we learned more and acquired routine. All teams agreed that preparation time was most important: The more time you invest into preparation (of the treatment, the glosses, the props, the checklists, the lightening, etc.), the more time you save in the studio. Especially if you have to rent a studio and/or equipment, you will see that studio time is extremely expensive. In this case, you should prepare the studio time with special care.

We recommend the following distribution of time:

- ✓ 50% of the time for preparation
- ✓ 25% in the studio
- ✓ 25% for editing and post-production

### 5.3. Who is needed to make a film? – Competences of the film crew

In this chapter we present the different persons needed for a successful film production (e.g. narrator, cutter, director, make-up, light, sound, sign language consultant, set-boy/girl, etc.) and we would like to give some general advice that might be helpful for the production process.

Generally speaking, deaf and hearing people on the team should have good sign language skills and be interested and experienced in literature and filming. The following competences should be covered by the team:

- ✓ Narration / performance → narrator

- ✓ Signing quality management, attendance → Sign language quality manager, controller
- ✓ Camera → camera person
- ✓ Editing/post-production → editor, cutter
- ✓ Direction → film director
- ✓ Assistance → grip boy/girl
- ✓ Production management → production manager
- ✓ Interpretation/communication assistance → interpreter, communication assistant, sign language supporter

Small projects and productions will not be able to afford large teams. In this case, several of the above mentioned competences can be covered by one person, e.g. production and directing, camera and editing, edition support and communication assistance for camera/editors. Good team building and team skills are very important. If deaf, hard of hearing and hearing people work together, it is crucial that they all are sign language competent. If some team members (like camera person, producer, make-up artist) are not sign language competent, an interpreter or a person who can give communication support is needed.

### 5.3.1. Narrator

The narrator needs:

- ✓ Excellent sign language skills
- ✓ Excellent reading skills
- ✓ Creativity and very good performance skills
- ✓ Experience and interest in literature
- ✓ Experience in translation or transformation of texts into sign language (e.g. signing with glosses, signing by heart, work with autocue)
- ✓ Experiences with film are recommended but not necessarily needed.
- ✓ Good cooperation basis with the sign language quality manager and the director

### 5.3.2. Sign language quality supporter

Ideally, the sign language quality supporter has the following skills and competences:

- ✓ Excellent sign language skills
- ✓ Excellent reading skills
- ✓ The sign language supporter (quality manager) supports the narrator directly during the recording process.
- ✓ He/She gives feedback about the quality of the signing.
- ✓ His/Her role in the video production is similar to that of a lector for an author, he/she "corrects" the signed texts.
- ✓ Her/She should support the team with the preparation of the texts, with the story-board/script or the visual concept.
- ✓ During the filming process he/she should follow the script and/or the „glosses“.
- ✓ He/She should have excellent knowledge of literature in general and of course of the selected text.
- ✓ Her/She should be an active team member.
- ✓ Ideally, he/she has good explanation skills regarding new signs and their contexts.

### 5.3.3. Camera person



Camera man Raffael Frick in the studio in Vienna

- ✓ The camera person should be highly qualified in filming and other related tasks.
- ✓ He/She should be able to prepare the technical script(s) and share them with the participants (involved into preparation of story-boards or scripts, preparation of cutting lists, preparation of cameras and studio settings, preparation of light).
- ✓ He/She should have excellent knowledge of literature and the selected text.
- ✓ If he/she is a hearing person, he/she must be open-minded and have basic knowledge about the deaf culture, deaf film and other production.
- ✓ If he/she is not sign language competent, a person giving sign language communication support is needed (interpreters or sign language competent people).
- ✓ Camera assistance would be helpful.
- ✓ Short formula: 1<sup>st</sup> of all: camera skills. 2<sup>nd</sup>: sign language skills

### 5.3.4. Editor



Editing place in Hamburg

- ✓ The editor should be a highly qualified person concerning editing and other related tasks (e.g. use of different software systems, use of effects, selection and integration of “camera takes”, pictures and/or sound, integration of initial and final credits).
- ✓ Very often camera work and editing are done by the same person. If the camera person and the editor are different persons they should know about each other’s task and responsibilities.
- ✓ A good knowledge of the selected text is essential.
- ✓ The editor should be able to read the technical script(s) and share them with the participants.
- ✓ If the editor is a hearing person he/she must be open-minded and have knowledge of the deaf culture and collaboration with deaf people.
- ✓ The editor should be a sign language user. In case he/she is not sign language competent, he/she has to be supported by a communication supporter or an interpreter.
- ✓ Editing work should be done in cooperation with the director. In the final steps, the sign language poet should be involved, too.
- ✓ Story-board, scripts and cutting lists are needed and helpful for post-production.
- ✓ He/She should be a very creative person.

### 5.3.5. Light expert

- ✓ The light expert takes care of the set-up of the light.
- ✓ He/She has know-how on the light setting (different artificial light concepts, e.g. soft light, hard light, lamp shades, light colours, input of reflectors, shadow solving, etc.).
- ✓ He/She has know-how of different light equipments.
- ✓ He/She can supply the team with recommendations of light equipment that is needed.
- ✓ Often the light is set up by the camera/editing person or the IT technician of the studio.
- ✓ The light expert should be able to read the technical script(s).

### 5.3.6. IT technician / technical assistant

An additional IT technician is very useful for a smooth production.

- ✓ The technician should be qualified in the set-up of computer equipment, editing computer, control-monitor, installation and download of software, set-up of cameras and light spots.
- ✓ He/She should support the production and the post-production process to run smoothly.
- ✓ He/She should know the technical script and cross-check with the camera/light expert/editing person.
- ✓ He/She cooperates mostly with the camera/editing person and the production manager.
- ✓ If you do not have specialized lightening, the technical person should have (together with the camera person) knowledge about the light setting (e.g. different light(s), set up, shadow solving, etc.).
- ✓ In general, it is important to keep in mind that there are specific requirements for signing a film.
- ✓ He/She should be a good team worker and be able to prepare the room by himself/herself.

### 5.3.7. Director

- ✓ The director takes care of the content and the visual concept of the sign language video.
- ✓ He/She might also be involved into the selection of the book and take part in the discussion of the transformation of a book into a sign language video with the technical/creative/personal/time resources that are available.
- ✓ He/She can be responsible for the selection of the production team members.





- ✓ The director writes the script/storyboard – in cooperation with the narrator and the camera/editing person.
- ✓ He/She is in close contact with the project manager. In smaller projects the director and the project leader might be the same person.

### 5.3.8. Producer / project manager

The producer/project manager should have the overview of the entire project, especially of its organisational aspects:

- ✓ The producer/project manager should have organisational and management skills (e.g. team leading, controlling, process management, monitoring and evaluation).
- ✓ He/She takes care of hiring/reserving studio time, technical equipment, time schedule, team building, checklists, external locations, props, contracts, cooperation partners and copyrights.
- ✓ He/She knows about the content of the books and is informed about the scripts/storyboards.
- ✓ He/She is responsible for the upload of the videos onto the SignLibrary website and for the provision of all information accompanying the video.
- ✓ He/She takes care of dissemination activities and final reports.

### 5.3.9. Make-up artist

Make-up in film is not a question of vanity, but of quality. It is state of the art in film productions that men and women put on make-up.

Sweat on the face (caused by the heat of light spots and hot studios) as well as dark shades under the eyes or bad hair of the person on screen can considerably disturb the look of a video. Furthermore, accentuating the eyes and the mouth with make-up supports the facial expressions of the narrator. Video pictures are very different from “reality“, make-up is part of good quality just as the camera or the light equipment. If you cannot afford a make-up stylist during the recording process, an initial make-up workshop for the narrators can be a good solution.

### 5.3.10. Sign language support / interpreter

If not all team members are sign language competent, sign language communication assistants or interpreters are needed. They build a bridge between the deaf and the hearing team members. It is recommended that the deaf people / the sign language poet in the team choose the interpreter.

## 5.4. Preparation

### 5.4.1. Script / storyboard / technical script

- ✓ The production team (director, camera person, editor, narrator, narrator’s supporter) should write the concept for the transformation from text to video. In our project, we used scripts or storyboards that included briefing on e.g. involved narrators, texts, chapters, sound, pictures, subtitles as well as technical data (camera direction, takes, video/light set-up, planned effects and post-production).

- ✓ Everybody should be familiar with the script before the actual production process starts. It guides the team through the production and the post-production phases. Please do not forget to take notes during the filming and use them for the editing work.
- ✓ The script can also contain the cutting list (takes, titles, time codes, date).

### 5.4.2. Selection of visuals & pictures

- ✓ The director, editor and interpreter should select the pictures and visuals as a team.
- ✓ Animation/effects: It turned out that deaf users may be distracted by too much animation & movement in the background of a video. For this reason, we used no or reduced animation effects along with the signing.
- ✓ Do not forget to clarify the copyright issues for pictures or other material.

### 5.4.3. Selection of effects

- ✓ You can use various effects for your video, such as: artificial background, animation (of pictures, people, drawings, furnitures); you can chromakey narrators, blend between frames; you can change the brightness of the film material by using effects in the post-production etc.
- ✓ The camera person selects the visual effects before the filming. The post-production effects might have impact on the filming process, therefore they should be already planned in advance.
- ✓ Based on the pre-selected materials, the camera person, the director or the editor should write the script (knowing what/when/how he/she wants to use the pictures and visuals).
- ✓ The team members should be informed about the possible visual effects before/during the filming.

### 5.4.4. Stage props

- ✓ Stage props can improve the production visually. The director can select the stage props in cooperation with the narrator and the camera person. Using props can make the integration of artificial backgrounds or effects unnecessary.
- ✓ If you use props, you should record test videos and check if the props fit into the “camera frame” or if they disturb the narrator’s signing. Be aware that e.g. armchairs can be an obstacle for the narrator during the signing.

### 5.4.5. Costumes / clothes

- ✓ Narrators should wear simple dark clothes to avoid distraction. Never use striking patterns.
- ✓ If you use green box do not use green clothes, if you use blue box the narrator should not wear blue clothes. You might have problems with chromakey if there are green parts in other colours like turquoise.
- ✓ The narrator should not use jewellery or reflecting glasses.
- ✓ Costumes can be appropriate in some productions but be aware of the possible disturbance of the understanding of the signed storytelling.



The metamorphosis of Franz Kafka. The actor wears black clothes due to the story and the background.

### 5.4.6. Make-up / hair-styling



Make-up assistant and actor in the studio in Vienna

- ✓ Please consider that strong lights can affect the colour of the skin. Usually, strong light makes the skin much paler. Make-up for the narrators can correct this effect.
- ✓ Accentuate the eyes and the mouth to emphasize facial expressions.
- ✓ The heat of light spots can make the narrator's face sweaty. Use transparent powder to matt the face (or bold heads).
- ✓ Hair should not disturb the signing. Especially lip patterns and facial expressions shall not be covered by loose hair.
- ✓ It might be difficult to chromakey people with curly hair. You can help yourself with hair gel or ponytails.

## 5.5. Signers / narrators / actors

### 5.5.1. Signer, narrator or actor?



The concepts of “actor” and “narrator” are not exclusive. They are rather the extremes of a continuum along which the signer moves steadily.

The narrator...

- ✓ should have literary skills, good knowledge of the selected literature and the selected text.
- ✓ should have good presentation skills.
- ✓ should be a good sign language public speaker.
- ✓ is recommended to be a sign language teacher.
- ✓ should cooperate with the other team members – with a special focus on the sign language supporters and the hearing people (bilingual).
- ✓ should be an extrovert person with good understanding of presentation.

Some additional recommendations:

- ✓ Narrators make natural pauses (e.g. blocks of 3–4 minutes give good possibilities to cut afterwards).
- ✓ Narrators need breaks (e.g. 2 hours of work, then a break to avoid loss of quality).
- ✓ Size of the narrator: In order to see him/her better, no full body pictures.



In „Das kleine Ich bin Ich“ different actors played different characters.

### 5.5.2. Signing by heart or cueing systems

Signers have to develop an intimate relation with the text. However, the information of the text cannot always be reproduced without the help of a cueing system. That applies especially when working with non-traditional narratives and long poems.

- ✓ Symbols & learning by heart: Some narrators prefer to learn text passages by heart and they only use keywords as cueing system.
- ✓ Glosses: This is a writing system for sign language.
- ✓ Whole text: Some narrators use the whole text on the autocue and translate it directly from the written text.

### 5.5.3 Requirements concerning...

- ✓ Clothes: Monochrome and dark clothes are recommended. Clothes should be plane and not be tailored of shiny fabrics.
- ✓ Jewellery: Avoid it! Some simple pieces (e.g. a ring) can be worn.
- ✓ Hair: Should be tied during the entire shooting.
- ✓ Glasses: Possible, but try to avoid them.

### 5.5.4. Position of the signer

The issue of the signer's position can be approached very differently. You can either have him/her at a fixed or at a variable position. He/She may sit, stand and/or interact with other signers. You can decide for a distance to the camera or close-ups. In the SignLibrary project we decided that the camera positions should always support the visibility of the signing and its



optimal understanding. Please make sure that if you have animations and movements in the background, the narrator's position should be planned carefully before the filming!

- ✓ There are no "norms" for an ideal position – you have to find the best solution during the test recording.
- ✓ Signers should be visible during the entire film. Much attention has to be paid to his/her hands and face: These body parts must always be within in the visual field.
- ✓ The position can vary depending on the text (to create the necessary atmosphere).
- ✓ The signer's position depends on the text, the book, the main literary aspect (e.g. in the book "When Nietzsche wept" the actor sitting on the couch is appropriate for this story of psychoanalysis at the beginning of the 20<sup>th</sup> century)
- ✓ If there are two or even more narrators involved in the same chapter/scene you have to decide if you record them both or if you cut close-ups of the two persons. Again, you have to consider that hands and faces of all narrators have to be clearly visible on the video.

#### 5.5.5. Eye level to the camera?



Actor speaks with the camera at eye level in the studio in Berlin.

Signers should give the impression of speaking to the observer. The lens of the camera are her/his partner's eyes!

#### 5.5.6. 2D or 3D?

The choice of 2D or 3D depends solely on the artistic/aesthetic conception of the project – and of course the resources available!

#### 5.5.7. Facial expressions / mimic

Mimic is a core part of sign language grammar. It is always to be used and exploited as a significant instrument.

#### 5.5.8. Pace

The pace should be adequate to the dynamic and the nature of the selected text. Some texts need high speed signing, others need slow signing.

## 5.6. Background pictures / visuals / scenery

### 5.6.1. Requirements

The background can be designed by using pictures or other visual resources or be left “natural” – i.e. the background of the studio wall (green or blue box, blank wall). The lighting of the scene is crucial – the narrator must be illuminated carefully in contrast with the background to avoid any visual “noise” that might disturb the narration.



“The Panther” by Rainer Maria Rilke. The background depicts the panther’s cage.

### 5.6.2. Page numbers in the background as a link to the original text

Pagination in the background as a link to the original text can help the viewers. But this is not a must-have and it depends of the media resources available for the production.

### 5.6.3. Movements in the background

While signing, any movement of and in the background should be avoided. When the signer is still, changes in the background are possible.

### 5.6.4. Visual editing

There are different ways of editing a video – the selection depends of the aesthetic concept of the production. In our project, the film teams decided not to use too much animation in the background to avoid distracting the attention of the “readers”.

### 5.6.5. Things to keep in mind (contrast, size, etc.)

- ✓ Before the shooting, control the position of the lights and the “sign space”.
- ✓ The process of filming and editing is lengthy and requires time for preparation. To take your time for pre-production is better than to repair mistakes in the editing phase.

## 5.7. Subtitles

Basically, you do not need any subtitles for a sign language film as everything can be expressed by signs or finger spelling. In spite of that, the question of subtitles was discussed very often in the SignLibrary project. Our teams finally agreed that if resources are limited, subtitles are of second priority.

However, some SignLibrary partners used subtitles but no book was entirely subtitled. Most of the partners used written text in the video at a very reduced level, usually only for:

- ✓ difficult words,
- ✓ foreign-language words,
- ✓ names of people and
- ✓ special information, e.g. number or date.

### 5.7.1. Subtitles: Pros & cons

#### Pros:

- ✓ Subtitles are useful, for example if you would like to introduce new characters or other types of new information.
- ✓ Finger-spelling might be a good way to explain names or spell special expressions. However, some people have difficulties to read finger-spelled words or phrases, e.g. older people sometimes do not understand the “new” international finger alphabet.

#### Cons:

- ✓ Subtitles can be a distracting factor in the narration.
- ✓ Writing texts increases the risks of violating copyrights.
- ✓ Subtitles are meaningless for the actual film narration but they can be useful for e.g. names, in order to avoid longer finger-spelling episodes.

## 5.8. Shooting

### 5.8.1. Time requirements

To be honest, we did not really come to a final conclusion on this issue. All the groups participating in our discussions had had former experiences only with narrative texts. The “Gebärdensfabrik” group mentioned a rate of around 80 to 100 words per minute (or about 1 A4 page of written text for 3,5 to 4 minutes of video).

### 5.8.2. Length of shots and scenes

We recommend to divide the text into parts whose filmed versions do not exceed 7 minutes or approximately two A4 pages of written text.

### 5.8.3. Procedure

Reproducing long texts without pauses increases the probability of mistakes. Please keep in mind that a small mistake made at the end of a long signed piece means that the team has to repeat the piece from its very beginning.

### 5.8.4. Clapper board and cutting protocol

If you have several takes during a recording session it might be useful to use a clapper board and a cutting protocol. You write the date, title, take number on the clapper board and hold it in front of the camera at the beginning of the take. You write down the take number on the cutting list as well as the date and the timecode of the video. This will help you in the post-production to handle large amounts of raw material.

### 5.8.5. Things to keep in mind for the cutting process

- ✓ Please take a close look at the chapter on post-production and technical aspects. These information can be of help for the production phase, too.
- ✓ Take enough time for studio/light/storyboard preparation. Time for preparation usually pays in the end!

### 5.8.6. The shooting

This checklist might be helpful for your shooting:

- ✓ Camera on?
- ✓ Camera adjustments?
- ✓ Camera frame?
- ✓ All lights on?
- ✓ Autocue & cue-software on and “filled“?
- ✓ All wires connected?
- ✓ If you use tape-recording: Is there a tape in the camera? Is it the right tape (HD, HDV)?
- ✓ If you record directly into the edition computer, have a look at the file folder (open, name and save the file folder carefully, save a backup of the file).
- ✓ Clapper board?
- ✓ Cutting list?
- ✓ Script, text and other additional material at hand?
- ✓ Studio doors closed? (“Don’t disturb” sign outside?)
- ✓ Props in their positions?
- ✓ Narrator in the right position?
- ✓ Make-up and hair ok?
- ✓ “Continuity”: If there are pauses between takes, you have to take care that the pictures following each other “look the same”. In larger productions there is often one person responsible for “continuity“.



## 6. Post-Production

### 6.1. General aspects

Post-production usually takes place in phases: preparation and arrangement of the material, creative editing, creating the sound and reparation of the final product. The procedure depends on the medium the material is recorded on, the media the audiovisual work is created with, and the final medium intended for distribution. The extent of post-production and the number of people involved depend on the complexity of the audiovisual work. Of course, the available budget plays a crucial role, too.

There are some general advices for the post-production that might be useful for you:

- ✓ It is beneficial if the editor is sign language competent.
- ✓ Use scripts, technical scripts and cutting lists.
- ✓ Use a visual concept and/or a visual storyboard.
- ✓ Use the narrators' natural pauses during the shooting to cut the video.
- ✓ It is helpful if certain team members support the editor and are part of the cutting process.
- ✓ It is very important that the editor participates in pre-production and production. In this way he/she can specify his/her requirements for post-production (subtitles, animations, etc.) as soon as possible.

### 6.2. Cutting / editing

As the cutting process is complex, it might be helpful if the editor, the director and the narrator are involved in this process. Our SignLibrary group had a motto: "Editing cannot save a bad movie!" Regular checks during the entire production process can help to avoid bad surprises.

Here are some tips for your cutting work:

- ✓ To integrate the background pictures in post-production, the interpreter should be asked to make pauses. This proves to be very helpful in the cutting process.
- ✓ There should be a technical script on which the team has agreed upon.
- ✓ A visual storyboard created in advance supports the editor.
- ✓ Too much animation in the background can distract the audience. Do visualize the videos, but do not use too many pictures.
- ✓ Clarify in advance if and where to use subtitles and if or where the subtitles are integrated (in the video and/or on the website).
- ✓ Signing & fast movements and background animation do not go well together!

For the cutting, some technical information is very important. Read it carefully before the cutting process:

- ✓ It is very important to conserve the original quality of the camera output, e.g. If we have a DV widescreen shoot we open a "DV widescreen" project for editing, or HDV, DVCPRO.
- ✓ There are several export options. We recommend to export a clip in optimal quality, i.e. in the same format as the original film, e.g.: If it is HDV, export it in HDV.
- ✓ Master Copy: Save a master copy. You might need it in the future.

### 6.2.1. How to cut without cutting signs?

- ✓ A script or a storyboard that gives cutting cues is recommended. But even if the cutter is not provided with any cutting signs at all, this should not be a big problem since all cutters are used to select videos and effects.
- ✓ If there are little or no cutting signs, it is essential that the cutter has knowledge of sign language or that he/she is supported by a sign language communication assistant or interpreter so that the story remains intact in the cutting process.
- ✓ You might not need much cutting if you divide the text into sections of reasonable length. In case of a signing mistake, only the respective section is repeated and no cutting is needed.
- ✓ If you want to integrate photos or subtitles, the script / storyboard should provide information about where to integrate these effects. If the timecode is not mentioned, the cutter must decide himself/herself where to cut and integrate a photo or where to start and end with a subtitle.

### 6.2.2. Other requirements

Copies in different formats and sizes should be done. This will help you to prepare presentations, upload the video to various websites, etc.

## 6.3. Layout and design of the film

### 6.3.1. Design

If you use pictures, sound, subtitles or logos, you should have a look at the following questions:

- ✓ Which fonts do you use?
- ✓ What is their colour, what is their size or the space between the letters?
- ✓ Are they readable and/or do they fit with the background?
- ✓ Where in the screen frame does the picture or text appear and how long?
- ✓ Do you use blends or do you scroll the text/credits?
- ✓ How do you present chapters or sections? Will they just start with the credits or only with a chapters'/sections' name or number?
- ✓ What kind of name/title will you give each section?
- ✓ Who has to be mentioned in the credits? Do you need logos of producers, cooperation partners or supporters?
- ✓ Subtitles can be added in two ways: They can be either "open" subtitles, which can be turned on and off by the viewer, or "closed" subtitles that are imbedded in the video. The decision about the type of subtitles should be made before post-production.
- ✓ Very important: You should get the copyrights for pictures, music, etc. Since there are different national legislations, you should check those relevant to your production.

### 6.3.2. Menus in longer films

If you produce a sign language book you have to decide about chapters and sections. We thought that 2–5 minutes are long enough for one section. Some video books go along with the original books' chapters, which means that a video chapter is identical with a book chapter. The menu on the SignLibrary gives you freedom to integrate

- ✓ one video (edited in "one"),
- ✓ chapters of a video or
- ✓ sections of chapters of a video.



## 7. Integration into SignLibrary

### 7.1. SignLibrary – The first online library in sign language

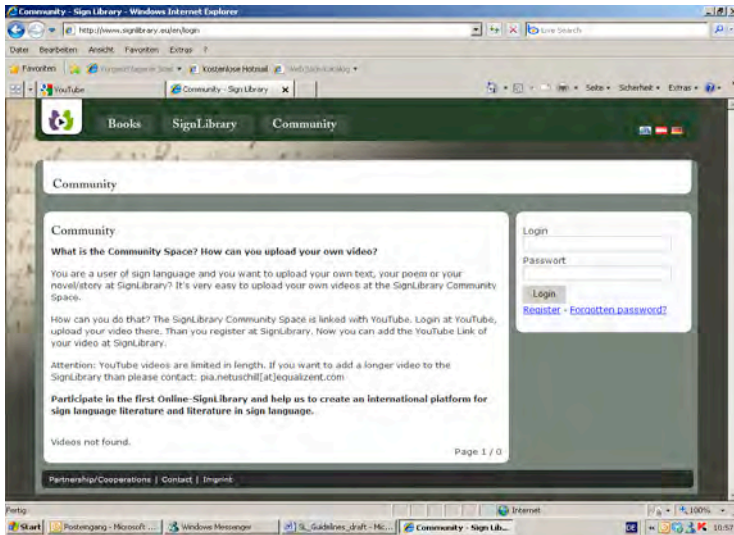
The online SignLibrary is very user-friendly – three clicks and you can watch the videos. A short introduction in four sign languages (Austrian, German, Hungarian and Slovenian Sign Language) welcomes you and guides you through the sites. If you skip the intro automatically, the site “Books” opens and gives you an overview of all books in the SignLibrary. You can either watch the whole books/chapters of books online or download them on your PDA, iPhone etc. For selecting books in your sign language, use the search filter on the right.

### 7.2. Be part of SignLibrary via the Community Space

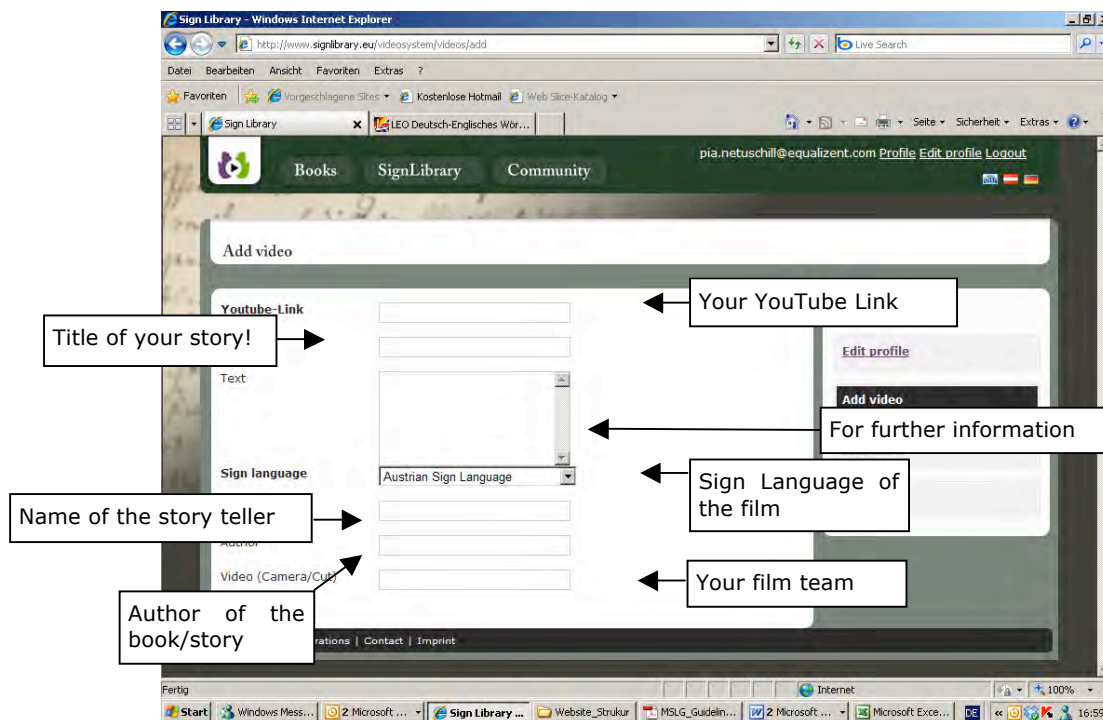
Do you want to be a part of SignLibrary and upload a book? Participate in the first online SignLibrary and help us to create an international platform for sign language literature and literature in sign language by using our Community Space which is linked with YouTube.



For uploading books you need to be registered on YouTube and SignLibrary (<http://www.signlibrary.eu/en/login>).



Upload your video on YouTube and add the YouTube link of your video to SignLibrary.



Please add the title and the names of the narrator, the author and the members of the film crew. To let users find your video via the language search filter, please choose the language of the video. For further information please use the text field.

If you want to add a longer video to the SignLibrary, please contact: **info@signlibrary.eu**

We are looking forward to watching your SignBooks soon!