# NAGA ED.

# Content Development Standards

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# PART 1

**Content Development: Essential Modalities of Content Creation/Curation**

# Standard 1: Learning Modalities: Visual, Auditory, Reading/Writing, and Kinesthetic/Tactile (VARK)

## What is it? How to do it?

As one of the first steps of content development, it is important to understand that from a content creation as well as a learning perspective, content should possess visual elements, auditory components, reading/writing tasks, and kinesthetic or tactile aspects in order to make the teaching and learning processes effective.

## Standard 1.1: Content uses Visual Modality

### Visual:

Use the visual mode to process information in the form of images that communicate major points, provide evidence or reasoning, and show relationships between ideas.

### Visual Methods:

Images, Videos, GIFs, Infographics, Charts, Diagrams, Flowcharts, Timelines, Illustrations, Drawings, Mind Maps, Films, etc.

## Standard 1.2: Content uses Auditory Modality

### Auditory:

Use the auditory mode for hearing and reciting information, asking frequent questions, and using discussion to clarify or absorb material.

### Auditory Methods:

Videos, Podcasts, Audios, Music, recording lectures or discussions for playback, etc.

## Standard 1.3: Content uses Reading/Writing Modality

### Reading/Writing:

Use the reading/writing mode to interact with texts.

### Reading/Writing Methods:

Reading text on LMS, reading texts on images, taking notes, assignments, etc.

## Standard 1.4: Content uses Kinesthetic/Tactile Modality

### Kinesthetic/Tactile:

Use the kinesthetic/tactile mode to execute something physical, best described as learning by doing—whether as hands-on activities or by experience.

### KinestheticTactile Methods:

experimenting with physical materials, watching physical demonstrations of processes or ideas, role-playing, using props to solve problems, assigning science experiments to be done at home, etc.

# Standard 2: Content and Structure follow Chunking Approaches

## What is it? How to do it?

### Content Chunking

Content Chunking is the process of breaking down content into smaller, bite-sized bits of easily digestible information that are easy to comprehend, learn, and commit to memory.

Chunking content in the eLearning/-eTeaching space is one of the first and most important steps in the process of developing a course. In fact, the success of a course depends, to a large extent, on how well the content has been broken down, modulated, and distributed across the course. Content must be chunked in a manner that allows learners to easily comprehend what they are seeing, hearing, reading, or experiencing.

- Content chunking segregates the "need-to-know information" from the "nice-to-know information":
- Learners are presented with what they must know on screen. However, the nice-to-know information may only be provided as a hyperlink that may or may not be accessed by the learner. As a result, the focus is turned to the key points of the course.
- Content chunking takes into consideration the screen size of the learner's learning device: Heavy text is not recommended for mobile devices. It is also not recommended to force learners to scroll down to read content. This is automatically taken care of when content is chunked efficiently.
- Content is presented in an orderly manner, with a logical flow: This makes it easy for learners to comprehend the course, that is,  to retrieve information as well.

## Standard 2.1: Content has been Chunked at Course and Screen Levels

### Levels Of Content Chunking

Courses can be chunked at 2 levels:

#### 1. Course-Level Chunking

Chunking at the course level determines the hierarchy of the course. This entails chunking content into:

- Modules
- Lessons/units
- Screens/topics
- Global Content Creation Approaches
- Global Multimedia Approaches

Through this approach, content is continued to be broken down further until it cannot be broken down anymore.

Example: Module 1 > Unit 1 > Sub-unit 1 > Lesson 1 > Lesson 2 > Lesson 3

In the course of chunking content at the Course Level, it is important to identify the Global Content Creation Approaches and the Global Multimedia Approaches that a Learning Designer is planning to utilise throughout the course development.

That is, in simple words, which parts of the content need to be texts, which parts need video creations, the parts that require audio components, the parts that need interactivities, the parts that only necessitate static visuals and infographics.

Undeniably, some of these early approach identifications can change in due course as development progresses, but it is always a good practice to realise most of these components early on in the planning phase.

## 2. Screen-Level Chunking

Chunking at the screen level is done for each screen (in our context, each page on the LMS). Each screen describes one learning point (chunked lesson) that cannot be broken down any further. If the learning point is very small, that is, the content is less, then a couple of such small learning points can be grouped together to be presented on one screen. Chunking at the screen-level entails:

- Headings
- Subheadings
- Information in bulleted lists
- Tables/Charts/Diagrams
- Short sentences that depict an idea or two
- Short paragraphs
- Bold fonts to mark key phrases
- Images
- Videos
- Infographics
- Visuals
- Interactivities

The general idea and the ultimate goal of chunking content is to make learning easily digestible, granular, self-sufficient, and modular such that absorption of information is made more effective and straightforward.

# PART 2

Content Development: Essential Approaches and Knowledge in Content Creation/Curation

# Standard 1: Required Content contains Scripts

## What is it? How to do it?

### Script Writing

In any content development space, where there are requirements of videos and audio components, scripting becomes an essential part of the content creation pipeline. Scripting is not only essential for video productions but also for audio productions such as podcasts, audio replays, broadcasts, etc.

Screenplay and Scripting go hand-in-hand. Some of the BASIC components in a script writing format include:

- Scene Heading
- Establishment Shot/Action Line
- Character(s)
- Parenthetical
- Dialogue
- Transition

Given below is a sample of a script with its components:



The scene heading should include the type of environment whether
- INT or EXT: Internal or External
- Place of Occurence: Park, Playground, Kitchen, Generic Background, etc
- Time of Occurence: Day, Night, Afternoon, Evening

The establishment shot should include
- What the setting looks like when the scene opens
- The props that should be onscreen when the scene opens
- What the character is doing as the scene opens
- When the character should start speaking/when the voice over should start

There needs to be a character in every script whether it's a real person in the video or simply a voice over without the speaker being seen on screen. The character should be

- Appropriate for the storyline
- Suitable for the content that's being developed
- Assigned a sex/gender
- Should speak and behave according to their character design and mannerisms

If a character is visible on screen at the time of speaking a dialogue, then just the character's name is enough. However, if the character is offscreen or just providing a voice over, then next to the character name, add 'V.O' to indicate that only the character's voice is being heard.

The purpose of parentheticals in a script is to provide instructions for content delivery - whether a character is speaking in a soft or loud tone, if they are speaking with heavy breathing while jogging, or speaking sarcastically, etc. Parentheticals should be used sparingly so as not to overcomplicate the script.

The dialogue in any script is the content that a character needs to speak.

The action or action lines in a script describe actions that can be seen or heard such as movement of characters, change of settings, sound effects, etc.

The transition is given to indicate the manner in which a scene transitions from one scene to the other or how a scene ends. Example: fade in, fade out, match cut, cross cut, etc.

In the context of NagaEd, a lot of the nitty-gritties of script-writing may not be needed. There are three types of meta-video content that NagaEd deals in, NOT ONLY in content development but also in marketing videos.

**1. Live-action videos:** Live-action videos are basically videos that involve real people, things, animals, etc as opposed to videos that are animated or with digitally-generated effects. These types of videos can include some minimal forms of animated texts or images

Example:  https://youtu.be/CThtRxQdDZM?feature=shared

**2) Animated videos:** Animated videos are videos created with original designs, drawings, illustrations, or computer-generated effects that have been made to move in an eye-catching way using any number of artistic styles.It can use motion graphics, typography, stop motion, etc.

Example: https://youtu.be/53dgHIxjWC4?feature=shared

**3) Live Action Animated Videos:** As the name suggests, these types of videos combine elements of live-action as well as animation.

Example: https://youtu.be/q9hpzdfBp_4?feature=shared

For all the above video categories, the scripting processes and format will remain the same, with differences in approaches depending on the type of video type one is trying to produce. For creation of scripts for audio components, the same scripting format can be followed without action or visual cues.

For every script to come to life, storyboarding is essential. Refer below for storyboarding details.

# Standard 2: Required Content contains Storyboards for Scripts

## What is it? How to do it?

### Storyboarding

A storyboard is a graphic representation of how your video will unfold, shot by shot. It is made up of a number of squares/columns/parts with illustrations or pictures representing each shot, with notes about what's going on in the scene and what's being said in the script during that shot. Simply put, think of it as sort of a comic book version of your script. In Instructional Design, It is a document, slide deck, or prototype in which the instructional designer or training developer lays out the framework for the eLearning course that they plan to create.

Here are some examples of how storyboarded content comes to life:



## Why do you need a storyboard for your scripts?

- **Shares your vision:** Through storyboards, visual communication becomes easier and more effective. The way you have envisioned the content can be communicated best through storyboards to a graphic designer, instead of the ineffective word-of-mouth approach. In doing this, ideas and concepts and the visualisation of those are understood singularly by all individuals and teams involved in content development. Improvements on design can be discussed while reviewing the storyboards.
- **Makes production easier:** A storyboard helps you set up a plan for production, including all the shots you'll need, the order that they'll be laid out, and how the visuals will interact with the script. It also ensures that you won't forget any scenes and helps you piece together the video according to your vision.
- **Saves time:** While it may take you a little while to put your storyboard together, in the long run, it will save you time in revisions later. Not only will it help you explain your vision to your team, but it will also make the creation process go more smoothly.

Specific to NagaEd, a NagaEd storyboard for video creations should have the following components:

- **Name of the file:** This is the name of the unit/sub-unit of the course/module that the storyboard is being created for.
- **Author of the Storyboard:** This is the name of the creator of the storyboard.
- **Estimated Run Time:** This is the approximate time it will take for the video to run its course.
- **Narration:** These are the dialogues which can be taken directly from the script.
- **OST:** This means On Screen Text which needs to pop up on screen during a video.
- **Visual Cues:** This will contain the reference images that need to appear on screen at specific points in the narration. These reference images can in turn be re-created by the graphic designer.
- **Action Lines:** These are instructions to be given along with the reference images on how visuals should appear on screen during a narration.

### 2.2.2 Key Challenges to Safe Schools

| | | |
|---|---|---|
| File Name: 2.2.2 Key Challenges to Safe Schools | | |
| Video Title: Key Challenges to Safe Schools | | |
| | | |
| Author: Litingse | | |
| Title: Key Challenges to Safe Schools | | |
| | | |
| Estimated Run Time with word count: 3 minutes 30 seconds | | |

| Narrator (VO) | OST | Visual Cues |
|---|---|---|
| Efforts on school safety at the State level are at an evolving stage. Key challenges in the implementation of school safety measures include: | Key challenges to School Safety (this text should remain at the top of the screen, centre--aligned throughout the video) | Use the above image as a reference. Let it be a moving picture, and not a static picture. |
| Lack of resources for School Disaster Management Kit. For instance, | School Disaster Management Kit (this text should remain on-screen till 'sand buckets') | Let the different items from the kit appear on screen and start moving around the screen spontaneously. |
| Fire extinguishers | Fire | Let a person be holding a fire |

*Labels to the left of the table (connected by lines): File Name, Author, Est. Run Time, On Screen Text, Visual Cues, Narrator's Dialogues, Action Lines*

Specific to NagaEd, NagaEd also creates interactivities with the help of H5P, etc. These will also require a storyboard to visualise the type of content needed for that interactivity. For example, in using the 'flip card' feature on H5P, specific instructions need to be given to the designer to create that interactivity such as what image should appear on the front side of the flip card and what kind of information should appear at the back side of the flip card. Use the storyboard template below to create such design instructions.

Scripting/storyboarding Lingo:
VO*: Voice-over
OST*: On-screen text
SFX*: Sound Effects
VFX*: Video effects

# Standard 3: Content contains Appropriate Language for Instruction

## What is it? How to do it?

Content creation and curation at NagaEd deals with academia and other instructional creations. Given the diverse range of grades, subjects, and geographical locations that NagaEd deals with, it is important that language is heavily considered in the process of content development.

For this, a standardised frame of reference is the CEFR scale. CEFR stands for Common European Framework of Reference for Languages. It is an international standard for describing language ability. It describes language ability on a six-point scale, from A1 for beginners, up to C2 for those who have mastered a language. This makes it easy for anyone involved in language teaching and testing, such as teachers or learners, to see the level of different qualifications. It also means that employers and educational institutions can easily compare our qualifications to other exams in their country.

Using this scale, customising it according to our comprehension, we can easily assess the level of instructional language we should use for specific categories of people (groups in grade 9, groups in grade 10, groups in government schools, groups in private schools, groups in rural areas, etc). Since the medium of educational instruction is English, it becomes important for any content creator to use language appropriate to the content s/he is creating.

In customising the CEFR levels and the can-do statements of each level for NagaEd content development, the following knowledge should be kept in mind. Find below can-do statements at each of the CEFR scale:

| | | |
|---|---|---|
| **PROFICIENT USER** | C2 | Can understand with ease virtually everything heard or read. Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation. Can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations. |
| | C1 | Can understand a wide range of demanding, longer texts, and recognise implicit meaning. Can express him/herself fluently and spontaneously without much obvious searching for expressions. Can use language flexibly and effectively for social, academic and professional purposes. Can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices. |
| **INDEPENDENT USER** | B2 | Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field of specialisation. Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party. Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options. |
| | B1 | Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken.  Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes & ambitions and briefly give reasons and explanations for opinions and plans. |
| **BASIC USER** | A2 | Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters.  Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate need. |
| | A1 | Can understand and use familiar everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type. Can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, people he/she knows and things he/she has. Can interact in a simple way provided the other person talks slowly and clearly and is prepared to help. |

Check the information below for clearer understanding of the CEFR scale can-do statements at the Speaking, Writing, and Understanding levels:

| | | A1 | A2 | B1 |
|---|---|---|---|---|
| **U N D E R S T A N D I N G** | **Listening** | I can recognise familiar words and very basic phrases concerning myself, my family and immediate concrete surroundings when people speak slowly and clearly. | I can understand phrases and the highest frequency vocabulary related to areas of most immediate personal relevance (e.g. very basic personal and family information, shopping, local area, employment). I can catch the main point in short, clear, simple messages and announcements. | I can understand the main points of clear standard speech on familiar matters regularly encountered in work, school, leisure, etc. I can understand the main point of many radio or TV programmes on current affairs or topics of personal or professional interest when the delivery is relatively slow and clear. |
| | **Reading** | I can understand familiar names, words and very simple sentences, for example on notices and posters or in catalogues. | I can read very short, simple texts. I can find specific, predictable information in simple everyday material such as advertisements, prospectuses, menus and timetables and I can understand short simple personal letters. | I can understand texts that consist mainly of high frequency everyday or job-related language. I can understand the description of events, feelings and wishes in personal letters. |
| **S P E A K I N G** | **Spoken Interaction** | I can interact in a simple way provided the other person is prepared to repeat or rephrase things at a slower rate of speech and help me formulate what I'm trying to say. I can ask and answer simple questions in areas of immediate need or on very familiar topics. | I can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar topics and activities. I can handle very short social exchanges, even though I can't usually understand enough to keep the conversation going myself. | I can deal with most situations likely to arise whilst travelling in an area where the language is spoken. I can enter unprepared into conversation on topics that are familiar, of personal interest or pertinent to everyday life (e.g. family, hobbies, work, travel and current events). |
| | **Spoken Production** | I can use simple phrases and sentences to describe where I live and people I know. | I can use a series of phrases and sentences to describe in simple terms my family and other people, living conditions, my educational background and my present or most recent job. | I can connect phrases in a simple way in order to describe experiences and events, my dreams, hopes and ambitions. I can briefly give reasons and explanations for opinions and plans. I can narrate a story or relate the plot of a book or film and describe my reactions. |
| **W R I T I N G** | **Writing** | I can write a short, simple postcard, for example sending holiday greetings. I can fill in forms with personal details, for example entering my name, nationality and address on a hotel registration form. | I can write short, simple notes and messages relating to matters in areas of immediate needs. I can write a very simple personal letter, for example thanking someone for something. | I can write simple connected text on topics which are familiar or of personal interest. I can write personal letters describing experiences and impressions. |

| B2 | C1 | C2 |
|---|---|---|
| I can understand extended speech and lectures and follow even complex lines of argument provided the topic is reasonably familiar. I can understand most TV news and current affairs programmes. I can understand the majority of films in standard dialect. | I can understand extended speech even when it is not clearly structured and when relationships are only implied and not signalled explicitly. I can understand television programmes and films without too much effort. | I have no difficulty in understanding any kind of spoken language, whether live or broadcast, even when delivered at fast native speed, provided I have some time to get familiar with the accent. |
| I can read articles and reports concerned with contemporary problems in which the writers adopt particular attitudes or viewpoints. I can understand contemporary literary prose. | I can understand long and complex factual and literary texts, appreciating distinctions of style. I can understand specialised articles and longer technical instructions, even when they do not relate to my field. | I can read with ease virtually all forms of the written language, including abstract, structurally or linguistically complex texts such as manuals, specialised articles and literary works. |
| I can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible. I can take an active part in discussion in familiar contexts, accounting for and sustaining my views. | I can express myself fluently and spontaneously without much obvious searching for expressions. I can use language flexibly and effectively for social and professional purposes. I can formulate ideas and opinions with precision and relate my contribution skilfully to those of other speakers. | I can take part effortlessly in any conversation or discussion and have a good familiarity with idiomatic expressions and colloquialisms. I can express myself fluently and convey finer shades of meaning precisely. If I do have a problem I can backtrack and restructure around the difficulty so smoothly that other people are hardly aware of it. |
| I can present clear, detailed descriptions on a wide range of subjects related to my field of interest. I can explain a viewpoint on a topical issue giving the advantages and disadvantages of various options. | I can present clear, detailed descriptions of complex subjects integrating sub-themes, developing particular points and rounding off with an appropriate conclusion. | I can present a clear, smoothly-flowing description or argument in a style appropriate to the context and with an effective logical structure which helps the recipient to notice and remember significant points. |
| I can write clear, detailed text on a wide range of subjects related to my interests. I can write an essay or report, passing on information or giving reasons in support of or against a particular point of view. I can write letters highlighting the personal significance of events and experiences. | I can express myself in clear, well-structured text, expressing points of view at some length. I can write about complex subjects in a letter, an essay or a report, underlining what I consider to be the salient issues. I can select style appropriate to the reader in mind. | I can write clear, smoothly-flowing text in an appropriate style. I can write complex letters, reports or articles which present a case with an effective logical structure which helps the recipient to notice and remember significant points. I can write summaries and reviews of professional or literary works. |

Example: Learning Designers are creating/curating content for students in Grades 9 & 10, then an easy customisation of the CEFR scale would be to place those students approximately between B1 and B2 levels with certain borrowings from C1 level as well. This way, once the level setting is done, the instructional language to deliver content can be appropriated accordingly as well.

## Localisation of Language

Considering the communities that NagaEd is trying to tackle — indigenous and remote — it is also important that the language used is localised. This DOES NOT, however, mean using broken or pidgin languages for instruction. It refers to appropriating language according to the language proficiency and the comprehension capabilities of the target audiences.

For example, in the creation of surveys, consider:

- the geographical location of the target audience
- the socio-economic backgrounds of the target audience
- the grade level in the case of students — class the students belong to
- the category of schools in the case of students — government or private
- the employment type in the case of teachers — government or privat

# Standard 4: Content follows Proper Copyright Practice

## What is it? How to do it?

### Copyright

"If a person or an organisation holds the copyright on a piece of writing, music, etc., they are the only people who have the legal right to publish, broadcast, perform it, etc., and other people must ask their permission to use it or any part of it." — Oxford Learner's Dictionaries

## Use of Materials in the Context of Content Development, NOT in the Domain of NagaEd

NagaEd uses out-of-house content in the forms of:
Images
Videos
Interactivities
Games

In the practice of showcasing, embedding, linking, and attaching out-of-house content and materials, the following should be kept as a checklist:

### Terms of Use:

While perusing content on a website and other online/offline platforms for use within the NagaEd LMS, it is essential to check the 'Terms of Use' and other legal cautions mentioned in those websites and check suitability of use of the desired content freely for commercial use.

To check the usage policy of a website, scroll down to the bottom of the page (and rarely at the top navigation bar or the side navigation bar) and click on Terms of Use, Terms of Service, or Legal Policy to check the free/restricted usage of the content available on that website. Check references below:

A trick to quickly search for usage rights on a page is to press 'CTRL + F' and then type in keywords such as 'free', 'creative commons', 'usage', 'public domain', 'licence', 'commercial', 'non-commercial', etc. This will help you track the keywords in the document and easily navigate what you're searching for.

If this trick is not helpful, spend some time reading the fine print of the legal precautions and make an informed decision on whether you can use the content of that website.

## Standard 4.1: Images and Videos used are under Apt Creative Commons Licences

### Creative Commons:

Creative Commons is one of the most widely used public licences to grant the public permission to use creative works under copyright law. From the reuser's perspective, the presence of a Creative Commons licence on a copyrighted work answers the questions, "What can I do with this work?" or "How can I use this work?".

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
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### Niger Delta oil disaster 2
by Sosialistisk Ungdom - SU

Get this image

### How to use

Visit the image's website to download and use it. Make sure to credit the creator by showing the attribution information where you are sharing your work.

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No derivatives or adaptations permitted.

### Credit the creator

| Rich Text | HTML | Plain text |
|---|---|---|

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**CC BY-NC-ND:** This license allows reusers to copy and distribute the material in any medium or format in unadapted form only, for noncommercial purposes only, and only so long as attribution is given to the creator.

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NC – Only noncommercial uses of the work are permitted

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Check reference below for how you can find this on a content material:



**Coping with Disasters: Refugees and Displaced Persons in South-East Asia** by United Nations Photo

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"Coping with Disasters: Refugees and Displaced Persons in South-East Asia" by United Nations Photo is licensed under CC BY-NC-ND 2.0.

# CC 0:

## The Creative Commons Public Domain Dedication

**CC0** (aka CC Zero) is a public dedication tool, which allows creators to give up their copyright and put their works into the worldwide public domain. CC0 allows reusers to distribute, remix, adapt, and build upon the material in any medium or format, with no conditions.

Works under the CC 0 are under the public domain. This means that works under this licence CAN be used commercially, CAN be modified, CAN be redistributed, WITHOUT any restrictions. There is also NO requirement for attributing the creator(s) of the work.

Check reference below for how you can find this on a content material:



**Messenia boat disaster protests (1)**
by NikosLikomitros

`Get this image ↗`

## How to use

Visit the image's website to download and use it. Make sure to credit the creator by showing the attribution information where you are sharing your work.

**Public Domain**

This work has been marked as dedicated to the public domain.

Read more about the tool here.

**Credit the creator**

| Rich Text | HTML | Plain text |
| --- | --- | --- |

"Messenia boat disaster protests (1)" by NikosLikomitros is marked with CC0 1.0.

**Tips:** It is always a good practice to check the type of CC licence that each work falls under. However, it may be a good practice to check for works that are under CC 0, CC BY, and CC BY ND as these licences give more freedom for content usage by reusers.

More about CC Licences: https://creativecommons.org/about/cclicenses/

## Standard 4.2: Youtube Videos used are under Apt Practice

### Youtube:

The Terms and Conditions of Youtube are pretty vague and ambiguous when it comes to reuse of the content for reasons other than personal consumption or through personal youtube channels. However, usage of many of the Youtube content in many forms does not seem to have posed many problems in the past.

Under 'Permissions and Restrictions', Youtube states *'You may view or listen to Content for your personal, non-commercial use.'* And, it also restricts users *'to distribute unsolicited promotional or commercial content or other unwanted or mass solicitations (spam)'.*

However, the second clause becomes ambiguous as any intended use of the content from youtube becomes 'solicited' by implication.
Further, under the same rules, Youtube also states *'You may also show YouTube videos through the embeddable YouTube player.'* It is easily deductible from this clause that usage of content from Youtube is permissible IF the content is played through the Youtube player. This means that the videos CANNOT be downloaded and re-uploaded as new content on another platform using another player other than the Youtube embeddable player.

Safe Practice: The best practice is to not use Youtube content for commercial purposes, and create videos in-house or use videos from other public domain websites. However, in the event of required usage, we can follow the following tips:

- Only embed the videos from youtube on the LMS such that videos are played through the Youtube player.
- Do not download and reupload the videos in any modified or edited form.
- In strict cases, seek permission from the creator of the video for usage.
- Attribute the source of the video. Refer to the Attributions section of this document for more information on this.

There are certain cases wherein a video may contain multiple multimedia elements compiled from different sources. In this event, the major onus falls on the creator of that video for the type of content they have used to create that video. As mere reusers of such content, it falls upon our discretion to make use of that video.

## Standard 4.3: Images and Videos used do not have Watermarks or Infringed upon

### Watermarks:

A watermark is a logo, text, or pattern that is intentionally superimposed onto another image. Its purpose is to make it more difficult for the original image to be copied or used without permission.

There are many instances where a simple image/video search can provide multiple results. And, in those results, there will be images/videos that are clearly or subtly watermarked.

Reference:



Under no circumstances should you attempt to use software to strip the image of its watermark and use it for your own personal or commercial purpose. This demonstrates clear and wilful intent to infringe copyright — evidence that will likely work against you, should the case come before a court of law.

## Tips for Safer Image Search on Google:

While searching for images on Google Search, type in your desired search word. Then, go to 'Images' and click on 'Tools'. A drop down navigation bar will appear. Then, click on 'Usage Rights'. Under the 'Usage Rights', select either 'Creative Commons licences' or 'Commercial and other licences'. Then, click the image you want to use and check for its licence and thereby its suitability of use for your purpose.

Pathway: Google Search > Images > Tools > Usage Rights > Creative Commons licences/Commercial and other licences

Reference:
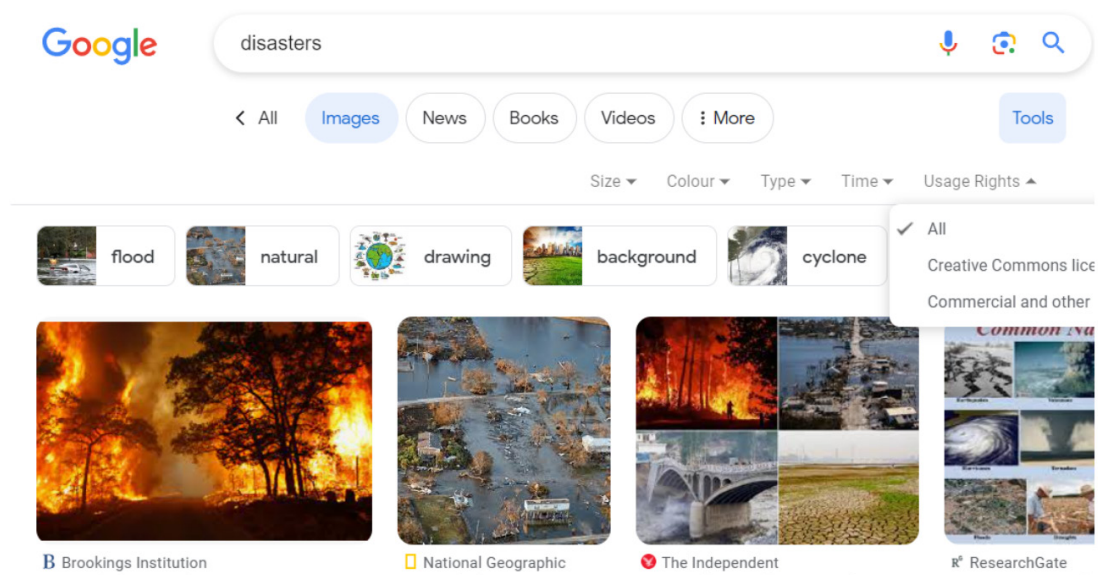


## Tips for Safer Video Search on Youtube:

On youtube, there is a way for reusers to search for videos that are under the creative commons licences. On the Youtube search bar, type in your desired search word. Then, go to 'Filters' and under 'Features', you will find 'Creative Commons'. A list of videos under the Creative Commons licence will appear.

Reference:
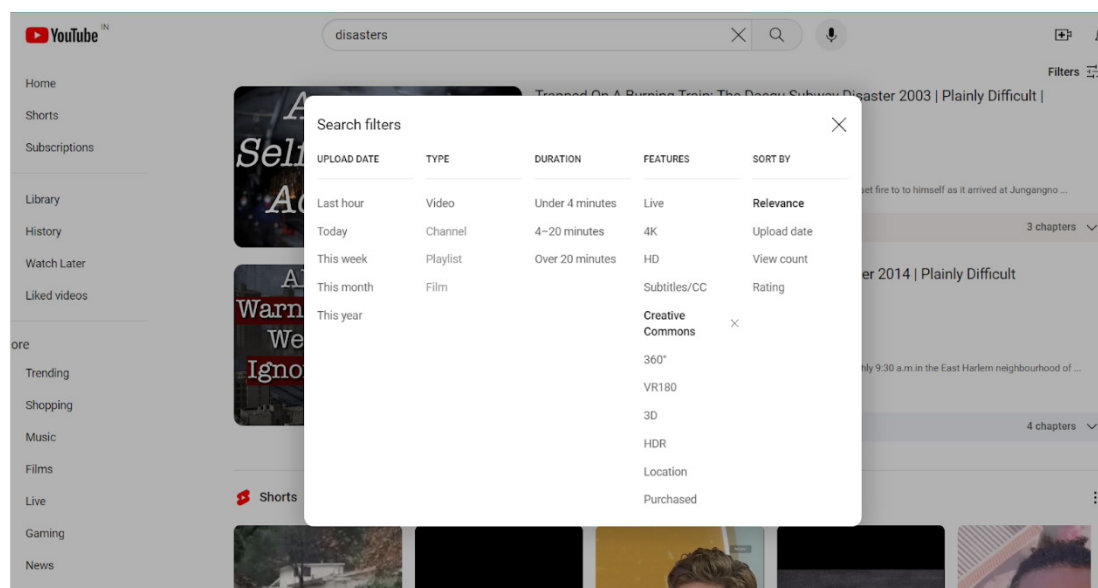


Note: It may, however, be difficult to view WHAT TYPE of Creative Commons licence a particular video might be in. So, if you find a video for use, it may be a safe practice to attribute the source of the video and the creator of that video.

# Standard 4.4: Images, Text, Videos used are Aptly Cited

## Citations:

In copyright practice, citation/attribution is the act of stating that something is the result or work of a particular person or thing. Simply put, credit to the owner of the content should be given. In the context of NagaEd, since images and videos are used predominantly, the following formats of citations/attributions can be used. The two formats given below are according to the Chicago Manual of Style (CMOS) 17th edition (used widely by editors and publishers) :

## For a standard book citation, the following elements should be included:

Last name first, followed by a comma and the first name or initials. If there are multiple authors, use an ampersand (&) before the last author's name.

Title of the Book: In italics or underlined.

Place of Publication: The city where the book was published.

Publisher: The name of the publisher.

Year of Publication: Enclosed in parentheses.

Page Range (if citing a specific part of the book): This is optional.

Here's the general format:
Author(s). Title of the Book. Place of Publication: Publisher, Year of Publication.

Example:
Wanchoo, I.L & Arun Kumar. A Textbook of Social Sciences. New Delhi: Goyal Brothers Prakashan, 2021.

## For Social Media content (this includes Youtube):

Format: [name of the youtube channel/facebook page/name of social media user], "[name of the video, image, article,]" [name of the platform], [date of upload], [link].

Example: Peekaboo Kidz, "Natural Disasters compilation | The Dr. Binocs Show | Best Learning Videos For Kids | Peekaboo Kidz," Youtube, June 23, 2019, https://youtu.be/HaEmIakO7f4?feature=shared.

For websites:

Format: ["name of the content",] [name of the website], [date of modification of the content on the website. If this is not available, then enter the date of your access to the content], [link].

Example: "Sendai Framework for Disaster Risk Reduction," Wikipedia, last edited on January 13, 2023, https://en.wikipedia.org/wiki/Sendai_Framework_for_Disaster_Risk_Reduction.

OR

Example: "Sendai Framework for Disaster Risk Reduction," Wikipedia, accessed on September 07, 2023, https://en.wikipedia.org/wiki/Sendai_Framework_for_Disaster_Risk_Reduction.

For Attributions related to works under Creative Commons, the following format can be used:

Format: ["Title"] [Author,] [Source] [Licence] [Additional details of modifications made to content if any]



Picture Example:

Attribution Example: "the architecture of environmental disaster" by seier+seier, used under CC BY 2.0

**Note:** Hyperlink the link to the website where the work is, hyperlink the link to the author's profile on the website, hyperlink the Licence Deed of the Creative Common licence.

Tip for checking Licence Deed of Creative Commons: https://creativecommons.org/licenses/by/2.0/

Use the above same 'https', but change the version according to the licence such as 2.0, 3.0. 4.0, etc.

## General Notes:

Use images and content

- If the image owner has clearly stated that the image can be freely used.
- If the image is in the public domain (if the owner of the work died or abandoned all rights related to it), then the image is not subject to copyright.
- If the image has a Creative Commons (CC) licence but in this case, you will also need to carefully analyse the terms and conditions of the permitted use.

## IMPORTANT NOTE:

- In any case, whether it be fair use content, content in the public domain, or works with creative commons licence, discretion should be used by every individual. If ANY image, video, or material has official government logos, faces of people in high public eye, important documents, etc featured in them, it is a best practice NOT to use such content as it may lead to controversy and legal suits.
- In any content curation or creation, AVOID using famous logos of commercial brands (Mcdonalds, KFC, Louis Vuitton), catchphrases of known brands (""I'm lovin' it" - Mcdonalds), etc.

## Some websites that are free to use:

1) Pexels
2) Pond5
3) Pixabay
4) Unsplash
5) Nappy
6) Stocksnap
7) Openverse
8) Wikimedia Commons

# Standard 5: Content and Files follow Correct Naming Conventions

## What is it? How to do it?

**For files (word documents)**

Variation #1 (for master files):
<Module Number>. <Module Name>_<Master File>

Example #1:  2. Vision, Approach, and Objectives of the Policy_Master File

Variation #2 (for scripts or storyboards):  <Unit/Sub-unit Number>. <Module Name>_<Type of Script/Storyboard>

Example #2:  2.2.1 Vision of the Policy_Script

Variation #3 (for storyboards with interactivity): <Module Number>. <Module Name>_<Type of interactivity>_<Type of Script/Storyboard>

Example #3:  2.2.2 Key Challenges to Safe Schools_Find Multiple Hotspots_INteractivity Storyboard

Reference:

| Name ↑ | | Owner | Last modified ▾ | File size | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 📄 | 2.2.1 Vision of the Policy_Script 👥 | 👤 me | 4 Sept 2023 Viwuto Awomi | 4 KB | 👤+ | ⬇ | ✎ | ☆ | ⋮ |
| W | 2.2.1 Vision of the Policy_Storyboard.docx 👥 | Ⓛ Litingse M Sangtam | 14:07 me | 2.8 MB | | | | | ⋮ |
| 📄 | 2.2.2 Key Challenges to Safe Schools_Script 👥 | 👤 me | 30 Aug 2023 me | 4 KB | | | | | ⋮ |
| 📄 | 2.2.2 Key Challenges to Safe Schools_Storyboard 👥 | Ⓛ Litingse M Sangtam | 14:38 me | 4.8 MB | | | | | ⋮ |
| 📄 | 2.2.5 Objectives of the Policy_Script 👥 | 👤 me | 30 Aug 2023 me | 4 KB | | | | | ⋮ |
| 📄 | 2.2.5 Objectives of the Policy_Storyboard 👥 | Ⓛ Litingse M Sangtam | 30 Aug 2023 me | 1.5 MB | | | | | ⋮ |
| 📄 | Copy of 2.2.1 Vision of the Policy_Script 👥 | 👤 me | 10:27 me | 4 KB | | | | | ⋮ |

Shared with me  >  ···  >  7. Media Development  >  4. Module 2 ▾  👥

Type ▾    People ▾    Modified ▾    (Send feedback to Google)

## For Module/Unit/Sub-unit/Sub-sub-unit names (in word documents or LMS)

For Module Naming <Module Number> <Module Name>

Example: 1. Introduction to School Safety

For Framework Naming <Unit Number> <Framework Name>

Examples: 1.1 Preparation, 1.2 Acquire Your Knowledge and Skills, etc

For Unit Naming <Unit Number> <Unit Name>

Example: 1.2.2 Understanding School Safety

Reference:

| | |
|---|---|
| ▾ 1. Introduction to School Safety | ✔ + ⋮ |
| 📄 1.1 Preparation | ✔ ⋮ |
| 1.2 Acquire Your Knowledge and Skills | ✔ ⋮ |
| 📄 1.2.1 Disasters as a Critical Threat to the Well-being of Children | ✔ ⋮ |
| 📄 1.2.2 Understanding School Safety | ✔ ⋮ |
| 📄 1.2.3 National Policy Instruments | ✔ ⋮ |
| 🚀 1.2.4 Check Your Understanding<br>5 pts | ✔ ⋮ |
| 📄 1.2.5 Scope of the Guidelines | ✔ ⋮ |
| 1.3 Summary | ✔ ⋮ |
| 📄 1.3 Summary | ✔ ⋮ |

# Standard 6: Content and Structure follow Correct Fonts, Sizes, and Indentation on LMS

## What is it? How to do it?

Heading 1: The size and font of the heading is automated on LMS.

Heading 2 font style : There is no option of Oswald Medium font on LMS. Keep it automated.

Heading 2 font size : 18 pts

Heading 3 font style : There is no option of Oswald Medium font on LMS. Keep it automated.

Heading 3 font size : 14 pts

Heading 4 (if any) font style : There is no option of Oswald Medium font on LMS. Keep it automated.

Heading 4 (if any) font size : 12 pts

Paragraph font style : There are limited options on LMS. Keep it automated.

Paragraph font size : 12 pts

Reference:

## 1.1 Preparation



### 1.1.1 Introduction to School Safety

**Outcomes of the Module**

- Understand the disruptions children face during disasters, including fear and separation
- Recognize the significance of safe schools in aiding children's recovery
- Define school safety encompassing multiple risks and threats
- Appreciate the role of policies and plans in protecting children's rights and safety

**Introduction to the Module**

Disasters are severe disruptions in communities or societies that cause extensive human, material, economic, or environmental losses beyond what the affected group can manage on its own.

Let's watch a short video to understand what disasters are.

## Indentation

Text: All text content should be left-aligned

Images/Infographics/etc: Such components should be left-aligned. Depending on the content approach, adjustments can be made.

Videos: All videos should be centre-aligned, along with the source of the content.

# Standard 7: Content follows 'Parental Guidance' Considerations

## What is it? How to do it?

Parental Guidance means that the content on a platform/program may contain classifiable elements that may be disturbing or harmful for young viewers, and that parents or caregivers are in the best position to decide whether or not a child in their care may access content classified as 'PG' subject to the specified rating applicable to such content.

At NagaEd, it is a good practice to create and curate content that does not contain images, videos, texts, visual elements, gestures, etc that are derogatory in nature or harmful to learners below the age of 18. Or, for that matter, for any age group, refrain from content that is visually disturbing unless demanded and required for the courses that you are creating/curating for.

Type of Parental Guidance Content are (The table below is only for your knowledge):

| Category | Application | Description |
|---|---|---|
| G | General Audiences. All Ages Admitted. | Contains very little violence and no nudity, sex, or drug use. |
| PG | Parental Guidance Suggested. Some Material May Not Be Suitable for Children. | May contain some profanity, violence, or brief nudity. Does not contain drug use. Parental guidance suggested for more mature themes. |
| PG-13 | Parents Strongly Cautioned. Some Material May Be Inappropriate for Children Under 13. | Contains more intense themes, violence, nudity, sex, or language than a PG movie but not as much as an R movie. May contain drug use. |
| R | Restricted. Under 17 Requires Accompanying Parent or Adult Guardian. | Contains adult material. May include graphic language, violence, sex, nudity, and drug use. |
| NC-17 | Adults Only. No One 17 and Under Admitted. | Contains violence, sex, drug abuse, and other behaviour that most parents would consider off-limits to children. |

## Checklist of PG considerations in Content Creation/Curation:

### Avoid:
- Media that is graphic or shares violent behaviour
- Media that showcases full or partial nudity and sexual behaviour in live videos, animated videos, images, or text
- Showcasing of simulated sexual acts, illustrated explicit nudity, adult toys
- Media depicting excessively gory content, sexual violence, and/or assault, bestiality, child pornography, pornography, or necrophilia
- Graphic violence of sexual texts in images, videos, typography, or any any form of accessible content
- Showcasing bodily fluids including blood, feces, semen, etc EXCEPT for professional courses that require as such under course coverage for educational purposes
- Showing serious physical harm, including visible wounds, etc UNLESS covered under a professional course for educational purposes
- Showing severely injured or mutilated animals, animal torture or killing
- Showing dismembered or mutilated humans
- Showing charred or burned human remains
- Showing exposed internal organs or bones
- Men in only undergarments
- Women in only undergarments
- Children in only undergarments
- Weapon violence
- Weaponry UNLESS required for a course for educational purposes
- Self-injury in suicidal cases
- Showing the middle finger or a graphic illustration of it
- Drug products and other drug paraphernalia
- Tobacco, Smoking, and Drinking alcohol UNLESS required by a course for educational purposes
- Gambling UNLESS required to show for educational purposes
- Hate Symbols such as the Nazi Party and Signage, White Supremacy, Extremists, etc

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