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Transcript Conventions and Examples for Audio and Video Stories

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Launching through the Surf: The Dory Fleet of Pacific City
Transcript Conventions and Examples for Audio and Video Stories
Revised March 11, 2015
Created by Brenda DeVore Marshall and Kathleen Spring

Introduction

There are numerous and often contradictory approaches to creating written transcripts of oral history interviews. In many cases, the transcripts are of interview footage (audio or video) that either has not been edited at all or that has been edited only minimally. In the Dory Project, all of the stories (audio and video) have been edited to reflect specific stories told during the interview. Consequently, some of the editing often done in the transcribing process has been done in the editing of the audio and video stories.

Therefore, the goal of transcribing these stories is to reflect the audio or video footage as accurately as possible. Keep in mind that individuals using the collection may listen only to the audio or video footage, may only read the transcript, or may read the transcript while listening to the audio story or viewing the video story. In general, the project follows the philosophical guidelines listed below.

1. The transcript should reflect the narrative text of the interview/story as clearly and accurately as possible.
2. The transcript should not embarrass the storyteller or make him or her look foolish.
3. The transcript should capture the conversational flavor and characteristics of the storyteller's speech.

4. When possible the transcripts should clarify the storyteller's comments if they are unclear or if additional relevant information is available.

General Transcript Formatting Conventions

Font: Arial 14

Margins: 1" on all sides

Spacing:

- Line Spacing: 1.5 lines
- Paragraph Spacing: 1.5 line spacing plus 10 point after line spacing (See paragraph examples in the example transcript document.)
- Use a single space between sentences.
- Heading Spacing: If headings are required, use paragraph spacing before the heading and regular line spacing after the heading unless otherwise noted below.

Basic Information Included in All Transcripts (The Transcript Heading):

The following information should be included at the top of the first page of each transcript and aligned with the left margin (see template example).

Use normal line spacing between the lines in the heading. Following the final entry in the heading (i.e., Transcribers), use 2 line spacings (3 lines total) between the final line and the beginning of the transcript text.

- Title:
- Storyteller(s): First name Last name
- Interviewer(s): First name Last name
 - If more than one: First name Last name, First name Last name
- Interview Date: yyyy-mm-dd (2011-07-10)

- Collection: *Launching through the Surf: The Dory Fleet of Pacific City*
[Note: The title of the collection is italicized]
- Repository: DigitalCommons@Linfield
- Transcriber(s): First name Last name
 - If more than one: First name Last name, First name Last name

Page Numbers: Numbers should be included in the footer, aligned center, Arial, 12 pt. font

Document Type: Microsoft Word (.doc or .docx)

File Naming Conventions:

Audio

lsdp_oh_stiles_dave_interview_audio_trans_1_why_chartering_6_23_11.docx

Video

lsdp_oh_stiles_dave_stiles_terri_interview_video_trans_1_dory_wedding_6_23_11.docx

Key

project	oral	last	first	2 nd	last	2 nd	first	document	interview	trans	story	subject/	date	file
identifier	history	name	name	name	name	name	type	type			no.	title		type

Speaker Identification:

The speaker is identified as the storyteller in the basic information included at the top of page one. The speaker also should be named at the beginning of the story. The name should be capitalized, aligned left, and followed by a colon as illustrated in the following example. The first word of the story text follows the colon.

Example:

NANCY BUSH: My name is Nancy Bush, and I was one of the first women to go out in 1971.

Treat this introductory information as the first paragraph. Use paragraph spacing after the last line of this introductory information and before the next line of the story.

Example:

NANCY BUSH: My name is Nancy Bush, and I was one of the first women to go out in 1971.

Now this was 1988. And, ah, this is the first year of barbless hooks.

Noting Changes in Speakers: If two or more speakers are included in the story, include the full name (first and last) the first time an individual speaks. After that, include only the first name. The names should be capitalized, aligned left, and followed by a colon as illustrated below. Paragraph spacing should be used between speakers as illustrated.

NOEL KNOPF:

ALBERT KNOPF:

NOEL:

ALBERT:

General Stylistic Issues

Abbreviations: Use periods for abbreviations, such as D.C. and U.S.

Acronyms: Acronyms, if they are used by the storytellers, should not contain periods. When first used, the acronym should be followed by the full name, enclosed in brackets. *Example:* ODFW [Oregon Department of Fish and Wildlife]

Added Material: Use endnotes for information that is not included in the audio or video story, but that is needed for clarification or that provides additional material pertinent to the story.

Add a superscript number at the point in the transcript where the information will provide clarity (as one does with footnotes).

Example 1:

Bob [Bush],¹ Bob had had ah some minor surgery, and he couldn't go out.

Place the Notes section at the end of the transcript. Use 2 line spacings (3 lines total) after the final line of the story and before the beginning of the Notes section. Use 1 line spacing between the header Notes and the first note. Capitalize NOTES.

Example 2:

But we've had a lot of, lot of fun things out there, lot of fun things out there.

NOTES:

¹Bob [Robert] Bush is Nancy's husband. He is one of the Dory Project's storytellers.

Brackets: Brackets are used to include information not specifically mentioned in the edited story. This includes nonverbal elements, such as laughing or pauses, the full name of an acronym [see above], the indication of an inaudible passage, and the inclusion of a first or last name when one of the two is mentioned and the other is not included in the story. If the first or last name only appears multiple times in the same paragraph, add the second name in brackets the first time the name is stated in the paragraph but not for the other instances in that paragraph. See below for appropriate formatting for information that is not included in the story but that has been added to clarify elements of the narrative. Capitalize the first word in the brackets and all words in a proper name.

Examples:

- Re—Now notice, I have my mask on, and my dark glasses and my hat. [Pause] And uh. [Clears throat] And when he reached for the net, it lifted it up, I says, “You net it, you lose it, you’ll swim for it!”
- ODFW [Oregon Department of Fish and Wildlife]
- So I took his brother Henry [Bush], and we’re fishing.
- His boat barn is over on [Inaudible] Street.

Dates: Do not use an apostrophe plus the letter s (‘s) when indicating plural years. *Example:* 1970s or ‘70s

Money:

- For specific amounts, use the dollar sign instead of the word “dollars.” *Example:* The salmon hatchery project cost \$10,000.
- When approximate range amounts are specified, spell out the words. *Example:* The hatchery budget was between eight and ten thousand dollars last year.

Numbers:

- Spell out numbers one through nine; above that, use numerals.
- Always spell out the number if it is the first word in a sentence.
- Use numerals for percentages. *Example:* 45 percent

Overlapping Dialogue:

- When two or more individuals included in the same interview/story overlap their comments, indicate that through the use of brackets.

Example:

ALBERT: Do we belong? [Laughs, overlapping Noel]

NOEL: Do we belong here?

Paragraphing: Indicate changes in topics/organization of thoughts by the use of paragraphs since long passages in a single paragraph may be hard to follow.

Punctuation: Use the following punctuation guidelines. If additional information is needed, refer to the latest edition of the *MLA Handbook*.

- Commas
 - Use commas to indicate small interruptions (brief pauses, breaths, etc.) in continuity of thought or sentence structure.
 - Use commas to separate the elements in a series (three or more things), including the last two (Oxford comma). *Example*: He owned *Humble Pie*, *Remedy*, *Queen Elizabeth*, and *Rehab*.
 - Use a comma following the name of a state when the city and state names are used together. *Example*: He was born in Tillamook, Oregon, in 1936.
- Dashes
 - Use the em-dash (—) to indicate the following types of interruptions. Do not use a space before or after the em-dash.
 - a hanging phrase resulting in an incomplete sentence (do not use ellipses)
 - a parenthetical statement within a sentence
 - an interruption by another speaker
 - resumption of a statement after an interruption
 - a meaningful pause on the part of the speaker that is not long enough to require the use of [Pause]

- a self-interruption by the speaker. *Example*: “Oh, there they are, right there in the fish box; crawl—crawl in and look.”
- Ellipses
 - Do not use.
- Italics
 - Italicize dory (boat) names.
 - Italicize titles of books, magazines, newspapers, movies, and television shows.
- Quotation Marks
 - Use double quotation marks to indicate quoted dialogue. Place a comma before the quoted passage and capitalize the first word in the quotation.

For issues not covered in these guidelines, talk with the Project Director, the DigitalCommons Coordinator, and/or refer to the latest edition of the *MLA Handbook for Writers of Research Papers*.

References

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<http://millercenter.org/oralhistory/styleguide>

Transcript Examples

Title: Transcript of The Boat Inspection

Storyteller: Nancy Bush

Interviewer: Chris Forrer

Interview Date: 2011-08-05

Collection: *Launching through the Surf: The Dory Fleet of Pacific City*

Repository: DigitalCommons@Linfield

Transcribers: Whitney Weber, Andrea Snyder, Brenda DeVore Marshall

NANCY BUSH: My name is Nancy Bush, and I was one of the first women to go out in 1971.

Now this was 1988. And, ah, this is the first year of barbless hooks. Now I've covered quite a few years here in just a few, ya know. And uh, uh in 1988 barbless hooks were mandatory. And so, uh, we had all of our barbless hooks. So, Bob [Bush],¹ Bob had had ah some minor surgery, and he couldn't go out. So I took his brother Henry [Bush], and we're fishing. We've got probably four or five fish. And, uh, and we're out just a little bit off of, uh, Sand Lake. And here comes the State Marine Board. They wanna get on board. Okay, come on.

So this one guy comes and he gets on the—what they do is drive up between the float lines out there, they drive up so that they can get on the back. And so he got on there, and he got up on there, and the first thing he does is he sees me. And, [In the inspector's voice] "Do you have a license?" [In her voice] "Yes, I have a license."

And then he comes up and he says, “Well, I wanna see some fish.” And ah. I says, “Oh, there they are, right there in the fish box; crawl—crawl in and look.” Now he sounded antagonistic, so I just was a little too. And ah, then finally again, did I have a license? “Yes, I have a license.” [In the inspector’s voice] “Well, I wanna see some, ah, see the lines.” I says, “Okay. I’ll pull this, this line here, it’s got a fish on it.” [In the inspector’s voice] “Do you have a license?” [In her voice] “Yes, I have a license.” [In the inspector’s voice] “Can I see it?” Had he asked me if he could see it, I would have give it to him the very first thing.

But ah. So anyway, I’m bringing up the line [Clears throat] and Henry’s takin’, bringin’ the hooks in. And, ah, so ah, there’s the fish, and the cop reached behind me, is where the net was standing up. The cop reached that net, now. Re—Now notice, I have my mask on, and my dark glasses and my hat. [Pause] And uh. [Clears throat] And when he reached for the net, it lifted it up, I says, “You net it, you lose it, you’ll swim for it!” The cop [Chuckles] put the net back down, and Henry netted the fish. And he says, well now he’ll go. And I says, “No, you can’t go.” [In the inspector’s voice] “Well, I can leave this boat² any time I want.” [In her voice] “No, you can’t. I have to put the gear back down first.” ‘Cause when you have the one side up or anywhere, the boat slides, it doesn’t go forward. And so, he was so P-O’d when I finally let him go.

And so they were, they were gonna check the other boats, but after I did what I did they weren’t gonna do that. So they go back up to Garibaldi, and they park at the Coast Guard station up there. Well, my number two son, Randy [Bush], was in the Coast Guard, and he was stationed up there. [Laughs] And these cops come in and they’re parkin’ the boat, and they’re

talking about that woman captain down in Pacific City. [Laughs] And Randy, he just kinda sneaked around the station so he could get to the other side, so they didn't see him because he didn't wanna have to answer any questions. [Laughs] And so, later that night he, he called and after we got in he called and he says, [Using his voice] "Mom, what did you do to the cops today?" [Laughter] And so I told him.

But we've had a lot of, lot of fun things out there, lot of fun things out there.

NOTES:

¹Bob [Robert] Bush is Nancy's husband. He is one of the Dory Project's storytellers.

²The name of Nancy and Bob Bush's dory is *Short Shot*.

Title: The Kiwanda Fish Company

Storytellers: Kristina Hogevoll and Marty Knopf

Interviewer: Whitney Weber

Interview Date: 2012-08-09

Collection: *Launching through the Surf: The Dory Fleet of Pacific City*

Repository: DigitalCommons@Linfield

Transcriber: Mary Beth Jones, Kathleen Spring

MARTY KNOPF: Martin Knopf, and we started fishing in about 1968.

KRISTINA HOGEVOLL: And, Kristina Hogevoll, and—my father¹ got his first double ender² in 1962. So, that, that was the first boat I went out on when I was 18 months old.

KRISTINA: I—I didn't fish that much. I was at the fish company, working very hard. [Laughs] Um, my, our—our family—m—my, my father fished, uh, when we still lived in McMinnville. And then we—my parents bought the P.C. Trailer Court in 1967. And there was a two-car garage, which was the fish company. It didn't even have a name, then, it was P.C. Trailer Court. But, that first year was one of the biggest tuna runs still in history out of P.C. I think.

MARTY: Mm hmm. [Overlapping Kristina]

KRISTINA: And we had, um—two—we had four feet of tuna by, I don't know, 15, by, I don't know how far back, and they, Bumblebee sent a semi truck to [Laughs] receive them, and they cut a hole in the wall. And we slung tuna for hours and hours, and it was, it was really interesting. And then in '72 my parents bought the fish company, which they named

Kiwanda Fish from Jim Imlah. I can't remember what he called it, but that was the guy who owned it before we bought it.

My main job—well I would pump gas, pack the little salmon bellies in ice, [Marty laughs] scoop, scoop, scoop, and, um, just many little odd jobs. We'd borax eggs, that we'd sell to the river fishermen in the wintertime. That was a very important job, you had to do that just so. I'd get up about three-thirty in the morning and get out there—open the door by four, turn on the li—the lights out by the gas pump, turn the gas pumps on, uh, start the coffee maker—and um. There were only a, a small percentage of fishermen that would, uh come in the mornings to, to buy herring and incidentals. And most of 'em were prepared at night, and they would just, go from their homes to the beach. But for the ones that showed up, some even gassed up in the morning, so we did everything, and it was in the dark—if they showed up that early.

Um, my parents were there, and, we would hire mostly young women. Teenage g—girls, um, from our high school, they're the ones that lined up. And, it could have been [Pause] because of—these guys. [Laughter] They were, you know, coming up, work, you know, bringing their fish in, but um, so it was mostly young women. There were some guys who would come in and they were like the ice shovelers. It was very physical work. And—

MARTY: [Overlapping] How many people would you guys hire?

KRISTINA: How many—um, at least—four, five, maybe a sixth one, you know, doing some part-time. There were two weigh stations; the boats could pull on two sides of the building so we could be weighing in two boats at a time if it got really busy. And so we had to have enough people to

cover that, and there was two people per station. And then someone on the gas, and someone in the tackle shop, and—. When it was—when there were a lot of fish, it was just very fast work, and we were lucky to, eat. So.

And my mother, um, Marlene³, always sent someone to the beach to make sure the last trailer was off the—off the beach. Everyone was in. Safely.

MARTY: And that, and it wa—

KRISTINA: [Overlapping] No matter what.

MARTY: And—and it wasn't just her people that sold to them, it would be—

KRISTINA: [Overlapping] All, all—

MARTY: [Overlapping] You know, she—

KRISTINA: [Overlapping] all trailers—

MARTY: She would—yeah—they were, they were—Kiwanda was helpful to all fishermen whether they sold to them or not, 'cause there's two other fish buyers.

KRISTINA: Yeah.

MARTY: And um, and on that subject, I fished up and down the coast also with my dor—this dory⁴ here. I had an old '55 Ford pickup with a camper, [Chuckles] and I pulled that up and down California and Oregon. And everything I owned was in that truck, and it was a great, great life really. [Chuckles] And, I got to experience a lot of other fish buyers. And, w—that's when I realized how special Kiwanda Fish Company and Pacific City was. Because we'd fish in other ports, and if you're not in by five or six o'clock, you have to wait 'til the next morning—

KRISTINA: [Overlapping] Mmm.

MARTY: —to sell your fish. And then, you're, you're tired, you know, you're also in disbelief. But you have to go find ice. Ice your fish. You can't go out first thing in the morning because now you got to wait for them to open. And that, that was something very foreign to us. It's like, "Well, we have these valuable fish, why, why would they not be open?" And I guess they wanted a life also or something, I don't know. [Chuckles] That's what made—that's one of the many things that makes Pacific City you know, so wonderful, is that everybody is looking out for each other. And you go out of these other ports, well you're just another boat out there somewhere. You know, no one knows you, you don't know them. You get on the radio and ask if they'll stay open, and, they may not, 'cause they don't know you. And so, there, there's a bit of that. You know, we were always happy to get back to Pacific City. We'd only fish other ports when, that's just where the fish were at the moment.

NOTES:

¹Jack Hogevoll.

²The double ender was named *Hogie*.

³Marlene Carter.

⁴The dory is named *Kisutch*.