

CONTENTS

<i>List of illustrations</i>	<i>xii</i>
<i>Foreword</i>	<i>xiii</i>
<i>Preface</i>	<i>xvi</i>
<i>Acknowledgments</i>	<i>xviii</i>

1 About Oral History and Transcription	1
--	---

<i>About Oral History</i>	<i>1</i>
<i>About Transcription</i>	<i>3</i>
<i>What Is Special about Oral History Transcription?</i>	<i>4</i>
<i>Current Debates about Transcription</i>	<i>5</i>
<i>Advent of Recording Technology</i>	<i>6</i>
<i>The Influence of Nevins</i>	<i>7</i>
<i>Birth of Oral History Organizations</i>	<i>8</i>
<i>The Rise of Community Oral History</i>	<i>9</i>
<i>Newer Technology and Digitization</i>	<i>10</i>
<i>Oral History Today</i>	<i>11</i>
<i>Who Needs Transcription?</i>	<i>12</i>
<i>Bottom Line</i>	<i>21</i>

2 Getting Started	25
-------------------	----

<i>A Note on Readership</i>	<i>25</i>
<i>The Scope of the Project</i>	<i>27</i>
<i>Timelines</i>	<i>28</i>
<i>Budget</i>	<i>29</i>

	<i>Funding Sources</i>	29
	<i>Transcription: In-house vs. Outsourcing</i>	33
	<i>Choosing a Transcriptionist</i>	35
	<i>Student Transcriptionists</i>	37
	<i>Working with Volunteer Transcriptionists</i>	38
	<i>Deciding What to Transcribe</i>	39
	<i>Preparing for the Transcriptionist</i>	41
	<i>Recording</i>	44
	<i>Bottom Line</i>	45
	<i>Useful Documents</i>	45
3	Transcription vs the Alternatives	48
	<i>Reasons Not to Transcribe</i>	48
	<i>Should I Transcribe My Interviews?</i>	50
	<i>Alternatives to Transcription</i>	51
	<i>Voice Recognition Software</i>	55
	<i>Case Study: Crowdsourcing and Voice-to-Text in New South Wales</i>	60
	<i>Bottom Line</i>	65
	<i>Useful Documents</i>	65
4	Technology and Equipment	67
	<i>Delivering and Receiving Files</i>	68
	<i>File Formats</i>	69
	<i>Transcription Software</i>	70
	<i>Transcribing from Cassette</i>	74
	<i>Managing Audio Files</i>	75
	<i>Naming Conventions</i>	77
	<i>Text Expansion</i>	77
	<i>Bottom Line</i>	78
5	Transcription Step by Step	80
	<i>Your Transcript Template</i>	80
	<i>Keeping Track of Project Notes</i>	82
	<i>Verbatim vs. Lightly Editing as You Go</i>	82
	<i>Style Guides</i>	84
	<i>Punctuation and Rendering of Speech</i>	85
	<i>Listen Closely for the Everyday Words</i>	87
	<i>Paragraphing</i>	87
	<i>Overly Vocal Interviewers</i>	87

<i>Marking Things Other than Speech</i>	88
<i>Time Coding</i>	89
<i>When You Can't Understand</i>	90
<i>Making Your Own Proper Noun List for a Project</i>	91
<i>Post-Transcription Steps</i>	92
<i>Backing Up, Storing and Managing Files</i>	94
<i>Keeping Track of Transcription</i>	96
<i>Bottom Line</i>	98
 6 Hard Decisions	 100
<i>Unidentified Speakers</i>	101
<i>Group Interviews</i>	101
<i>Inadequate or Missing Sound Files</i>	102
<i>Sound Files That Don't Play</i>	103
<i>Improperly Edited Sound Files</i>	104
<i>Mislabeled Files</i>	105
<i>Foreign Language Interviews and Passages</i>	105
<i>Interviews Conducted in a Narrator's Non-Native Language</i>	108
<i>Dialects</i>	108
<i>Difficult Terminology</i>	110
<i>Extremely Difficult Speech</i>	110
<i>Nuances of False Starts</i>	111
<i>Walking Tour or Photo Show</i>	112
<i>Profanity</i>	113
<i>Dangerous or Illegal Conversation</i>	114
<i>Bottom Line</i>	115
 7 Editing and Polishing the Transcript	 117
<i>Auditing Transcripts</i>	117
<i>Next Editing Steps</i>	119
<i>Adding Clarification</i>	119
<i>Sending the Transcript for Review by the Narrator</i>	120
<i>Incorporating the Narrator's Changes</i>	123
<i>Editing for Ease of Reading</i>	124
<i>Bottom Line</i>	126
 8 Legal, Ethical and Regulatory Issues	 128
<i>Editing for Libel and Other Legal Concerns</i>	128
<i>Sealing and Restricting Interviews</i>	130
<i>Confidentiality</i>	131

<i>GDPR Legislation</i>	133
<i>Sensitive Materials</i>	134
<i>Online Access to Interviews</i>	135
<i>Institutional Review Boards</i>	138
<i>Liability Insurance</i>	140
<i>Bottom Line</i>	141
<i>Useful Documents</i>	141
9 The Human Side of Transcription	143
<i>Secondary Trauma</i>	143
<i>Self-Care for the Transcriptionist</i>	149
<i>Work/Life Balance and the Home Office</i>	151
<i>Differing Abilities</i>	152
<i>Transcriber/Narrator Relationship</i>	153
<i>Transcriber/Oral Historian or Project Relationship</i>	154
<i>Bottom Line</i>	157
10 Using Transcripts for Research	159
<i>Why Researchers May or May Not Prefer Transcripts</i>	159
<i>Oral History Consumers</i>	161
<i>Using Your Own Collected Oral Histories for Research vs. Other People's</i>	163
<i>How People Find Oral Histories to Use in Their Research</i>	165
<i>Accessing Oral History Transcripts</i>	166
<i>Organizing Transcripts for Research</i>	167
<i>How Museum Curators Decide Which Parts of a Transcript to Use</i>	171
<i>Citing Oral History Interviews</i>	172
<i>Interpreting Oral History</i>	174
<i>How Social Scientists Code Qualitative Interviews</i>	177
<i>Bottom Line</i>	180
Epilogue	182
List of Interviewees	184
Resources	186
<i>Style Guides</i>	186
<i>Transcription Services</i>	186
<i>Software</i>	187
<i>Other</i>	187

<i>Appendix 1: Sample Transcript</i>	188
<i>Appendix 2 Proper Noun List</i>	190
<i>Appendix 3: Transcription Preference List</i>	191
<i>Appendix 4: Sample Contract</i>	195
<i>Appendix 5: Index from University of Wisconsin, Madison (Word processing)</i>	196
<i>Appendix 6: Index from University of Wisconsin, Madison (Spreadsheet)</i>	198
<i>Appendix 7: Confidentiality Agreement for Use with Transcription Services</i>	200