

# **Abstracting oral history interviews**

## **GUIDELINES**

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## 1. INTRODUCTION

### 1.1 Preface

The following guidelines for the style and content of oral history abstracts are intended for abstracting work deposited in the Alexander Turnbull Library's Oral History collections. They will supplement and expand on the information provided in workshops conducted for the Library, and on the practice of the Library and of other agencies.

**It is recognised that there are various alternatives used by different individuals and agencies.**

The purpose of these suggestions is not to be prescriptive of one alternative over another. Rather, the motivation is a practical one: simply to avoid the needless repeated pondering of alternatives, and the inconsistencies that arise where no specific guidelines are provided. It is hoped that these guidelines will answer that primary need, and continue to be developed and adjusted to address the ongoing requirements of the oral history profession and all those who use oral history abstracts.

These guidelines are a working document and new material is added as the need arises. They are intended primarily as a reference source. Both those new to abstracting and those with experience will find it useful to read through sections 2 (principles) and 3 (method), and in section 5 (format) they will find advice for setting up various kinds of abstracting documents. The main part of the guide, section 4 (content and style), is intended to be consulted in ongoing abstracting work, for assistance with particular difficulties or questions as they arise. The index should assist in locating the relevant parts of this section.

### 1.2 Acknowledgements

The abstracting methodology described here has been developed by Judith Fyfe and Hugo Manson from the principles published originally by Dale Treleven at the State Historical Society of Wisconsin, USA. The guidelines in their present form have been drafted by Robert Petre, Linda Evans and Judith Fyfe. The contributions of numerous others are gratefully acknowledged, especially those of Helen Frizzell and Pip Oldham.

### 1.3 Published resources

*Anglo-American cataloguing rules*. 2nd ed., 2002 revision (Canadian Library Association; American Library Association, 2002- ).

Michael Dudding, *Abstracting oral histories: a how-to guide* (School of Architecture, Victoria University, 2008) ([www.oralhistory.org.nz/documents/duddingabstractingguide2008.pdf](http://www.oralhistory.org.nz/documents/duddingabstractingguide2008.pdf)), accessed November 2010.

Judith Fyfe and Hugo Manson, *Oral history and how to approach it*. 1995 ed., rev. 2010 (Oral History Centre, Alexander Turnbull Library, c2010).

Megan Hutching, *Talking history*. (Bridget Williams, 1993).

NOHANZ, *Code of ethical and technical practice*. Website of National Oral History Association of New Zealand ([www.oralhistory.org.nz/code.htm](http://www.oralhistory.org.nz/code.htm)), 2006.

*Processing the interview – a guide to recording oral history*. Website of Ministry for Culture and Heritage ([www.nzhistory.net.nz/hands/processing-the-interview-a-guide-to-recording-oral-history](http://www.nzhistory.net.nz/hands/processing-the-interview-a-guide-to-recording-oral-history)), updated 30 August 2007.

Dale Treleven, *TAPE (Time Access to Pertinent Excerpts): a method for producing oral history interviews*. (State Historical Society of Wisconsin, 1979).

## 2. PRINCIPLES

### 2.1 Definition of the oral history abstract

An abstract is a written time-coded summary of the audio content of an oral history interview. It accompanies the archived recording, and provides access to it, identifying the places in the recording where certain topics are discussed. **The purpose of the abstract is to provide both a guide and an index to the recorded interview for any possible future user.**

### 2.2 Function and use

The abstract is used in two main ways: as

#### 2.2.1 Guide

A researcher or user of the recorded interview uses the abstract to move through the recording, stopping to listen to material relevant to their research;

#### 2.2.2 Index

The researcher uses the abstract to locate, either visually or by digital key-word searching, particular names or subject areas discussed in the interview. Likewise, the organisation archiving the recording uses the abstract to provide this direct access amongst a range of similar archived material.

Both of these functions require the abstract to be prepared following certain conventions (as detailed below), to enable it to serve its purposes efficiently and reliably.

### 2.3 Listen or read?

**A successful abstract encourages listening to the recording, with all its subsidiary information, subtleties and nuances of tone (the point, after all, of oral history), rather than simply reading the explicit factual content. The purpose of the abstract is to provide a guide and index to the recording, not a written substitute for it.**

### 2.4 Abstract or transcribe?

Abstracting and transcribing should not be seen as alternative choices in oral history work: the abstract as merely a simplified version of the full transcription. The choice is rather whether the audio recording itself, or a written transcription of it, should be treated as the primary source. **The abstract is a document which enables the audio recording to remain the primary source.**

There are a number of other practical factors to take into account when deciding whether to provide an abstract of a recording, or to transcribe it. An abstract is much shorter than a verbatim transcription, and usually takes much less time to prepare. A good abstract is easier and quicker to use as a guide to the interview. As an index to the recording, it is equally comprehensive, and more effective. For further explanation and an extended example, see section 6 below.

### 2.5 Summary or detailed abstract?

A full abstract in which all details and key words are specified (e.g. Name JOHN SMITH, born WELLINGTON 16 May 1934) functions as an index, as well as a guide to the interview. It provides more detailed access to information than is possible through a brief summary of the interview or simply the name of the interviewee or project. A simple content description

(e.g. ‘Gives name and place of birth’) may be quicker to prepare, and may function well as a guide, but lacks the indexing function and detailed access that a full abstract provides.

## 2.6 Unknown future use

Even if the interview has been recorded for a specific or immediate purpose (such as a book or other publication, or an exhibition), or with a particular audience in mind (the commissioner of the project, or researchers in a particular field), the abstract should also be able to function for an unknown future use. If written with a particular function in mind, it may (even subconsciously) over-emphasise or alternatively omit certain material. For example, a life history may appear to be of primary interest to social historians, but may also be used in the future by linguists or artists.

It is part of the abstracter’s responsibility to keep in mind these unknown future needs: for example, by adding information to clarify apparently self-evident references or expressions, which may be completely mysterious in 50, 100 or even 20 years time; or by providing information (such as dates) which may be impossible to verify in the future.

## 2.7 Role of the abstracter

The abstract is a means to an end (access to the audio), not an end in itself. It should be neutral and non-interpretative. The abstracter’s role is not that of a commentator or creative interpreter.

### 2.7.1 Interviewer or independent abstracter?

If the interviewer also prepares the abstract, there can be certain advantages of understanding and deciphering the audio, as a result of their memory of the interview or their contextual knowledge. An independent abstracter lacks these advantages, but may be better able to stand in the position of the end-user, anticipating places in the audio that may require clarification, and summarising from a more independent viewpoint. They may be able to avoid errors in the same way that an independent editor will pick up slips unnoticed by the original writer reviewing their own work. Nevertheless, feedback and corrections supplied by the interviewer can be invaluable. See 3.2.4 on the importance of supplying interview documentation to the abstracter.

### 2.7.2 Relationship of abstracter to interviewee

The abstracter should assume that the interviewee will read the abstract, and must find nothing there that is inaccurate, misleading, unfair, biased, or unable to be confirmed by reference to the audio. All the provisions of confidentiality, integrity and other specifications in the NOHANZ *Code of ethical and technical practice* apply as much to abstracters as to interviewers.

### 2.7.3 Relationship of abstracter to the researcher or end-user

The abstracter should continually imagine themselves in the place of the researcher or end-user, making every choice of omission or inclusion on whether it will usefully serve their needs.

### 3. METHOD

#### 3.1 Digital or analogue?

These guidelines were originally designed to be used by abstracters working in both digital and analogue environments. Analogue equipment and processes are rapidly becoming obsolete, and the abstracting methods have continued to develop alongside the evolution of digital recording, processing and archiving requirements. Although this digital environment is now the norm, some aspects remain problematic (see, for example, 5.2.2). It is envisaged that these guidelines will continue to be adjusted to take account of future developments in the requirements for abstracting digital recordings.

#### 3.2 Equipment and interview documentation

The following are the minimum items of equipment and documentation required for abstracting. It is not possible here to provide detailed instructions on the use of particular items of hardware or software.

##### 3.2.1 Word processor with printer and disc copying facility

The guidelines assume the use of, and familiarity with, word processing software such as Microsoft Word, on which to write the abstract and provide copies for archiving. However the same principles apply when writing the abstract by hand.

It is standard practice and a normal requirement of archiving institutions for the abstracter to supply both a printed copy and an electronic copy of the abstract.

##### 3.2.2 Transcriber with foot pedal

Professional transcribing equipment with a foot pedal, either for analogue cassettes (such as Sony transcribers) or digital software (such as Express Scribe), is strongly recommended. Without the foot pedal, abstracting is a great deal more labour-intensive and time-consuming.

##### 3.2.3 Internet access

Access to the internet, and familiarity with the use of search engines such as Google, enables most of the required checking and verification of names and other details (see 3.9) to be done rapidly and efficiently.

##### 3.2.4 Interview documentation

All the relevant documentation of the interview is required by the abstracter, including: the Interviewee Information form, containing personal and family details, a summary of the interview, and a technical report; any biographical or other written or published material supplied to the interviewer or compiled by the interviewer; and any documents, photographs etc that are discussed in the interview. The interviewer doing their own abstracting will of course have all this material, as well as their recollection and contextual knowledge of the interview and interviewee. An independent abstracter without this material will spend many extra hours of unnecessary work in deciphering the audio, and in often fruitless search for verification of the details supplied in the documentation.

#### 3.3 Working copy

Always use a copy of the audio, not the original recording, whether digital or analogue, to avoid the possibility of wiping or degrading material.

### 3.4 Format

Open a new word-processing file, add headers and footer (see detailed format guidelines below, section 5) and save it to its correct location before starting the abstract proper. **Save it regularly during writing.**

### 3.5 Listen

To get a general sense of the subject and identify the topic being discussed, **listen initially to a few minutes before choosing the words to use** – they are often not the initial words spoken, and may even be those at the end of the block of audio.

### 3.6 Write

**Make a note of the time code (see 5.4), and transcribe the words which encapsulate the particular topic discussed.** Use as far as possible the actual words spoken in the audio, in the order they occur. There are several reasons for this:

- (1) the abstract as a whole constitutes a statement of what the interviewee thinks or believes or recalls, and is therefore assumed to be in their own words;
- (2) the abstract is much easier to follow with the audio if the actual words occur there;
- (3) substitution of words immediately risks subjective interpretation on the part of the abstracter; and
- (4) it is in the long run much quicker.

### 3.7 Check and abbreviate

Listen again, making sure that the discussion is covered or summarized by those words. Use no more words than necessary to summarize the topic (see 4.2).

### 3.8 New topic

**When a new topic is introduced, start a new block of text with a new time-code.**

If a related or subsidiary topic is introduced within about 2 minutes, summarize that topic within the same block of text.

When more than about 2 minutes has passed, but the same topic continues, find an appropriate point within the audio to start a new block of text with a new time code. This may be the point where a related or subsidiary topic began, or it may be necessary to divide the material. Frequent time-coded entry points make it much easier for a user to locate pertinent information by visual scanning and listening. For time codes and an example of divided material, see 5.4.

### 3.9 References and key words

Make a note as you go (or highlight) any names or other words that need verification. **Every single proper name (personal, collective, geographic) not spelled out on the recording (and even some of those if you are suspicious!) must be verified in a reliable source** (see detailed guidelines below, especially 4.10 - 4.19). It is usually more efficient to do this checking and verification after the first draft of the abstract is complete: several names can be checked in one source, or you may find an unclear reference clarified further on in the recording. Consider compiling as you go a list of these verified terms for future use (see 4.10.4 and 4.29.4).



### 3.10 **Review**

Read through the completed abstract, ideally while listening to the recording. Imagine yourself as a future researcher looking for accurate information, not as an editor or scriptwriter polishing the text. Run a spell check, and correct any errors of time code alignment, but beware of making changes to the written material that do not faithfully reflect the audio. Keep in mind that the purpose of the abstract is to provide a guide and index to the recording, not a written substitute for it.

### 3.11 **Completion**

Do a final save, backup, and copy the file to a disc or other format for archiving. Print a hard copy.

### 3.12 **Size and time goals**

The length of the abstract and the time taken to complete it will vary widely depending on many factors, including the style of the interviewee or interviewer, the material discussed, the technical quality of the recording, and the number of references requiring verification. As a rule of thumb, aim for about 2 – 2½ printed A4 pages per 30 minutes of recording (assuming the layout suggested below in section 5). Less than 1½ pages probably indicates that the abstract is too summarized and references have been missed; more than 3 pages that it is not sufficiently summarized. With experience, an average time to complete an abstract of those 30 minutes of interview (including checking of references) is about 2 hours. A recording involving multiple interviewees will result in a longer, and much more time-consuming abstract (see 4.28).

## 4. CONTENT & STYLE

### 4.1 Reporting style

Write the abstract as a report of the conversation or interview, using the third person, and generally in the present tense (except where the interviewee is themselves reporting a past event), rather than as a summary of the interviewee's words in the first person, or in the past tense.

Audio: 'I don't like broccoli'

Abstract: Doesn't like broccoli.

*not* Don't like broccoli

*not* Said she did not like broccoli

Audio: 'I remember that Jimmy did not like broccoli as a child ..'

Abstract: JIMMY [SMITH] did not like broccoli.

### 4.2 Abbreviated style

Use the most abbreviated style possible, short of *creating* confusion for the reader: **omit every word that is not essential**. The shorter the abstract, the easier it is to follow. Further, a somewhat enigmatic style (principally from abbreviation and punctuation) encourages the reader to listen all the more carefully to the audio.

Audio: '... you know, I've pretty much decided after all these years that in fact I really don't much like anything at all about the taste or the colour or texture of broccoli ...'

Abstract: Doesn't like broccoli.

#### 4.2.1 Punctuation

Use an informal written style with dashes as 'generic' punctuation, rather than the more formal and specific use of commas, colons or semi-colons.

Mother baked oat cakes – had oatmeal porridge every day.

#### 4.2.2. Articles

**Omit articles (the, a, an) wherever possible.**

Audio: 'The smell of the broccoli I still find a difficult thing ...'

Abstract: Smell of broccoli difficult.

#### 4.2.3 Qualifiers and intensifiers

Generally omit qualifiers and intensifiers (very, extremely, pretty, a bit, rather ...)

Audio: 'Broccoli has this extremely bitter edge to its taste .. I just think it's a pretty unappetising vegetable...'

Abstract: Broccoli has bitter taste – unappetising vegetable.

#### 4.2.4 Pronouns

Avoid the use of any pronouns at all, especially first person pronouns. Keep in mind that the subject of any verb is assumed to be the interviewee.

##### 4.2.4.1 First person pronouns

Normally omit first person pronouns. In situations where this would imply the wrong subject of the verb, use 'self/selves' or 'own' in place of 'I/mine/we/ours' or 'my/our'.

Audio: 'There were eleven in our family; I was sixth from the top.'  
Abstract: 11 in family – 6th from top.

Audio: 'Mother left when I was born ...'  
Abstract: Mother left when self born.

#### 4.2.4.2 **Third person pronouns**

Normally omit third person pronouns. In situations where this would wrongly imply the interviewee as subject, use an appropriate noun if possible, or the third person pronoun if necessary.

Audio: 'My mother was very shy. She hated having to go out in all the grand society ...'  
Abstract: Mother shy – hated going out in grand society.

Audio: 'My father had a small retail business. He got jobs there for me and also for my brother, though he was much younger than me when he started ...'  
Abstract: Father had RETAIL BUSINESS – got jobs there for brother and self – brother younger when started.

### 4.3 **Use of the interviewee's own words**

Use as far as possible the actual words spoken in the audio. For reasons, see 3.6.

#### 4.3.1 **Quotations**

Do not use literal direct quotations within quotation marks unless a third person or source is being quoted. This is because the entire abstract is assumed to be as far as possible in the interviewee's own words. Follow the general guideline 4.1 above about reporting style and use of tense and person. See 4.29 [EXPRESSION] on treatment of proverbial or idiosyncratic language. See 4.19.3 on treatment of quotations and performances of songs, poems, speeches etc.

Audio: 'I was given some good advice by a critic once – he said "don't act the role, you have to be it" ...'  
Abstract: Advice from CRITIC: 'don't act the role, you have to be it'.

#### 4.3.2 **Statements of belief or opinion**

Avoid using phrases such as 'believes that ...', 'thinks that ...', 'considers that ...', 'finds that ...'. Again, these are usually redundant, since the entire abstract is a statement of what the interviewee thinks or believes or recalls.

Audio: 'I reckon that those injustices should not be allowed to happen ...'  
Abstract: Injustices should not be allowed.

### 4.4 **Confusion and ambiguity**

While avoiding *creating* confusions or ambiguities, do not attempt to *clarify* any that occur in the audio. This is not the job of the abstracter. In fact, it is important to reflect any ambiguities or contradictions in the abstract.

Audio: 'I was too young ... never saw the grandparents ... not the father's ... used to go to my father's mother because she had a tin with crusts in it ...'  
Abstract: Never saw grandparents – went to see father's mother ...

## 4.5 Errors

Do not attempt to correct factual, grammatical or interpretative errors of any kind in the audio. Even if they appear ambiguous or confusing, do not replace them with ‘correct’ or ‘better’ words. Again, this is not the job of the abstracter. For the treatment of errors in key words or references, see 4.24.5.

## 4.6 Sensitive material

Avoid transcribing any actual words or phrases which may be defamatory or hurtful, while still including references (names etc) to such material. See 2.7.2 on responsibilities of the abstracter. Be alert to the use of irony or sarcasm, and careful with how this is treated: the abstracter may unwittingly give the opposite impression to that intended by the interviewee.

## 4.7 Order

Follow the order or sequence of the interview, even when this is confusing, contradictory, or inconsistent, for the same reasons as in 4.4 above. Do not put together similar or identical topics that are scattered, even within a short block of text; do not re-order or re-arrange; list references in the order that they are spoken.

Audio: ‘Elizabeth Macpherson. Elizabeth was her name ... she [Elsie Macpherson] has a great memory ... married 1919 ... [my parents] were not related ...’

Abstract: Mother’s name ELIZABETH MACPHERSON [née ELIZABETH MACPHERSON] – self married [ELSIE MACPHERSON] in 1919 – parents not related. Explains.

## 4.8 Summarizing terms

The following are common terms used to indicate the type of material, and often the quantity of material present in the recording. They usually stand alone at the end of the text to which they refer.

### 4.8.1 Explains

‘Explains’ covers any narrative, rationale, expansion of related information, or explanation of experiences or feelings behind a statement or topic. It is by far the most common of these terms, and will very often summarize an entire block of audio, preceded by a simple statement, and followed by a list of references detailing any names and subjects mentioned. If the main statement of the topic can be followed by the question ‘why?’ or ‘how?’, or by the listing or detailing of one or more examples, use ‘Explains’.

Audio: ‘I do not like broccoli: I just seem to have this thing about it. I don’t like the way it is used in cookery, even though Lois Daish manages to make it sound really appetising ... , and I heard Maggie Barry talking about how to grow it, but since I’m hopeless at most kinds of gardening I thought why should I bother ...’

Abstract: Does not like broccoli. Explains. Reference: COOKERY; LOIS DAISH; MAGGIE BARRY; GARDENING.

Audio: ‘Our family home was built in 1906. First they came and cleared the section before they could put in the foundations ...’

Abstract: Family home built in 1906. Explains.

Audio: ‘My wages were increased a few years later because the union managed to argue our case with the management ...’

Abstract: Wages increased. Explains. Reference: UNION; MANAGEMENT.

#### 4.8.2 Describes

'Describes' covers any detailed pictorial description, usually of persons or concrete objects. It is not used to summarize narratives, experiences, explanations or abstract discussions. It usually follows a statement of the item described, answering the question 'what?'. If in doubt whether to choose 'Explains' or 'Describes', use 'Explains.'

Audio: 'Our family home was built in 1906. It had only one storey but seemed really big to us as children – it had a verandah round the front and a long hallway with the bedrooms down one side ...'

Abstract: Family home built in 1906. Describes.

#### 4.8.3 Details

'Details' covers any lists of facts or figures. It is not used to summarize narratives, explanations, abstract discussions, or pictorial descriptions.

Audio: 'My wages were increased a few years later. I went from £50 to nearly £65 but only in small increments of 6 shillings every six months for the first 2 years ...'

Abstract: Wages increased. Details.

#### 4.8.4 Mentions

'Mentions' is used (rarely) to introduce a very brief item of information which is unrelated to the main topic. Do not use 'Mentions' if the information can be treated as a sub-topic, or covered by a key word in the list of references. If the information is completely unrelated to the main topic, but more than a brief aside, it should be treated as a new topic with a new text block.

Audio: '..so that work went on really for the next 10 years or so – by the way, I forgot to say that we moved to Hamilton in the meantime – and then I applied for another job in Head Office...'

Abstract: Work went on for 10 years – applied for job in HEAD OFFICE. Mentions move to HAMILTON.

#### 4.8.5 Recalls

'Recalls' is used (rarely) to introduce and summarize a description or explanation of an earlier time than that currently discussed in the interview. It is not used routinely to summarize remembered events, topics or persons because the entire abstract is a statement of what the interviewee recalls or believes.

Audio: '.. we used to talk about how we would get up early to go and visit Grandpa..'

Abstract: Recalls visiting grandfather.

#### 4.8.6 Discusses

'Discusses' is used (rarely) to summarize an argument or comparison of alternatives. It is not used when 'Explains' is a possible alternative.

Audio: '...I suppose you could say that ethically we should have ... but on the other hand ...'

Abstract: Discusses ethics of situation.

### 4.9 References

References are names, topics, or other key words mentioned or referred to in the audio, but not included in the main text. List any such names and key words at the end of each block of text, in the order they appear in the audio, separated by semi-colons.

Audio: My father's job there – they call it a grieve. It's a head man in the estate cultivation, ploughing, all that sort of thing, harvesting, stack making, everything like that..'

Abstract: Father a GRIEVE. Explains. Reference: HEAD MAN; ESTATE; CULTIVATION; PLOUGHING; HARVESTING; STACK MAKING.

#### 4.9.1 Repeated terms

Do not repeat in a list of references any terms that have been used more than once in that section of the audio. Do not repeat single components of compound names or key words already used in the list of references, or in the current text block.

Audio: ‘..when the Auckland City Council told us that we wondered whether we should stay in Auckland and we thought about moving to Wellington and went there for a bit but in the end we decided to go back to Auckland because we had no family in Wellington, and I got a job for the Auckland Harbour Board ..’

Abstract: Decided to stay in AUCKLAND. Explains. Reference: AUCKLAND CITY COUNCIL; WELLINGTON; AUCKLAND HARBOUR BOARD

#### 4.10 Key words - general guidelines

Include in the abstract every personal name, geographic name, corporate or collective name, title, occupation, named topic, activity, event, or research category that occurs in the audio, regardless of its apparent importance or insignificance. This is a crucial aspect of the indexing function of the abstract. If uncertain whether a term should be treated as a key word, ask yourself whether a researcher may want to search for it, either within this interview, or more generally among several interviews. If so, treat it as a key word. If in doubt, treat it as a key word.

Every key word included in the abstract must be verified in a reliable source (dictionary, encyclopedia, atlas etc). In the majority of cases, a simple spell-check or Google search will be all that is required. See detailed guidelines below on how to choose between alternative names and terms found in such sources, and how to decide on consistent forms of names and terms.

##### 4.10.1 Format

Use ROMAN CAPITALS for the full name or key word, on each occasion it appears, even within the same block of text (see 4.9 for detailed guidelines for References). Use capitals only: no underline; no **bold**. *ITALIC CAPITALS* are used exclusively for titles of publications and works of art (see 4.19). Although full-text digital searching will allow retrieval of information regardless of format, the value of clearly distinguishing key words is to aid visual scanning of the abstract, to focus attention on the words that define the topic, and to identify those that have been verified (see 3.9).

##### 4.10.2 Choice and formulation of name

The following guidelines for personal and non-personal names attempt to be broadly consistent with the principles for choice of headings specified in the *Anglo-American Cataloguing Rules*, 2nd edition (AACR2), which is used for most library catalogues throughout the English-speaking world. See also 4.18 (Other names and subject terms).

##### 4.10.3 Consistency

Whatever form of key word is chosen, try at least to be consistent, both with the form of name chosen for a particular individual, organisation, place etc and with the principle by which the form is chosen and how it is applied in all instances in all abstracts.

#### 4.10.4 List of verified terms

Abstracters may find it useful and efficient to compile a list of preferred and verified forms of key words, to avoid having to repeat the process, and to maintain consistency. This list could also include any subject terms chosen for use in a particular oral history project (see 4.29), and should be deposited with other archived documentation of the project to assist with access to the interviews by future researchers.

#### 4.11 Personal names

Use the name by which the person is most commonly known. This may be their real name, pseudonym, title, nickname, or other form of name. In most cases, this will be the form of name that occurs in the audio. Unless other names are also used there, or alternatives arise in the process of checking and verification (see 4.11.2), use the form of name in the audio.

Normally include both forename and surname of each person referred to in the audio, on each occasion it occurs. Generally omit middle names or initials, unless they are part of the name by which the person is most commonly known, or required to distinguish identical names. Be alert to possible alternative spellings when choosing and verifying names (e.g. Mc and Mac names; Clark or Clarke, etc). The Interviewee Information Form that usually accompanies the recording is a valuable source for names of relatives of the interviewee. However, do not substitute or add full or formal names that may appear in this source to the common or predominant form that occurs in the audio. See also 4.12 (Family names).

##### 4.11.1 Parts of name omitted in the audio

Complete the name by adding either forename or surname in square brackets if it is omitted in the audio, even if it appears obvious who is being referred to.

Audio: 'When John came back from the war ...'  
Abstract: JOHN [SMITH].

##### 4.11.1.1 Doubtful parts of name

If in any doubt, use a [?]. Do not guess at possible names.

Audio: 'Miss Clark..'  
Abstract: [HELEN?] CLARK.

##### 4.11.1.2 Unknown parts of name

When the omitted part of the name is completely unknown or unascertainable, use ellipsis [..?]

Audio: 'There was Fred and Barry and me.'  
Abstract: FRED [..?]; BARRY [..?]

##### 4.11.1.3 Distinguishing identical names

Add another element (middle name, initial, numeral, date etc) only when necessary to distinguish identical names.

GEORGE [W.] BUSH; GEORGE [H.W.] BUSH  
JOHN SMITH [junior]; JOHN SMITH senior; JOHN SMITH [b.1859]  
QUEEN [ELIZABETH II]; QUEEN ELIZABETH I; QUEEN ELIZABETH  
[QUEEN MOTHER]  
JANE SMITH [née JANE BLOGGS]; JANE SMITH [née JANE JONES]

#### 4.11.2 More than one form of name

If more than one form of name occurs, either in the audio or in other sources consulted, choose the predominant name (the single most common, or most likely to be recognised form), and use it consistently throughout the abstract. If other forms of name occur in the audio, add them as key words or references in the abstract on that occasion, but do not routinely add them to the predominant form of name.

##### 4.11.2.1 Married women

For married women who have taken their husband's name, use whichever name is most commonly known, regardless of whether the woman uses it at the time referred to in the interview, e.g. during childhood, or after remarrying. Add former or alternative name (e.g. née Jane Smith) only if necessary to indicate the link between the names, or to distinguish identical names. Do not routinely add this form of name to the predominant name. Note that the form 'Jane Smith née Jones' is **not** used, as it does not allow searching for the name 'Jane Jones'.

Audio: 'My best friend at school was Doris Carter - she was Doris Neal in those days, before she married Bob Carter...'

Abstract: DORIS CARTER [*predominant name used throughout*];  
DORIS CARTER née DORIS NEAL [*included on this occasion only*]  
[*form DORIS CARTER née NEAL not used*]

Audio: 'I remember seeing Jackie Onassis in the news, though of course she was still Jacqueline Bouvier then, before she married the President ...'

Abstract: JACQUELINE [KENNEDY] [*predominant form*]; JACKIE ONASSIS  
[*included on this occasion only*]; JACQUELINE BOUVIER [*included on this occasion only*].

Audio: 'Jane was there, as well as the other Jane Smith, her sister-in-law..'

Abstract: JANE [SMITH née JANE BLOGGS]; JANE SMITH [*née JANE JONES*]  
[*distinguishing identical names*]

##### 4.11.2.2 Nicknames & pseudonyms

If a person is widely known by a nickname (or stage name or pseudonym, etc), the nickname should be chosen as the predominant name and used consistently, rather than a full name or registered name. If the other name occurs in the audio, include it in the abstract as a key word or reference on that occasion, but do not routinely add the other name to the nickname.

Audio: 'I used to love listening to Aunt Daisy on the radio - that wasn't her real name of course ...'

Abstract: AUNT DAISY...

Audio: 'One of the well-known characters in Wellington in those days was Carmen - she was originally Trevor Rupe you know - she had a coffee lounge, and she even stood for Mayor under the name of Carmen ...'

Abstract: CARMEN - originally TREVOR RUPE - a well-known character in WELLINGTON. Explains.

If a nickname is used in the audio (often by family members or close friends), but another name is more commonly known, add the other name.

Audio: 'I always called him Ted but most people used his full name...'

Abstract: TED [EDWARD] THOMAS.



Audio: 'We spent the week travelling around with Stumpy ...'  
Abstract: STUMPY [WAYNE JONES]

#### 4.11.2.3 **No predominant name**

If no single form of name seems predominant or most common, use the following process: (1) first check authoritative reference sources (e.g. the National Library catalogue, or the *Dictionary of New Zealand Biography*) if there is any likelihood that the name(s) may appear there; failing this, (2) choose the name or form of name that appears with the greatest number of hits on a Google search of each alternative within double quotation marks “ ”; failing this, (3) use the form of name that occurs first in the audio. When searching Google, take care that the search is of NZ pages only, or of the entire world-wide web, as appropriate; and that the search results are not distorted by names or terms that refer to other people or bodies than those in question.

#### 4.11.3 **Honorifics**

Generally omit honorifics attached to a personal name (e.g. Mr, Mrs, Dr, Professor, Sir, Dame, Judge, Lord, Bishop, Brigadier) unless the person is most commonly known by the name with the honorific.

Audio: Mr Peabody, Mrs Audrey Emery and Professor Smith were all there with Dr Cullen, Sir Ed, His Excellency Archbishop Reeves, Lord Cobham and the Queen...'  
Abstract: [GEORGE] PEABODY; AUDREY EMERY; PROFESSOR [JOHN] SMITH; [MICHAEL] CULLEN; SIR ED [SIR EDMUND HILLARY]; [SIR PAUL] REEVES; LORD COBHAM; QUEEN [ELIZABETH II].

Audio: 'Kingi Tuheitia Paki, the son of Te Arikinui Dame Te Atairangikaahu ...'  
Abstract: KING TUHEITIA; DAME TE ATA.

Audio: 'Soon after the war was over, we watched the Queen and royal family ... the King and the two princesses...'  
Abstract: Watched the QUEEN [ELIZABETH, QUEEN MOTHER] and ROYAL FAMILY ...  
Reference: WORLD WAR II; KING [GEORGE VI]; PRINCESS [ELIZABETH] [QUEEN ELIZABETH II]; PRINCESS [MARGARET].

#### 4.11.3.1 **Honorific used but other part of name unknown**

If an honorific is used and forename or surname is not ascertainable, include the honorific with ellipsis.

Audio: 'Mrs Bloggs, Mrs Smith and Lady Julia'  
Abstract: [JOAN] BLOGGS; MRS [..?] SMITH; LADY JULIA [..?]

#### 4.11.3.2 **Honorific as occupation**

Some honorifics also represent the occupation of the person (e.g. Doctor [of Medicine]; Professor; Judge). If the honorific is **not** included as part of the personal name, treat it as a separate occupational title (4.11.4).

Audio: 'Professor McCarthy is also the Chief Executive of the Royal Society'  
Abstract: [DI] MCCARTHY; PROFESSOR; CHIEF EXECUTIVE; ROYAL SOCIETY [OF NZ].

#### 4.11.4 Occupational titles

Treat all names of occupations and occupational titles as key words. Include a personal name if it also occurs in the audio. Do not add a personal name to an occupational title (or vice versa) if it does not occur in the audio. Follow the guidelines for Collective names (4.14) in choosing, formulating, and verifying the title.

Audio: 'Joe Smith was a farmer, but Fred Smith was the floor manager at the Watties factory when the Agriculture Minister visited...'

Abstract: JOE SMITH; FARMER; FRED SMITH; FLOOR MANAGER; WATTIES; FACTORY; MINISTER OF AGRICULTURE.

#### 4.11.5 Fictitious characters

Treat names of fictitious characters in books, films, operas etc. as other personal names. Add a designation in brackets only if it seems necessary to avoid confusion; otherwise omit.

MARTIN CHUZZLEWIT

DEIRDRE BARLOW [TELEVISION CHARACTER]

#### 4.11.6 Artists

If composers, artists, writers etc are generally well-known by a single name, use that name alone. If others of the same surname are known, add initials, not forenames.

BEETHOVEN

PICASSO

SHAKESPEARE

J S BACH

NIJINSKY

### 4.12 Family names

Follow standard guidelines for the treatment of the names of family members: use the name by which they are most commonly known, and complete the name where possible, from information provided on the Interviewee Information Form, or from a published source such as the *Dictionary of New Zealand Biography*, or a Google search. However, do not substitute or add full or formal names that may appear in these sources to the common or predominant form that occurs in the audio (see 4.11). If either the forename or surname is unknown, use queries or ellipsis.

Audio: 'Fred and Elaine and their cousin Olga ..'

Abstract: FRED [SMITH]; ELAINE [SMITH?]; OLGA [..?]

#### 4.12.1 Collective family names

Treat an unspecified collective designation as a complete and separate name in both text and references.

Audio: 'The Smiths all came to visit ..'

Abstract: SMITH [FAMILY]

#### 4.12.2 Couples

Treat an unspecified couple designation as two separate names, and supply full names if possible.

Audio: 'The Smiths came to visit ..'

Abstract: [ELAINE] SMITH; [FRED] SMITH

### 4.12.3 Generic names

Do not treat generic designations or endearments as key words if they are used alone, without a proper name e.g. family (the word itself, alone), children, in-laws, father-in-law, wife, nephew, cousin, Grandpa, Auntie, Nana:

#### 4.12.3.1 Treatment of generic names in the text

In the text, give the generic designation in lower case, followed by full or partial name in [ ] or [..?] if known or easily ascertainable.

Audio: 'I lived with my granny and uncle and aunt..'

Abstract: Lived with grandmother [ESMERELDA LE STRANGE] and uncle [FRED ..?] and aunt.

#### 4.12.3.2 Treatment of generic names in references

In a list of references, use (in square brackets) a full or partial name if ascertainable. **Do not** use generic names in a list of references, even if this means no mention of the person is included in the abstract.

Audio: 'I was born in a place called Laggan ... That's in Invernesshire, Scotland... my mother was leaving there when I was born, to go to another place... my father had another job, and he took another job situation... I went to school within a few miles of that place... called Newtonmore. ... I spent most of my childhood there.'

Abstract: Born in LAGGAN, INVERNESSHIRE, SCOTLAND – spent most of childhood at NEWTONMORE. Explains. Reference: [ELIZABETH MACPHERSON]; [GEORGE MACPHERSON senior]; SCHOOL.

#### 4.12.3.3 Generic names as topics

When generic family designations are the subject of extended discussion or occur as topics in their own right (for example: FAMILY; CHILDREN; WHANAU), treat them as key words.

### 4.13 Geographic names

Use the best-known or most commonly used name for countries, cities, towns, localities, geographic features, suburbs, streets, buildings etc. If the name is known to have changed over time, use the form current **at the time referred to** in the interview; if in doubt, use the form that occurs in the audio. Complete names abbreviated in the audio (see also 4.20.1 for treatment of colloquialisms). All geographic names should be verified in a reliable reference source.

#### 4.13.1 New Zealand

Use *Wise's New Zealand Guide* as principal authority for verifying names. **If both a Maori and English name (or other alternative names) have been commonly used, use the name current at the time referred to in the interview.**

Audio: 'In the 1940s we had a farm near Mt Egmont..'

Abstract: MOUNT EGMONT

Audio: 'Her family lives near Mt Taranaki now ..'

Abstract: MOUNT TARANAKI

#### 4.13.1.1 NZ or NEW ZEALAND?

Generally use ‘NZ’ in the text (and omit from references) rather than the full name NEW ZEALAND, except in a context where it is likely to be a search term e.g. to distinguish from other countries.

#### 4.13.2 Other countries

For other countries, use the best-known or most commonly used form of name. If in doubt, use the English form.

Audio: ‘Her mother came from München in Deutschland, and her father from Firenze.’  
Abstract: MUNICH; GERMANY; FLORENCE

#### 4.14 Collective names

Use the predominant (the best-known or most commonly used) form of name for organisations, institutions, and other collective groups or corporate bodies (including ships, trains, aircraft & spacecraft). If the form of name is known to have changed over time, use the form current **at the time referred to** in the interview; if in doubt, use the form that occurs in the audio. If no form of name seems predominant, use the same process recommended for choosing the predominant form of personal names (4.11.2.3). If other forms occur in the audio, include them on that occasion in the abstract, and add the preferred form in []. However, minor differences and re-ordering of names can be silently corrected. Add a designation in brackets to the name (e.g. RENA [SHIP]) only if it seems necessary to avoid confusion. Whichever form of name is preferred, it must be verified in an authoritative reference source. See also 14.16.4 (Political Parties).

Audio: ‘Actually its proper name then was the Sadler’s Wells Ballet company ... I was still dancing in the Covent Garden Ballet when ... it was several years later that the company became the Royal Ballet ...’  
Abstract: SADLER’S WELLS BALLET; COVENT GARDEN BALLET [SADLER’S WELLS BALLET]; ROYAL BALLET

Audio: ‘He worked for Transit NZ – it had changed its name by then to something else – and later for the Fishing Ministry’  
Abstract: TRANSIT NZ [NZ TRANSPORT AGENCY]; MINISTRY OF FISHERIES.

#### 4.15 Events

Use the predominant (the best-known or most commonly used) form of name for events, using the guidelines for Collective names (4.14). If other forms occur in the audio, include them on that occasion in the abstract, and add the preferred form in []. If no form of name seems predominant, use the same process recommended for choosing the predominant form of personal names (4.11.2.3). Add a standard explanatory name when necessary to clarify terms that may not be obvious in the future. Do not routinely add dates or place-names to the preferred form of name, except when necessary to distinguish from other events of the same name.

SLUMP [GREAT DEPRESSION] [*predominant (preferred) form*]  
INTERNATIONAL CREDIT MELTDOWN [GLOBAL FINANCIAL CRISIS] [*preferred form*]  
9/11 [2001 ATTACKS ON USA] [*explanation*]  
[2012] OLYMPIC GAMES [*date needed to distinguish from the 2008 event being discussed*]

#### 4.15.1 **Military names and events**

Follow the general guidelines for Collective names and Events (4.14 -15). Specify all references to ‘the war’ as appropriate.

WORLD WAR I [*not* FIRST WORLD WAR]  
WORLD WAR II  
VIETNAM WAR; IRAQ WAR  
NEW ZEALAND WARS [*not* MAORI WARS; *not* LAND WARS]

### 4.16 **Government, political and legal terms**

#### 4.16.1 **Non-specific terms**

Complete non-specific terms when the audio context makes it clear what is specified. See also 4.21 (Non-specific terms).

[1999 GENERAL] ELECTION; [LOCAL BODY] ELECTION  
HOUSE [OF REPRESENTATIVES]; [DEBATING] CHAMBER  
[FINANCE & EXPENDITURE] SELECT COMMITTEE

#### 4.16.2 **Political position**

Treat LEFT, RIGHT, CENTRE (or LEFT-WING, FAR RIGHT, etc – whichever form is used in the audio) as key words when the context is clear.

#### 4.16.3 **Bills and Acts**

Add the full name of Bills and Acts to colloquial references. The primary authority for names of Bills, including changes to names and amendments, is *New Zealand Parliament – Bills* website (<http://www.parliament.nz/en-NZ/PB/Legislation/Bills/>). Normally omit the dates of Acts unless specified in the audio or otherwise necessary.

ANTI-SMACKING BILL [CRIMES (ABOLITION OF FORCE AS A JUSTIFICATION FOR CHILD DISCIPLINE) AMENDMENT BILL].  
SECTION 59 [CRIMES (ABOLITION OF FORCE AS A JUSTIFICATION FOR CHILD DISCIPLINE) AMENDMENT BILL].

#### 4.16.4 **Political parties**

Use the predominant form of name for political parties. Usually this is the abbreviated form of the name that occurs in the audio. Expand the name to a full form, or add the term [PARTY], only when necessary to distinguish the name from other terms.

LABOUR; NATIONAL; ACT; MAORI PARTY; AUSTRALIAN LABOR PARTY  
NATIONAL [PARTY]; NATIONAL RADIO; NATIONAL WAR MEMORIAL  
ACT [PARTY]; SENTENCING & PAROLE REFORM ACT

Distinguish the name of a political party and its members, from the name of a political or social movement and those associated with it.

GREEN [PARTY]; GREENS  
LIBERTARIANZ; LIBERTARIANS  
DEMOCRATS [FOR SOCIAL CREDIT]; DEMOCRATS

#### 4.17 Scientific names

Use the predominant (the best-known or most commonly used) form of name (whether Latin, Maori, English, or other language) for plants, animals, birds, insects, metals, chemical, mathematical and other scientific terms, using the guidelines for Collective names (4.14). If no form of name seems predominant, use the same process recommended for choosing the predominant form of personal names (4.11.2.3). If other forms occur in the audio, include them on that occasion in the abstract, and add the preferred form in []. Do not routinely add other forms of name to the preferred form.

#### 4.18 Other names and subject terms

AACR2 (see 4.10.2) includes specific guidelines for the choice and formulation of most other names not dealt with here. Likewise, the US Library of Congress has chosen preferred forms of names (Library of Congress Name Authorities, LCNA) and subject terms (Library of Congress Subject Headings, LCSH), which are widely used internationally. These include: compound personal names, names in various languages, titles of nobility, terms of honour, patronymics, saints and religious names, names of states and jurisdictions, conferences, exhibitions, subordinate corporate bodies, government, legislative and religious bodies and officials, titles of manuscripts, laws, treaties, religious works, musical works, etc. While it is not suggested that these rules and authorities should be formally applied, abstracters may find it useful to consult them. Many examples of such names and terms (including those relating to New Zealand), verified by AACR2 principles or conforming to LCNA or LCSH, can be found on the National Library of NZ online catalogue ([www.nlnzcat.natlib.govt.nz](http://www.nlnzcat.natlib.govt.nz)).

#### 4.19 Publications and works of art

Use *ITALIC CAPITALS* exclusively for titles of books, newspapers, periodicals, published legal cases, reports, musical works, works of art, theatre, films, television programmes, software, websites etc., and for named parts of these works. Use the best-known or most commonly used form of the title or name. If the language to be preferred is in doubt, use the English form if one exists. Omit initial articles (the, a, an, le, la, etc). Add a designation in brackets only if necessary to avoid confusion. See 4.11.5-6 for treatment of names of fictitious characters and of artists.

*WAR AND PEACE*  
*DOMINION POST*  
*REGINA v SMITH*  
*MADAM BUTTERFLY*  
*MONA LISA; GIOCONDA* [OPERA]  
*OTHELLO* [PLAY]; *OTELLO* [OPERA]  
*AGENDA* [TELEVISION PROGRAMME]

##### 4.19.1 Music titles

Use *ITALIC CAPITALS* for distinctive titles of musical works, but use Roman lower case for generic titles.

*RITE OF SPRING*  
Piano sonata op.5 no.3.

#### 4.19.2 Websites

When websites are referred to in the audio, use the title in *ITALIC CAPITALS*, if one is commonly used. Add the URL in lower case (e.g. [www...]) if readily ascertainable. If the website does not have its own title, use the URL alone.

*TE ARA* [www.teara.govt.nz]

*DICTIONARY OF NEW ZEALAND BIOGRAPHY* [www.dnzb.govt.nz]

#### 4.19.3 Songs, poems and speeches

If the interviewee performs, recites or quotes from a prose work, poem, play, musical, folk, traditional or other work, do not transcribe, translate or reproduce it. Include the *TITLE*, or first line, and/or the name of the work from which the excerpt comes, if it is in the audio, or easily ascertainable. If not, add a short explanation in [ ].

Sings *EDELWEISS*.

Recites from *WALRUS AND THE CARPENTER*.. Reference: *THROUGH THE LOOKING GLASS*; LEWIS CARROLL.

[Performs part of traditional COOK ISLANDS ritual]

#### 4.20 Abbreviations and anagrams

Add the fully-spelled out version to all abbreviations and anagrams. Bear in mind that even apparently obvious ones may not be recognised in future. Add full version only to the first appearance of the abbreviation or anagram per page of abstract. Do not put stops between the letters of anagrams.

MP [MEMBER OF PARLIAMENT] *or* [MILITARY POLICE]

MMP [MIXED MEMBER PROPORTIONAL REPRESENTATION]

MPs [MEMBERS OF PARLIAMENT]

UNESCO [UNITED NATIONS EDUCATIONAL, SCIENTIFIC & CULTURAL ORGANISATION].

##### 4.20.1 Colloquialisms

Transcribe colloquialisms and colloquial abbreviations as they occur in the audio, and expand if necessary. Use the full form alone in references.

Audio: ‘..it was about then we moved out to Paraparam ... it was just like when we were kids in Palmy and later in the Hutt and Wainui ...we were just ordinary Kiwis’.

Abstract: Moved to Paraparam [PARAPARAUMU] – ordinary Kiwis [NEW ZEALANDERS]. Reference: PALMERSTON NORTH; [LOWER] HUTT; WAINUIOMATA.

#### 4.21 Non-specific terms

Do not treat non-specific terms such as conference, community, reception, committee, report, etc. as key words or include them in references. However, if they are part of a specific named entity or event, or if they themselves (eg the topic of Conferences) are the subject of extended discussion, they can be treated as key words or included in a list of references. See also 4.16.1 (Government, political & legal terms).

Audio: ‘So we attended the Conference, and eventually some report came out, but the LEC didn’t get to hear about it ..’

Abstract: [LABOUR PARTY] CONFERENCE; LEC [LABOUR ELECTORATE COMMITTEE]

## 4.22 Compound terms and phrases

Where a key word is used as an adjective or adverb, treat the accompanying words as part of the key word. In references, include and capitalize both the key words and the accompanying words. Do not translate the adjective or adverb to a cognate noun. Include each version of the same basic key word used in a different part of speech.

Audio: 'Jo Bloggs studied law and eventually qualified as a lawyer, but because of her legal background she was considered politically astute... so she ended up with a career in politics ... later she gave up being a politician and went to France, where she studied French and married a Frenchman ...'

Abstract: JO BLOGGS studied LAW – career in POLITICS – went to FRANCE. Explains. Reference: LAWYER; LEGAL BACKGROUND; POLITICALLY ASTUTE; POLITICIAN; FRENCH [LANGUAGE]; FRENCHMAN.

## 4.23 Dates

Include in the abstract all dates mentioned in the audio that may be useful for future research: for example, dates that specify the period under discussion, clarify a sequence of events, or avoid confusion for the user.

Do not normally attempt to supply dates when the audio is non-specific (e.g. 'last Tuesday'; '3 years later'), unless this appears crucial to a detailed account.

When full dates are required, use the format: day month year (e.g. 10 January 1936).

## 4.24 Omissions, queries and ellipsis

### 4.24.1 Square brackets

Use [ ] to enclose material which does not occur in the audio but has been **added** to the abstract.

### 4.24.2 Query in square brackets

Use [?] following material in the abstract which is **uncertain**, because it is not clearly audible or decipherable in the audio, or because it is unable to be verified in a reliable source.

### 4.24.3 Queried ellipsis

Use [..?] to indicate material has been **omitted** from the abstract because it is inaudible or indecipherable in the audio.

### 4.24.4 Parentheses

Use ( ) to indicate asides or explanations which are **heard** on the recording.

Audio: '... we would be threatened with the bobby – that's what they used to call the policeman ...'

Abstract: Threatened with the BOBBY (POLICEMAN)

### 4.24.5 Errors

As noted above (4.5), do not normally attempt to correct factual or interpretative errors of any kind on the audio. However, if there is an error in a key word or reference, or a simple fact like a date, and the correct information is certain, add it in [ ]. If such errors are suspected, add the correct version with a query in [ ?].

1892 [1992]  
BRITISH [NEW ZEALAND?] HIGH COMMISSIONER



#### 4.25 Interviewer's contribution

Avoid abstracting or transcribing questions or conversation from the interviewer, especially opinion or speculation which may be mistaken for those of the interviewee; focus on the interviewee's remarks or responses. However, it may be necessary to include key words or phrases from the question for the answer to make sense. If key words or names are used **only** by the interviewer, include them in the text or references, in the order of the audio.

Audio: [Interviewer]: 'People often credit some influential figure in their childhood with imparting morals or a general philosophy of life. I think Townsville High would have had a reputation as a very good school in those days. Did you know Joe Bloggs the famous historian?'

[Interviewee]: 'Oh yes, I remember he was a teacher there but I wouldn't say he was a great influence on me ...'

Abstract: JOE BLOGGS not influential. Explains. Reference: TOWNSVILLE HIGH [SCHOOL]; HISTORIAN; TEACHER

#### 4.26 Abstracter's additions

Any additions by the abstracter must be within [ ] and should be kept to a minimum. See 2.7.

##### 4.26.1 Expanding or clarifying key words, and adding subject terms.

See specific guidelines 4.11 – 4.22, and 4.29.

##### 4.26.2 Explanations of the interview process.

Identify any extraneous or unusual material on the recording, before or after the interview, or from events or interruptions during it, only as necessary to avoid confusion to the user.

21'40" [Arrangements for next interview]  
14:20 [Interruption]  
25'00" [Interview continues in Croatian language]  
10'20" [Supervisor enters]  
19.40 [Recording identification]  
00.30 [Blank]  
31.00 [End of Side 2]

#### 4.27 Languages other than English

Abstract any material in another language under the same basic principles as for English. This means that ideally the abstracter should know the other language.

##### 4.27.1 Key words

Follow the guidelines above when choosing which terms to treat as key words or references: not every word in another language needs to be referenced for that reason alone. If in doubt, however, treat the term as a key word, even if its English equivalent would not be a key word: keep in mind the possible need to search for the concepts and attitudes contained in the term e.g. HUI; ROHE.

##### 4.27.2 Translation

**Do not translate key words or attempt to provide equivalents in English.** Indicate significant blocks of speech in the other language by a note in [], but do not normally provide either translation or summary. If particular words are unknown or indecipherable, indicate this by the usual query/ellipsis [..?] or in a [note]. See also 4.19.3 on the treatment of quotations and performances of songs, poems, speeches etc.

#### 4.27.3 **Diacritics**

Use all diacritics (accents, etc) and special characters required by the other language.

#### 4.27.4 **Maori language**

Do not use macrons or double vowels to indicate length. This is an interim pragmatic position until technology allows macrons to display and search correctly.

Distinguish 'w' and 'wh' in spelling, regardless of how it is pronounced (e.g. by Whanganui tribes).

Refer to standard dictionaries and grammars (e.g. [www.maoridictionary.co.nz](http://www.maoridictionary.co.nz)) for guidance in other matters.

### 4.28 **Interviews with more than one interviewee**

Interviews conducted with more than one person, whether intentionally or not, require each person to be accurately and separately identified in the abstract. It should be taken into account that this will mean a substantially larger abstract, taking a similarly longer time to complete.

#### 4.28.1 **Double or multiple interviewees**

If the interview has been conducted intentionally with more than one interviewee, identify all interviewees throughout the abstract, both in the headers, as well as in the text. For each side of tape, CD or file, put the full name for the first contribution of each interviewee followed subsequently by initials or abbreviation, and a colon before the text of their abstract. Each contribution, no matter how short, should be separately time-coded, with its own separate text block and references (if any).

#### 4.28.2 **One principal interviewee**

If there is one principal interviewee, but one or more others make contributions, the abstracter must decide whether these are substantial or minor contributions. In both cases, the presence of the other contributor(s) in (or the point at which they enter and exit) the interview room must be identified by a note in [].

##### 4.28.2.1 **Substantial contributions**

For each side of tape, CD or file, put the full name of each contributor, including the principal interviewee, for their first contribution. Use a supplied designation if the name of other contributors is unknown e.g. [COMPANION]; [GRANDSON]. For subsequent contributions, use initials or abbreviation of the name. Whenever more than one contributor is present (even if temporarily silent), each contributor must be separately identified in the abstract. Each attributed contribution, no matter how short, should be separately time-coded, with its own separate text block and references (if any).

[Joe Bloggs enters room]

20:20 [MARY BLOGGS]: Husband [JOE BLOGGS] retired 1978. Explains.

20:40 [JOE BLOGGS]: Ill [HEALTH] – retired 1980. Explains.

20:50 [MB]: Daily life changed after RETIREMENT. Explains.

##### 4.28.2.2 **Minor contributions**

Ignore occasional interjections and minor contributions from another person present during the interview, such as prompting the memory of the interviewee with simple facts. If these contributions contain key words, names or terms

that are undisputed but not repeated by the interviewee, include them in the text or references without comment. Treat anything beyond this (for example, suggestions of disputable facts, or expressions of opinion that may or may not coincide with interviewee's), as substantial contributions (4.28.2.1).

[Elsie Macpherson also present]

0'40" GEORGE MACPHERSON. Explains names. Reference: GEORGE [MACPHERSON senior]; [ELSIE] MACPHERSON.

#### 4.29 Adding subject information

In some circumstances adding subject words or headings to the abstract will improve the access it provides to the interview. Where a broad subject area or topic is discussed, but only detailed terms or specific references occur in the audio, it may be helpful to supply the broader subject term in the abstract. This may make it possible for researchers to find material, both within a single interview, and across a range of interviews, that would otherwise require guessing at a number of particular terms.

The risk of subjective interpretation (see 2.7) and inconsistency of treatment (see 4.10.3) should be kept in mind when considering adding subject terms. Terms which are inconsistently applied, or uncontrolled by a set of guidelines, will reduce rather than enhance the access to the interview. If the abstracter is not confident of the application of subject terms, they are better avoided.

Supplied (that is, added) subject terms are used in 3 positions in the abstract. Because they are usually not heard in the audio (see 4.24), they should be placed in square brackets [ ].

##### 4.29.1 Headings

Headings are used at the start of a block of text, where they guide the eye to a substantial area of discussion.

25'00" [DISCIPLINE]: neither father nor mother punished ...

Terms which occur in the audio (sometimes spoken by the interviewer to introduce a broad area of discussion), can be used as headings without square brackets.

3'20" FAMILY BACKGROUND: never saw paternal grandparents ...

##### 4.29.2 Within text block

Subject terms may be added within the text to a less extended area of discussion, either free-standing, or added to a more specific term.

5'00" Went to see father's mother for BAKER'S BREAD crusts [FOOD] ...

21'20" ... played SHINTY [SPORT] ...

##### 4.29.3 In references

Supplied subject terms are not used alone in a list of references, but may be added to a more specific term.

4'50" Wide range of activities after SCHOOL. Explains. Reference: NETBALL [SPORT]; PIANO [MUSIC]; COMICS [READING].

#### 4.29.4 Commonly used subject terms

The following is a selection of some commonly used subject terms, with guidelines for their application. This is not intended to represent a complete list of such terms. Many other terms will be applicable even in the broad area of life histories. Those managing oral history projects focused on a particular topic will find it useful to apply their own list of specific or technical terms, with recommendations for their use. If an approved subject list is not supplied to the abstracter, the abstracter should consider compiling their own list, adding to it the verified names and other terms that arise in the abstracting process (see 4.10.4). Wherever possible, use a published list or thesaurus of the relevant subject area, or the index to an authoritative text, to determine whether names and terms that occur should be treated as key words, and also to determine the form and choice of alternative names and terms.

**CLIMATE:** weather or weather events.

**CLOTHES:** use as a heading, or add to references to particular items of clothing, and to discussions of sewing, dress-making, etc.

**DISCIPLINE:** attitude of parents, caregivers, teachers etc

**EDUCATION:** use as a heading to discussion of schooling etc; add subdivisions – PRESCHOOL, – PRIMARY, - SECONDARY, - TERTIARY as appropriate.

**EMPLOYMENT:** use as a heading to discussion of career activities

**EXPRESSION:** add to a quotation of any non-literal, idiosyncratic or proverbial use of language, to provide access both to use of humour or verbal ability, and to any material of possible value to linguists. Do not normally use quotation marks (see 4.3.1). Capitalize any key words following the general guidelines (see 4.10).

**Examples:**

Has been around the block a few times [EXPRESSION].

GAELIC LANGUAGE spoken in GARDEN OF EDEN [EXPRESSION].

**FAMILY BACKGROUND:** use as a heading to discussion of parents and predecessors; add subdivisions – PATERNAL, - MATERNAL as appropriate.

**FOOD:** use as a heading, or add to references to particular foods or kinds of food, and to discussion of meals, food preparation, shopping, etc.

**GAMES:** add to names of particular games or types of game, such as card games, board games, computer games etc. For sport games, use SPORT.

**HEALTH:** illnesses, injuries etc.

**MEDIA:** add to particular terms e.g. PAPERS/NEWSPAPERS, RADIO, TELEVISION etc when they are used in a general sense to denote the news media.

**MUSIC:** particular forms of musical activity.

**POLITICS:** general discussion of political attitudes or affiliations.

**READING:** particular authors, titles or genres.

**RELIGION:** particular religions or religious activity.

**SPORT:** used in a general sense to indicate the interviewee's mode of exercise or relaxation through specific sports or sporting activity. See also **GAMES**.

**TRAVEL:** particular modes or types of transport or travel; the activity itself; particular travel events.

## 5. FORMAT

### 5.1 Page layout

The following guidelines are based on using Microsoft Word 97-2002 software; other software may require adjustment of the specifications.

Go to File - Page Setup - Margins;

set top, left and right margins to 2.5cm, bottom to 2cm.

Go to Format - Paragraph - Indents & Spacings;

set Special Indentation to Hanging, by 2.5cm.

Go to Format - Font;

set Latin text font to Times New Roman, size 12pt.

### 5.2 Headers

Headers can be set up as a page header (go to View - Header & Footer), or simply copied, pasted and altered as necessary from one interview or page of interview to another. The advantage of a page header (rather than a copy-&-paste) is that it remains at the top of the page through subsequent additions or subtractions of text. The disadvantage is that a continuous page header cannot include details (such as tape or file numbers) which change from page to page. Separate the header from the abstract proper by a single line from left to right margin (hold down Shift-Underline).

#### 5.2.1 Naming and numbering of projects, interviews, and subdivisions

The following hierarchy should be clearly indicated in the header to each page:

- (1) oral history project name, and/or project subdivision name (ROMAN CAPS),
- (2) interviewee name (**BOLD UNDERLINED CAPS**),
- (3) interview number and/or interview session number (**bold lower case**),
- (4) interview subdivision (side, memory card, track, or file) number(s).

Not all of these levels of hierarchy will apply to every abstract: the recording may be an isolated one, not part of a larger project; it may comprise one interview in one session, in a single digital file without subdivisions. The file name(s) and/or number(s) of the original digital recording should also be included here, if possible (see below, 5.2.2.1). Right-justify all these elements. Further details (date of interview in bold, and names of interviewer and abstracter) appear on the left side of the header.

	[1] NAME OF ORAL HISTORY PROJECT
<b>Recorded: [date]</b>	[3] <b>Interview and/or session number</b>
Interviewer: [name]	Original recording file name(s) and/or number(s)
Abstracter: [name]	[4] Interview subdivision number(s)
	[2] <b><u>NAME OF INTERVIEWEE</u></b>
<hr/>	
[Subdiv.] 1	[Sound check].
[Subdiv.] 2	
00:00	[Recording identification].
00:30	[abstract proper begins]

### 5.2.2 Co-ordination of original recording, listening copy, and abstract

The interviewer or commissioning organisation decides in which format the listening/abstracting copy will be provided (whether audio tape, CD or other audio disc, or digital file). Ideally, the listening/abstracting copy will be in the same format as the original recording, or at least display in the same manner as the original. However, less than ideal situations also arise, and the abstracter may have no choice but to work with whatever format is provided. The abstracter may or may not be able to ensure that the abstract they write will be able to link to the original recording as well as to the listening copy. As well as the hierarchical elements listed above, various other factors, formats and numbering systems will also on occasion have to be taken into account and included in the header.

#### 5.2.2.1 Digital files

Digital file names and/or numbers may be generated automatically by the equipment used, or manually by the interviewer or organisation, and may either coexist with, or be intended to replace, the numbering of interviews, interview sessions, interview subdivisions, etc. Note that the term 'file' may refer to various elements: the subdivisions of the interview, the sessions of the interview, the audio interview itself, the abstract of the interview, the oral history project, or numerous other elements. It is therefore important to qualify the term 'file' with another word whenever it is used in the context of oral history material. Wherever possible, use the suffix appropriate to the software, to assist in distinguishing various kinds of data and audio files (e.g. .doc, .docx, .wav, .mp3 etc). Indicate file name paths through folders and subfolders by the use of forward slash marks (e.g.ABCOHP/BLOGGS04/T08).

#### 5.2.2.2 CDs and DVDs

When digital file recordings are copied onto CDs or DVDs for listening and/or abstracting (whether as data files or converted into audio files), various other problems arise. The software used to display the recording on a computer will automatically name the subdivisions variously as tracks, takes, files, dictations etc.; some original files are too long to fit onto one CD; some CDs are programmed to 1-minute tracks in order to facilitate time-code access, which may or may not coincide with the time-codes of the original recording.

### 5.2.2.3 Technical report

Some information useful to abstracters, including details of file names and/or numbers, and explanations of the links between the original recording and listening copy, may be documented by the interviewer in the Technical Report (part of the Interviewee Information Form) which should accompany the archived recording. A copy should always be provided for the abstracter.

### 5.2.3 Date

Always use a single day date, not a range of dates. If the interview was recorded over more than one day, change the date in subsequent headers to the day on which that part of the interview was recorded.

### 5.2.4 Principal and subsequent headers

Every page of the abstract, when printed, must include a header. A new page should be started, with the full header, for every major subdivision (side, track, file) of the interview. For pages which continue the preceding subdivision, add '(cont'd)' to the subdivision number. Left-justified information (date, name of interviewer and abstracter) was formerly omitted from these subsequent headers, to save typists unnecessary labour. On a word-processor, creating a separate format for a subsequent header may be more, rather than less labour. Abstracters may include or omit this information from subsequent headers, as they choose.

### 5.2.5 Examples

To create a template for abstracting, see 5.6. Templates.

#### Analogue recording:

NZ LILY SOCIETY ORAL HISTORY PROJECT	
<b>Recorded: 11 October 1996</b> Interviewer: Judith Fyfe Abstracter: Hugo Manson	<b>Interview no. 15</b> Side 1 of 2 <b><u>ROBERT MULDOON</u></b>
00'00"	Blah blah blah – blah BLAH BLAH – blah blah blah. Explains. Reference: BLAH; BLAH BLAH; BLAH.
01'40"	Blah blah blah.

**Digital recording:**

**Recorded: 30 April 2008**

Interviewer: Helen Frizzell

Abstracter: Helen Frizzell

ABC ORAL HISTORY PROJECT

**Interview 1, session 1 of 2**

Interview file name: ABC JBLOG.wav

Track files 1-2 of 8

**JOE BLOGGS**

---

**Track file 1** [Sound check].

**Track file 2**

00:00 [Recording identification].

00:30 JOE BLOGGS, born DUNEDIN 1923.

**Subsequent header:**

NZ LILY SOCIETY ORAL HISTORY PROJECT

**Interview no. 15**

Side 1 of 2 (cont'd)

**ROBERT MULDOON**

**Header for individual oral history interview, abstracted from audio CD:**

**Recorded: 11 January 2007**

Interviewer: Robert Petre

Abstracter: Robert Petre

File name: B16H55M08S11JAN2007.wav

CD 1 of 2

**FRED SMITH**

---

**Track 1** Blah blah blah.

**Tracks 2-4** Blah blah blah – Blah blah blah – Blah blah blah.

**Track 5** Blah blah blah.



### 5.3 Recording identification

Note in the abstract, with a time code, the point where the recording identification is provided in the audio. This usually makes a clear indication of the start of the recording. On analogue tapes with audio time codes, the recording identification may be at the start (0'00"), or in advance (see 5.4.1) of the time codes. When abstracting an analogue tape without audio time codes, set the transcriber's counter to zero for the recording identification (ignoring any preliminaries, sound checks etc). However, if the recording information occurs in any other position (e.g. at the end of the interview, or after a long gap or silence), note it in the usual way with its appropriate time code.

31'20" [Recording identification].

### 5.4 Time codes

Written time codes may be derived from audio time codes (spoken every 20 or 30 seconds) superimposed on the abstracting copy of a cassette tape, or the digital counter on an analogue transcriber (either numeral, decimal or minute/second depending on the machine), or the minute/second counter on digital transcription software such as Express Scribe. They are used to locate audio material quickly and efficiently from the written abstract.

#### 5.4.1 First time code

Use the first time code to indicate the point at which the audio material begins. If there is a superimposed audio time code, the preliminary material (sound checks, or recording identification) may be ignored, and the first time code will indicate the point at which the interview proper begins. If this precedes the start of audio time codes, indicate the approximate starting point, using square brackets.

[-0'20"] FRED SMITH, born 20 August 1932, in AUCKLAND.

If the time code is taken from the transcriber counter, set the counter to zero at the point where the first audio material begins. Digital transcriber software (e.g. Express Scribe) will do this automatically. Use zero (0:0) as the first written time code, and make a brief note of any preliminary material. This will assist the user to align audio and abstract, particularly when using equipment different from that used by the abstracter.

0:0 [Sound check – recording identification]

#### 5.4.2 Variation in equipment

It should be kept in mind that time codes (even in the same format e.g. minutes/seconds) vary considerably on different equipment and software. Some machines revert automatically to zero when switched off; other retain the count. It is also common for tape stretch and the varying effects of fast wind and normal play to produce varying results when replaying the same tape, even on the same machine.

#### 5.4.3 Format

When writing the time code, use minutes and seconds (e.g. 5'40") for tapes with audio time code, and numeral format (e.g. 5:40 or 16.9) for a digital code. With a digital code, use the nearest 10 seconds or single decimal count. Continue minute counts (e.g. 63:20) rather than hours (*not* 01:03:20).

#### 5.4.4 Spacing of time codes

When writing the abstract, a maximum spacing of about 2 minutes between time codes is recommended: the shorter the gap between time codes, the easier it is for the researcher to pinpoint the information needed (see 3.8).

#### 5.4.5 New topic

Use a new time code to indicate a new topic in the interview. If the same topic continues for more than about 2 minutes, find an appropriate point within the topic to divide it or start a sub-topic with a new time code and new block of text (see 3.8).

- 6'20" 11 in family – 6th from top – explains names and abbreviations used in SCOTLAND. Reference: MAGGIE [MARGARET MACPHERSON]; MARY [MACPHERSON]; ANNIE [MACPHERSON]; ALEC [ALEXANDER MACPHERSON]; JOHNNY [JOHN MACPHERSON]; TINA (CHRISTINA) [MACPHERSON]; INA (GEORGINA) [MACPHERSON].
- 8'20" Names siblings KATIE [KATHERINE MACPHERSON], EWEN [MACPHERSON] and ELIZABETH [MACPHERSON] - not one of siblings still living – some married but didn't have children.

#### 5.4.6 Use the preceding time code

Use the audio time-code or 10-second digital code immediately **preceding** the start of the new topic, whether that is introduced by the interviewee or interviewer. Use the preceding time code, even if this overlaps with substantial material in the preceding topic.

#### 5.4.7 End of interview or section

Note the time at which the interview finishes and/or the recording equipment is **switched off**, or the tape is turned over, or the recording file finishes. In this case only, use the next audio time code, or next 10-second digital code, immediately **following** the end of the recording.

- 61'20" [End of Side 2]  
11.40 [Interview ends]

### 5.5 Footer

At the end of the abstract of the complete interview type a note specifying the equipment and/or software used, the date of writing or completing the abstract, and digital file name of the abstract document. This is to allow for the possible effect of the equipment on the quality of the abstract to be taken into account.

#### 5.5.1 Software

Naming the software (including where possible the version and/or date) and the file name on a paper copy is to facilitate the retrieval of the digital copy of the abstract even if the software has become obsolete in the future.

#### 5.5.2 Date

The date of the abstract (sometimes years after the interview) may explain why some information may or may not have been included, or added in explanation by the abstracter.

### 5.5.3 Abstract file name

A consistent hierarchical formula for naming abstracting files is recommended: the name or abbreviation of the oral history project, followed by the surname of the interviewee, a serial number if appropriate, and the suffix appropriate to the software (e.g. ABC SMITH 5.doc). The suffix will help to distinguish the file name of the abstract word document in the footer, from that of the audio recording in the header. Add this file name to the footer.

### 5.5.4 Format

Use a smaller size font to clearly separate all this information from the text of the abstract proper.

Abstracted using Express Scribe v4.05 and Microsoft Word 97-2002 software, 8 November 2007; abstract file name: ABC SMITH 5.doc

Abstracted using Sony BM-76 transcriber and Adobe Acrobat 7.0 PDF software, 8 May 2007; abstract file name: SUN Macpherson.doc

## 5.6. Templates

To create a template for the recommended layout of abstracts, including margins, indents, fonts, headers, subsequent headers, footers etc, use the Sample abstract below, paragraph 6.3. If you have a digital copy of these guidelines, or of the Sample abstract, select both pages (except the first line '6.3. Sample abstract'), copy it, and paste it into a new blank document named 'Abstracting template' or similar. To start a new abstract, open this Abstracting template, save it with the name of the new abstract, insert the new wording as appropriate, and delete that of the template.

## 6. EXAMPLES

### 6.1 Abstract vs. transcription

Abstracting and transcribing should not be seen as alternative choices in oral history work: the abstract as merely a simplified version of the full transcription. The choice is rather whether the audio recording itself should be considered the primary source, or whether a written transcription should be allowed to supplant it. The abstract is a document which enables the audio recording to remain the primary source. It provides the essential access to the interview in an efficient and accurate form, and is the central item in the documentation of the primary source. A transcription, however, is the first step in a process of converting the original sound document into one which can be presented in a different format, such as a published book, and thus becomes part of the secondary documentation. If a transcription is felt to be necessary, such as to provide quotations or examples, this should be the responsibility of a researcher or writer, not of those engaged in collecting and managing oral history primary source material.

A transcription can be seen as analogous to the written or printed score of a piece of music: it may appear to contain all the necessary information for the reader to interpret or even imagine the work it represents, yet it will always remain a very pale shadow of that work itself in live or recorded performance. In the example below, the transcription can do no more than hint at the centenarian interviewee's humour and intelligence and richness of expression, and the presence of living history that the recorded interview provides. In the era of digital publishing and research, it will become increasingly common to provide audio rather than written

examples of such material within texts. Instead of a tool at the service of the original source, a transcription may in fact become a barrier between the source and the listener/researcher.

#### 6.1.2 **Shorter, quicker, lower cost**

An abstract is much shorter than a verbatim transcription, and usually takes much less time to prepare. In the example below, 30 minutes of interview is abstracted in 2 well-spaced pages, taking 2 hours, including checking of references and adding subject headings. The transcription of the same 30 minutes fills 9 densely typed pages, taking about 6 hours. Even if an oral history project is able to afford the services of an experienced professional transcriber who may be able to do the basic transcription in less time, abstracting will be a much less costly option in both time and money.

#### 6.1.3 **Guide**

A good abstract is easier and quicker to use as a guide to the interview than a transcription. When the user is following the recording with the abstract, the process is more efficient: because the abstract follows the order of the recording, and uses the words spoken there, the eye quickly alights on the key words in the abstract that the ear hears. When the user is looking for particular information, large blocks of time can be scanned at a glance, both forward and backward, and areas of interest pinpointed. Both activities are more difficult with the longer, denser, and more detailed transcription.

#### 6.1.4 **Index**

As an index to the recording, an abstract is equally comprehensive, and more effective than a transcription. A full-text computer-indexed transcription will of course provide access to every word spoken, but an abstract also includes and indexes every name and significant topic that occurs in the recording. It goes further to enhance that access by verifying and expanding terms, and adding subject terms. These enhancements are not normally included in a verbatim transcription.

#### 6.1.5 **Highlighting important topics**

An abstract is able to give a real sense of topic with a few words and a list of references, compared to a long block of transcription in which no distinction can be made between important and trivial information. In a transcription, the essence of the topic under discussion can often be hidden in the mass of detail surrounding it.

#### 6.1.6 **Accuracy and reliability**

An abstract may be a more accurate and reliable reflection of the interview than the apparently objective transcription. Literal transcription raises numerous questions regarding the deceptive verisimilitude of the written word, which can seriously distort or even totally invert the intended meaning of the spoken word. For example, a deliberate use of irony or sarcasm may be obvious in a recording but undetectable in its transcription. There are many other examples of unintentional use of double negatives, misrelated phrases, etc. All these are taken into account when writing an abstract.

#### 6.1.7 **Avoiding the substitution trap**

A great deal of crucial information contained in non-verbal sounds, emphases, timings and silences in a recording (a fundamental aspect of the value of oral history) cannot be transcribed. There is a danger when a written transcription is provided, that it will be used for quotation or other evidence, instead of requiring the user to consider this

full range of information that the recording itself provides. The abbreviated and formalized style of an abstract means it cannot be used in this way as a substitute for the recording.

#### **6.1.8 Comprehension and editorial skills required**

The difference in writing abstracts compared to transcription, is less one of the time taken, than of the comprehension skills required. Both demand the skills of deciphering the actual words spoken, but good abstracting requires the further skill of unravelling the complexities of meaning in those words, and making 'editorial' decisions and judgements about them. It involves the ability to understand and assess conversation, and to isolate the topic and the words used to define it.

## 6.2 Sample transcription

[George Macpherson interviewed by Judith Fyfe, 1 August 1985]:

- JUDITH FYFE: Now ..
- ELSIE MACPHERSON: Oh yes, you'll have an ice cream like those singers.
- 00'00" JF: Tape identification. This is OHA Centenarians, tape 1088. This is an interview with Mr George Macpherson, M a c p h e r s o n, recorded at his home at 12 Waikare Street, W a i k a r e Street, in Tahunanui in Nelson, recorded on Thursday 1 August 1985 on the Marantz Superscope. The interviewer is Judith Fyfe and this is tape 1.
- 00'40" JF: Mr Macpherson, we are going to start right back, right from the beginning. Your full name.
- GEORGE MACPHERSON: My full name is George Macpherson.
- JF: Have you got any surnames .. second names.
- GM: No.
- JF: Just George.
- GM: Just George Macpherson.
- JF: And were you named George after anybody in particular?
- GM: My father .. was the name of George. My father's name was George.
- 01'00" JF: So was it a family name?
- GM: Family name, yes.
- JF: Now what about Macpherson? That's the correct spelling isn't it, with the small ..
- GM: That's correct, yes.
- JF: Capital M a c...
- GM: c ..
- JF: Small p ..
- GM: Small p h e r s o n. Macpherson.
- JF: And your .. Mrs Macpherson was telling me that all people with that spelling are all related .. all Macphersons spelt that way are all related. Is that correct?
- 01'20" GM: Well I can't tell you that because .. Mrs Macpherson's got a better memory than me and she studies a lot of things that I didn't study so probably she's got something that I haven't got there ... are you all right?
- 01'40" JF: Yes yes. What .. now .. you were born May the 31st...
- GM: Yes.
- JF: 1885?
- GM: That's right.
- JF: And whereabouts were you born?
- GM: I was born in a place called Laggan, L a g g a n. That's in Invernesshire, Scotland.
- 02'00" JF: And had your family lived there for many generations?
- GM: Well, my mother was leaving there when I was born, to go to another place. So they may have been there quite a while before I knew, because I was only a baby then.
- 02'20" JF: Why was your mother leaving?
- GM: Oh well, my father had another job, and he took another job situation.
- JF: So you didn't actually grow up in that place?
- GM: Not in that place, but I grew up within a few miles of it. I went to school within a few miles of that place.
- 02'40" JF: Where was the place then that you actually grew up in?
- GM: Well mostly it was a place called Newtonmore, N e w t o n m o r e, Newtonmore. I spent most of my childhood there.
- JF: Right. So that's the place that is the most important ..

GM: Yes, yes it is.

03'00" JF: .. as far as your childhood is concerned. But that's still in Inverness ..

GM: Yes.

JF: .. isn't it? Right. What about .. um .. just going back a little bit in your family, on your paternal side, that's on the Macpherson side, can you tell me anything very much about your grandparents on that side?

03'20" GM: My grandparents on my father's side?

JF: Yes. Did you know them at all?

GM: I was too young to know anything about that.

JF: And you never saw them?

GM: Never saw the grandparents there .. oh yes, my mother's mother, but not ..

JF: Not your father's..?

GM: Not the father's father – mother's.

JF: Do you .. so you never saw your paternal grandparents, your father's parents?

GM: No.

JF: Do you know what their names were at all?

04'00" GM: Oh I might be puzzled at that .. gee .. huh...

JF: Do you know what your grandfather's occupation was?

GM: No. Could you help?

JF: Do you know, Mrs Macpherson? Anything about Mr Macpherson's ..

GM: Grandparents.

JF: .. paternal grandparents?

04'20" EM: You know the one that lived near the Cluny's Castle on the outside, that was your grandmother on the west.

GM: Oh she's asking for the father's ..

JF: This is on the father's side.

EM: Oh, on the father's side.

GM: No I didn't know any of them.

JF: Didn't know them.

GM: Except their mother's .. their grandfather's .. what did you call it?

04'40" JF: Great?

GM: I had two grandmothers, one on the east side and one on the west. One was mother's .. father's mother .. and the other was my mother's mother.

JF: And did you know your father's mother at all? Did you know her?

05'00" GM: Oh yes, very .. yes, we did. I'll tell you why. You know when we were kids we like a lot of .. bread was just coming in then .. baker's bread .. just coming in when we were kids. So Granny .. we used to go to my father's mother because she had a tin with crusts in it, bread crusts. I'd look .. they were green, but it was lovely to eat .. for kids, you know, eat anything. That's why we went to see her. [Laughs].

05'20" JF: When you say this was the first .. this was the first time you could buy bread instead of having to bake it, is that right?

GM: Well, I .. going back a wee bit, we never had bread, baker's bread at all. It was all .. my mother used to bake oat cakes. Oat cakes. Not baker's bread but oat cakes. She'd bake some nice now ..

05'40" JF: So that's what you would have in fact as part of your ..

GM: Yes, part of the meal, yes.

JF: Part of the meal. With every meal, would you have oat cakes?

06'00" GM: Well there's plenty oat cakes about if you wanted them, but we would have porridge to start with. Oh, good stuff. Oh ho, by jove, that was .. that was oatmeal porridge, lovely. Still a good meal now, if anybody wants it.

06'20" JF: And you'd have that every day.

GM: Every day, sometimes twice a day. All depends how mother felt. You see, we had eleven in our family. Mother had a lot to do besides cook.

JF: Whereabouts did you come in the family?

GM: Beg your pardon?

JF: Whereabouts did you come in the family?

GM: I was sixth from the .. I was the sixth from the top.

06'40" JF: From the top. Can you give me the names of your brothers and sisters?

GM: Yes, I'll give you the names. The eldest was a daughter .. was their daughter. Her name was .. we called her Maggie. Then there was Mary. Then there was Annie. Now there was boys. Alec, Johnny, and Geordie.

07'00" JF: Were you known as Geordie?

GM: That's right. They're all 'ie'. In Scotland they can't .. call them 'ie's' you know at the end of their names all the time. Willie. They don't call him William, but Willie. Geordie, Sandy, so on. All sort of names like that.

07'20" JF: And then who came after you?

GM: Ahh .. Tinie .. Her name would be Christina, but we called her Tina. And then there was Ina.

07'40" EM: [whispers] Georgina.

JF: And that was short for ..?

EM: Georgina.

JF: Georgina.

GM: Georgina, that would be it. Oh yes, she's ..

JF: Was it a common thing to abbreviate names or to add the 'ie' on the end?

GM: Oh we abbreviate them mostly round about there you know. They called Ina's .. her name is Georgina, Georgina if you like .. but we called her Ina .. and Christina was Tinie, see. Call them short names.

08'00" JF: And who was after Ina? Was she the .. no, she wouldn't have been the youngest.

08'20" EM: There was Katie comes in somewhere. You remember Katie?

GM: Oh yes, Katie. That's right. I missed out Katie there I think. She was there, Katie, Tinie, and Ina. I missed out Katie then.

08'40" JF: Right.

GM: .. and Tina ..

JF: And so have we got the lot now? Have we got the eleven?

EM: No, there's three more yet. There's two boys and a girl, and one girl died.

GM: Oh yes. Then there was a boy called Ewen. We called him Ewenie. Ewen was his name.

09'00" JF: And how was that Ewen spelt?

GM: E w e n.

JF: And who was after Ewen? Who was the next one?

GM: I think it would be Elizabeth.

EM: No, you've missed out Johnnie again. See, Johnnie came first, after the girls, and then .. then Ewen and all these others. You've lost your memory today. I must find the book.

09'20" JF: Oh, its .. I mean .. it's quite a lot to have to .. to have to go through... Who .. of your brothers and sisters, how many of them are still living?

GM: Not one.

09'40" JF: You're the last one.

GM: The last one.

JF: Of that whole family.

GM: Yes, eleven in the family. They're all dead.



JF: And are there many children from their children still alive? I mean, did they all get married?

GM: No they didn't. Some of them got married, but they didn't have children. No.

10'00" JF: So there're not many of that Macpherson .. that branch of the Macpherson family still .. Oh how wonderful, you've got all the names and dates and everything.

EM: He's got it as .. his granddaughter gave this. See the girls and the boys there.

GM: I think you'd better look at that.

JF: All right. Look, don't worry, I'll get that afterwards actually. That's .. I've got a form here that I'll put that on. That's really useful. I can get .. That's helpful to know that you've got that. Um .. what was your mother's name?

10'20" GM: Elizabeth.

JF: And what was her maiden name? What was her name before she was married?

GM: That was her name.

JF: Her family name before she was married?

GM: Elizabeth Macpherson. Elizabeth was her name.

10'40" JF: Yes. And what was her name before she became Mrs Macpherson? What was her family name?

EM: Macpherson.

GM: Macpherson again.

JF: Oh, I apologise. So a Macpherson married a Macpherson.

GM: Yes, that's right.

JF: Oh you caught me out there.

GM: Oh ho, I don't know. Caught me out too. I forget .. that's why I call on her. She's got a great memory you know, because .. She's lived with me for how many years? Sixty or seventy years?

11'00" EM: Years.

JF: You haven't been married for sixty-six years.

GM: Yes.

JF: What year did you get married in?

GM: 1919.

EM: 1919.

GM: 1919.

JF: 1919.

GM: 1919.

11'20" JF: No wonder, Mrs Macpherson, you do know what's going .. you've heard it for all these years.

EM: I've heard it ...[laughs]

JF: Well what about ... So your parents were related, were they?

GM: Oh no they were not related. That's the funny thing, because they were both ... In that district there's an awful lot of Macphersons, but they're not related. But as she said, they must have come from some Macpherson in the beginning. No, they were not related, because my mother came from the west of Scotland, altogether different district, and my father came from Badenoch, that's near Newtonmore there.

11'40" JF: How do you spell that?

12'00" GM: B a d e n o c h.

JF: How did your parents meet, if they came from two different places?

GM: How did they meet? Well, you know, I wasn't there, but .. I don't know how they met. I don't know ... Oh, I'll tell you.. I'll guess at it. See my father was working on Cluny Castle's estate .. Cluny's estate .. Macpherson's .. he was chief of the Macpherson clan. And he's a Macpherson. And my father worked on his estate. And I think my mother from what I could hear – I wasn't interested in those days

more or less – but from what I could think and hear, she came there to work too, round about the estate somewhere. They got married there anyway.

12'20" JF: So she would have gone there to do domestic work or something like that?

12'40" GM: Yes, something like that I suppose ... I couldn't say.  
JF: And your father, what was his christian name?  
GM: George.

13'00" JF: Oh that's right, I'm sorry, George. So what was his actual job on the estate? Do you know what he ..?  
GM: Well he was ... he was a ... they call it a grieve.  
JF: G ..  
GM: It's a head man in the estate cultivation of the estate. You know, you cultivate. Ploughing, all that sort of thing, harvesting, stack-making, everything like that. He was the head man there.

13'20" JF: How do spell that word, grieve.  
GM: G .. oh, that might touch me up a bit. I'll have to get the dictionary.  
EM: G r i e v e.  
GM: I think it .. yes, e v e.

13'40" JF: G r i e v e.  
EM: G r i e v e.  
GM: Do you think it would be g r i e v e. Well, put it down as that.  
JF: When you were born, and when you were a little child, where was he working then? Was he still working for the Cluny estate then?  
GM: Oh no, my mother left when I was born. She left that Cluny estate and she came to Newtonmore in a farm outside, just the edge of Newtonmore, called Biallid. That was the name of the place that they worked on.

14'00" JF: B ..  
GM: B .. Biallid?

14'20" EM: B i a l i d.  
GM: That's it. B i a l i d. Biallid.  
JF: So your father had a new job?  
GM: Yes, he had a new job there, and my mother was engaged bringing up the kids all the time. See there was ... I was the sixth ... so she had five before me and she .. they tell me she took me in her arms from they were when they left that place and went to the other place, just as an infant born. What do you know about that?

14'40" JF: Just as a little baby?  
GM: Hard times. Terrible.  
JF: Did they have a hard ... Do you think your parents did have a hard life?

15'00" GM: Well, no harder than anybody else. I never heard them complain. No .. they complained only what I could see as I was growing up. Of course, when you're small you don't know much, and as you're growing up you're trying to make ... Well, I didn't see anything wrong with them there. They were all right. And ... yes, my father changed jobs a good bit, you see. He had a brother, and he was a builder. And the... it was he must have been influencing my father to leave the job he was in, and come and work for him. They were brothers, you see. So my father did that. And I remember ... I'm starting to remember things now, about my father. I remember my mother putting up his dinner in a billy or something, and I had to take it to him to where he worked, so he'd have it hot. Understand? Be about 2 miles perhaps, or mile and a half. I would run all the way, anyway. No bother. Oh, I used to like that, because my father sometimes would give me a little bit out of what he had for his lunch, and it was a little bit better than what I was getting at home [laughs]. That's what I thought, anyway.

16'20" JF: What would it be? What did she send him along for his lunch?  
GM: Oh, various things. I remember eggs, I remember a lot. And, er, rice puddings, rice pudding in a billy. You know, in a billy? Call it a billy. I remember rice pudding in that. It was lovely, sweet and lovely. Father used to give me a spoonful now and again as he was coming along, it was beautiful. I don't know what else he had. Oh, he had bread, and cheese, and all that sort of thing, you know, what you'd have for a lunch. And he got his hot meal when he came home. Although that was supposed to be a hot meal.

17'00" JF: When you say 'he came home', what time would he come home from work?  
GM: Oh about 6 o'clock.  
JF: Was that when it started to get dark?  
GM: Well in the winter it would be dark, but ... it's such a long long twilight there. It doesn't get dark until 10 or 11 o'clock at night. You can read the newspaper ... I read the ... read a newspaper ... when later on, at 10 o'clock at night. And outside.

17'20" JF: It was that light?  
GM: Well it's sort of a ... what do you call it? What do you call it?

17'40" EM: Leaving the two lights? oh, no, no ...  
GM: Oh, you know. It's a northern light. It's a northern light.  
JF: A northern light.  
GM: And it keeps it ... there's no darkness until after that.  
JF: Did that make a difference to the sort of lives people led? These long long hours of daylight? Did it alter people's lives?

18'00" GM: I don't think it did. I don't think ... I think they knocked off work about 6 o'clock anyway, most people did. 6 o'clock. They started 7 in the morning. And 3 miles from home, and had to walk to it, to where they start. I remember gangs of them, 9 or 10 men walking 3 miles to where their occupation was. It wasn't always in their own town. They had to go where the building was, or whatever it would be, see. And that was 3 miles, and I remember. I remember it so well I could run that far, all the way, when I was coming to be an athlete, you know.

18'40" JF: And would he work every day of the week, or would Sunday be a day when there would be no work?  
GM: Oh, yes, Sunday. Oh, you had to go to church two or three times on Sunday, oh yes, at least twice. Church.

19'00" JF: Which church would you go to?  
GM: Well, we were Presbyterians, and would come to the Presbyterian church. There was two churches in our village.  
JF: And you would go sometimes three times a day to church?  
GM: Twice at least.  
JF: So Sunday was a completely different day from the rest?

19'20" GM: Oh yes, completely different. You weren't allowed to sing, or whistle. [Coughs]. It was different. It was kept very sacred, the Sunday. But of course, the parents didn't know what we were up to. We were away from home, often enough. Oh, four or five boys together, you know, you get into trouble. But we enjoyed it; it was good .. good fun.

19'40" JF: Why weren't .. Can you explain to me why was whistling considered not a good thing to do on a Sunday?  
GM: Well, they carried ... as far as I know, they carried things to such an extremity, you weren't even allowed to cut the wood for the fire. You had to do that the day before, Saturday, and have everything ready. Mustn't cut wood, and you mustn't whistle. That's just an exaggeration, the one about the whistle. But if they heard you

whistling, the old people would soon check you. Oh yes. 'Hey, cut that whistle out', see. It must be the devil.

20'20" JF: And they were strict about it?

GM: Oh, strict, I'll tell you, they were strict about it. No, but people grew up that way, that they didn't have to be very strict with them. As soon as we saw anybody, a grown-up person, we were different children, see. We knew that they didn't approve of it.

20'40" JF: So you knew the rules?

GM: Yes. I will say that we were very obedient, because .. As long as they saw you, we were very obedient. You were brought up like that. Everybody was the same. I couldn't say to my mother, 'oh, I want to go out with old Isaac there now ... he's going somewhere or other..' 'Oh no, you're not going with him. He's... We don't like him.' You wouldn't be allowed to cobber up with anybody.

21'20" JF: And what happened though, if you did, and got caught?

GM: Oh well, they would threaten the bobby... threaten you with the bobby. That was enough.

JF: What was the .. what was the bobby?

GM: The policeman.

JF: And you were frightened of the policeman?

GM: Oh well, the policeman, yes. He only ... We used to play on the street, you know, play shinty on the street with a ball and a club. I'd be hitting it up to you on the street, backwards and forwards, playing with it. The policeman used to live at the far end of the street. We'd be watching all the time. As soon as we saw him come out of his house, we were off, like that. But that's no good to you, surely.

22'00" JF: Yes it is.

GM: No no no.

JF: Yes it is, it's wonderful. When you said 'shinty', that's a game with a ...?

GM: I think it's there behind you. It's on that sofa here. A book.

JF: A book about it.

GM: It'll tell you.

JF: Oh, I see. It's like .. it's hockey.

22'20" GM: Well, it's like hockey, but it's a much better game. You know, you can use both sides of the club, you can hit it anywhere you like.

JF: Was it a game that was particularly Scottish?

GM: Yes it is Scottish, absolutely.

JF: S h i n t y.

GM: [..?] Association they call it. It's a big [..?] now. There's dozens and dozens of teams.

22'40" JF: And this is a book .. it's got your name in it. Ah, look at that. Photograph of you and everything.

GM: That comes from the old country. I don't know where they got that one.

JF: Well, how wonderful. Did you ... You obviously continued to play shinty for some years.

23'00" GM: I was in the winning team for three years in succession. That was 1907, 1908, and 1909. And I was a forward. That's shinty. Wonderful game. Beautiful game.

23'20" JF: If you had all these long hours of daylight, did this mean that as children you played outside perhaps longer than perhaps children in other countries or other parts of Britain?

23'40" GM: Well, it is a bit harder for the mothers to get them in, because it's still daylight and you know, they want to play.

JF: And would that be the area .. you know, a popular playing area out on the street?

- GM: Oh we had playing areas besides that. Plenty of them, outside. But that was, that was just perhaps two or three of us. We didn't have a full team, we'd go out and play. Hit it to each other, till the bobby came in sight. But, oh no, there were plenty areas, and there were big matches. You can see by that book, it's full of it. Even today, they play far more than we did then.
- 24'00" JF: So that it was ... there was, um, it was an organised form of sport. There were teams organised?
- GM: Oh yes, oh my word.
- JF: And you had competitions?
- 24'20" GM: Oh, competitions, yes. And rules, oh yes. Yes, everything was right.
- JF: When would the game have originated? Do you know when it started?
- GM: It might been like the language. They speak Gaelic there. And my wife says that the Gaelic she thought was spoken in the Garden of Eden. So I wouldn't be surprised if the shinty was played there.
- 24'40" JF: Just checking this tape...
- GM: Is that running yet?
- JF: Yes, we're going well. Just going back to... you said about this thing that you were very obedient as children. In your family, which ... if you were punished, would your mother punish you, or your father punish you?
- 25'00" GM: Ah... I never heard my father punishing anybody, and I never heard my mother [...?] much either. I suppose the word was enough. I suppose she'd tell her ...
- JF: So if you were punished, it would usually be a verbal ...
- 25'20" GM: Oh yes, but if she did punish one, that shared [...] the whole lot. We'd all take the punishment, although we didn't get it. Do you follow me?
- JF: So what would that form of punishment be?
- GM: Oh, she'd ... a slap on the hand, like that, that's all.
- JF: And you'd all get it.
- 25'40" GM: We'd all feel it. We didn't get it, but we felt it, the same. We'd run out [laughs], cry and run out.
- JF: But you don't ever remember being beaten?
- GM: Oh no, never. We never were beaten. Not in our home.
- JF: What sort of things did your parents disapprove of? You mentioned that there were certain children they didn't like .. other people they didn't like you to associate with.
- 26'00" GM: Well that's always in every community, I suppose, that is. You know, your mother might have a favourite that she ..., or somebody she knew wasn't very good, or their parents mightn't have been very good, you see. She'd say, 'oh well, don't you play with him – you play with someone...'
- 26'20" JF: What other things did they perhaps disapprove of? Things like swearing?
- GM: Oh you weren't allowed to swear. Oh you went to hell straightaway. Yes, yes you did. You weren't allowed to swear. Do you know, I never heard a swear word except it was from a drunkard, until I went to Australia. And when I landed in Australia, I never heard anything else but swear words. I wondered how they ... the difference.
- 26'40" JF: So that people didn't curse, they didn't swear if they were angry, they didn't express themselves like the Australians did?
- 27'00" GM: No. They called it taking the Lord's name in vain. That's what they called it in our country. You mustn't do that.
- JF: So you really grew up in quite a religious environment?
- GM: Yes, yes we did. Oh yes, we did.
- JF: What did religion mean to you as a child?

27'20" GM: Well, it was company. We enjoyed it. We used to go to Sunday school, and we would have Sundays picnics, we called them soirées. Old [..?] called them soirées. Soirées, what do you call them?

JF: S o i r e e s.

27'40" GM: Yes, funny spelling. Well we called them that. We had that once ... in the wintertime, we had that. As a matter of fact, I had to recite one time when I was only about that high, up on the platform, recite a couple of verses.

JF: I bet you can remember them still.

GM: Ah, no, no I won't try. There's a lot I do remember, but that one ... that one particular one I wouldn't ..[..?].

28'00" JF: What does religion mean to you now?

GM: Well it keeps you on the straight. I mean, when you've got a good foundation, you never lose it. I mean to say, I know what was right and what was wrong. And by the parents, teaching us, from time to time as you grew up, it sort of grows into you, and it's no bother to carry it along. And if you saw anything done wrong, well, you would, if it was possible at all, if you didn't get half killed by telling them, you say 'You shouldn't do that'. Sometimes they did it whether you like it or not, but, you know, it's...well, I'd [...?] It's just a good life.

28'40" JF: In the place where you lived, were there any people who were atheists, or who didn't have anything to do with religion?

GM: No they were all Presbyterians. And there was only one Catholic in the whole lot. One Catholic, and that was the policeman. And of course he would have no [..?]. He was a very nice man. Oh, he was a good fellow [..?]. But they were all Presbyterians, but they belonged to ... they quarrelled in their churches. There was the Presbyterian church, and there was the old Free Church, and the Wee Free Church. There was three churches. They split us, as you call it. And they didn't agree with the one church, they started another church. Then they started another one. And there was three churches there. And it was all, every weekend, Sunday was all given over to religious work.

[30'00"] [End of Side 1].

### 6.3 Sample abstract

#### SUNLIGHT CENTENARIANS ORAL HISTORY PROJECT

**Recorded: 1 August 1985**

Side 1 of 5

Interviewer: Judith Fyfe

Abstracter: Robert Petre

**GEORGE MACPHERSON**

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[Elsie Macpherson also present]

- 0'40" GEORGE MACPHERSON. Explains names. Reference: GEORGE [MACPHERSON senior]; [ELSIE] MACPHERSON.
- 1'40" Born 31 May 1885 in LAGGAN, INVERNESSHIRE, SCOTLAND – grew up mostly at NEWTONMORE. Explains. Reference: [ELIZABETH MACPHERSON]; [GEORGE MACPHERSON senior]; SCHOOL; INVERNESS.
- 3'20" [FAMILY BACKGROUND]: never saw paternal grandparents – had 2 grandmothers. Explains. Reference: CLUNY CASTLE.
- 5'00" Went to see father's mother for BAKER'S BREAD crusts [FOOD] – mother [ELIZABETH MACPHERSON] baked OAT CAKES – had OATMEAL PORRIDGE every day. Explains.
- 6'20" 11 in family – 6th from top – explains names and abbreviations used in SCOTLAND. Reference: MAGGIE [MARGARET MACPHERSON]; MARY [MACPHERSON]; ANNIE [MACPHERSON]; ALEC [ALEXANDER MACPHERSON]; JOHNNY [JOHN MACPHERSON]; TINA (CHRISTINA) [MACPHERSON]; INA (GEORGINA) [MACPHERSON].
- 8'20" Names siblings KATIE [KATHERINE MACPHERSON], EWEN [MACPHERSON] and ELIZABETH [MACPHERSON junior] - not one of siblings still living – some married but didn't have children.
- 10'20" Mother's name ELIZABETH MACPHERSON [née ELIZABETH MACPHERSON]. Explains.
- 11'00" Married [ELSIE MACPHERSON] in 1919 - parents not related – mother came from west of SCOTLAND – father came from BADENOCH near NEWTONMORE. Explains.
- 12'00" Parents met at CLUNY CASTLE estate – married there. Explains. Reference: MACPHERSON CLAN; DOMESTIC.
- 13'00" Father (GEORGE [MACPHERSON senior]) a GRIEVE. Explains. Reference: HEAD MAN; ESTATE; CULTIVATION; PLOUGHING; HARVESTING; STACK MAKING.
- 14'00" Mother came to NEWTONMORE when self born – father had new job at FARM, BIALLID – mother engaged bringing up kids. Explains.

SUNLIGHT CENTENARIANS ORAL HISTORY PROJECT

Side 1 of 5 (cont'd)

**GEORGE MACPHERSON**

---

- 15'00" Never heard parents complain of hard life – father changed jobs – worked with his brother, a BUILDER – took hot dinner [FOOD] to father. Explains. Reference: BILLY; EGGS; RICE PUDDING; BREAD; CHEESE.
- 17'00" Father came home from work about 6 o'clock – long twilight – most started work at 7 am. Recalls gangs of men walking 3 miles to place of occupation. Reference: NORTHERN LIGHT; ATHLETE.
- 18'40" Had to go to CHURCH 2 or 3 times on Sunday [RELIGION] – kept sacred – boys often away from home. Explains. Reference: PRESBYTERIANS; SING; WHISTLE.
- 19'40" Things carried to extremity on Sunday – children obedient. Explains. Reference: WHISTLING; FIREWOOD; [ELIZABETH MACPHERSON].
- 21'20" Threatened with the BOBBY (POLICEMAN) – played SHINTY [SPORT] on the street – POLICEMAN lived at the far end. Explains.
- 22'00" SHINTY like HOCKEY – in the winning team 1907, 1908, 1909. Explains. Reference: SCOTTISH; [..?] ASSOCIATION; FORWARD.
- 23'20" Harder for mothers to get children in – still daylight – had playing areas besides the street – big matches – competitions and rules – like GAELIC LANGUAGE spoken in GARDEN OF EDEN [EXPRESSION] – SHINTY played there. Reference: BOBBY [POLICEMAN].
- 25'00" [DISCIPLINE]: neither father nor mother punished – word enough – all felt it. Explains.
- 26'00" In every community parents do not like children to associate with some others - not allowed to SWEAR – never heard it till went to AUSTRALIA. Explains.
- 27'20" Enjoyed RELIGION as a child – had to recite – RELIGION keeps you on the straight – never lose it. Explains. Reference: SUNDAY SCHOOL; PICNICS; SOIRÉES.
- 28'40" All PRESBYTERIAN – only one CATHOLIC, the POLICEMAN – 3 CHURCHES – quarrelled – Sunday all given over to RELIGIOUS work. Explains. Reference: ATHEISTS; FREE CHURCH [OF SCOTLAND]; WEE FREE CHURCH.
- [30'00"] [End of Side 1].



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## **8. APPENDIX**

### **Changes to previous drafts**

Minor changes affecting only wording or layout are not noted

### **8.1 Changes to Draft 10 from Draft 9 (May 2011)**

8.1.1 Substantial changes and additions: sections added, indexed and cross-referenced

1.1 **Preface**

3.2.4 **Interview documentation**

4.10.4 **List of verified terms**

4.19.3 **Songs, poems and speeches**

5.6 **Templates**

8 **Appendix – changes to previous drafts**

8.1.2 Minor changes and additions:

3.2 **Equipment**

3.9 **References and key words**

4.10 **Key words – general guidelines**

4.11.2.1 **Married women**

4.11.2.3 **No predominant name**

4.11.3 **Honorifics**

4.12 **Family names**

4.12.3 **Generic names**

4.13 **Geographic names**

4.14 **Collective names**

4.22 **Compound terms and phrases**

4.29.4 **Commonly used subject terms**

5.2.2.1 **Digital files**

5.2.2.3 **Technical report**

5.5 **Footer**

6.1 **Abstract vs. transcription**

7 **Index**