

# The ACE manual

## Data Collection and Transcription for the Asian Corpus of English

by John Gideon Patkin

# Foreword by Professor Andy Kirkpatrick, Director of RCLEAMS, Chair Professor of English Hong Kong Institute of Education

The Asian Corpus of English (ACE) Project

The major role of English in Asia today is as a lingua franca. English is the *de facto* lingua franca of the grouping of Association of Southeast Asian Nations (ASEAN), and with the signing of the ASEAN Charter in 2009 assumed official status as the working language of ASEAN. English is also the working language of the extended grouping known as ASEAN + 3, which includes the ten states of ASEAN plus China, Japan and Korea. Our aim is to collect a corpus of one million words of naturally occurring, spoken, interactive data of English being used as a lingua franca in Asia. The collection of such a corpus will, for example, allow researchers to:

- (i) analyse and describe the distinctive linguistic features of Asian ELF;
- (ii) identify and describe the types and causes of any breakdown in communication;
- (iii) identify and describe the communicative strategies of Asian ELF users.

The findings will have significant implications for the study of intercultural communication in the Asian region, as well as for English language teaching.

The findings will also allow researchers to compare features of 'Asian' ELF with the more 'European' ELF compiled in the Vienna Oxford Corpus of International English (VOICE) under the leadership of Professor Barbara Seidlhofer. Here we would like to acknowledge the help and inspiration provided by the VOICE team, who developed the VoiceScribe transcription system which we use here and describe in this manual.

In addition to the main team in Hong Kong, ACE data collection teams have been established in different Asian settings to help ensure the corpus represents a geographical spread. To date, teams have been formed at the University of Malaya, the University of Brunei, the National Institute of Education, Singapore, SEAMEO Retrac in Ho Chi Minh City, Ateneo de Manila University and SEAMEO Innotech in Manila. The teams and the team leaders are listed below.

## Names of Partners

- 1) University of Malaya. Team under the leadership of Professor Azirah Hashim and Dr Jagdish Kaur.
- 2) National Institute of Education, Singapore [part of the Nanyang Technological University, NTU]. Team under the leadership of Associate Professor Low Ee Ling.
- 3) Southeast Asian Ministers of Education Organisation (SEAMEO) Regional Training Centre (RETRAC), Ho Chi Minh City, Vietnam. Team under the leadership of Dr Dang Van Hung.

4) Ateneo de Manila University, Manila, the Philippines and SEAMEO Innotech.  
Team under the leadership of Dr Isabel Martin and Dr Ethel Valenzuela.

5) University of Brunei. Team under the leadership of Dr Salbrina Shabawi.

6) Chukyo University. Team under the leadership of Professor James D'Angelo.

This manual has been prepared for the use of all those involved in data collection and transcription. We hope you find it useful and would appreciate any feedback you may have in order to help us improve it.

With all best wishes,

Andy Kirkpatrick

The ACE team, Hong Kong

## Introduction

Across several sites in East and Southeast Asia, researchers on the Asian Corpus of English (ACE) are collecting and transcribing data for a project lead by the Research Centre into Language Education and Acquisition in Multilingual Societies (RCLEAMS) at the Hong Kong Institute of Education (HKIEd). Data collection begins with identifying suitable events followed by securing cooperation with participants. The recordings have to be carefully planned to ensure they are both suitable and useable.

Unified by the common use of English as a Lingua Franca (ELF), researchers need to overcome local, national, regional and cultural barriers as they collate a corpus of naturally occurring conversations.

In order to use the corpus to its fullest, transcription protocols must be followed so that our colleagues and other researchers can study the data and compare it with the data contained in the Vienna Oxford International Corpus of English (VOICE).

This booklet explains how to collect and transcribe data. It gives examples of how the VOICE transcription mark-up and spelling conventions apply to ACE. The booklet is split into two main sections. The first focuses on data collection techniques for ACE and the second deals with transcription.

Apart from sharing the formalities of data collection and transcription based on the regional centre in Hong Kong, this booklet also includes practical tips from experienced researchers in the field who have adapted to the cultural, religious or political requirements of the various areas in Asia.

This booklet would not have been possible without the prior work of the VOICE team to whom we give our heartfelt thanks. The RCLEAMS Manager, Mr. Michael Chau and Research Assistant, Ms. Wendy Wu, also helped with the editorial layout.

***We listen, we write, we share...***

# **Table of contents**

**Foreword by Professor Andy Kirkpatrick, Director of RCLEAMS, Chair  
Professor of English Hong Kong Institute of Education**

## **Introduction**

## **Table of contents**

## **Glossary of terms**

## **1. About ACE**

- 1.1 What is corpus data?
- 1.2 The Research cycle
- 1.3 Role of researcher
- 1.4 Composition of corpus
- 1.5 Role of data collectors

## **2. Recording device**

- 2.1 Basic operations of the Zoom Handy Recorder
- 2.2 Front panel
- 2.3 Right hand spine of the recorder
- 2.4 Left hand spine of the recorder
- 2.5 Back panel
- 2.6 Power Supply
  - 2.6.1 Removing battery cover
  - 2.6.2 Correct placement of batteries
- 2.7 Stamina mode
- 2.8 Powering up

## **3. Setting-up the recorder for ACE**

- 3.1 REC level (recording level)
- 3.2 Recording mode
  - 3.2.1 Recording mode dangers
  - 3.2.2 Setting the recording level
- 3.3 Setting up a venue for recording

- 3.4 Using the stand
- 3.5 Consent forms
- 3.6 Starting recording
- 3.7 During recording
- 3.8 End of the recording
- 3. 9 Powering Down
- 3.10 Recording problems
  - 3.10.1 Failed to record
  - 3.10.2 Poor audio
  - 3.10.3 Missed start
  - 3.10.4 Reluctant participants

#### **4. File transfer**

- 4.1 Folder management
  - 4.1.1 Creating a storage folder
  - 4.1.2 Renaming new folder
- 4.2 Connecting the Zoom recorder
- 4.3 Choosing data source on recorder
- 4.4 Connection
- 4.5 Transferring files
- 4.6 Renaming files
- 4.7 Data management tips

#### **5. Transcription**

- 5.1 Getting started with VoiceScribe software
- 5.2 Installing VoiceScribe
- 5.3 Opening VoiceScribe
- 5.4 VoiceScribe help
- 5.5 Creating a new file
- 5.6 Working with a new file

5.7 Resizing windows

5.8 Saving a new file

5.9 Setting up files

5.10 Font Size

## **6. Listening to audio in VoiceScribe**

6.1 Loading an audio file

6.2 Playing the audio file

6.3 Problem? Can't hear?

6.4 Audio scrolling

6.5 Undo function

6.6 Helpful tips for using VoiceScribe

## **7. Mark-up conventions**

## **8. Spelling conventions**

## **APPENDICES**

Appendix 1 - VOICE Mark-up conventions

Appendix 2 - VOICE Spelling conventions

Appendix 3 - Consent forms

Appendix 4 – Nuremberg Code

## **Glossary of terms**

Data collector – a field researcher who arranges and records data collection including audio and background information on participants

Transcriber – a desk researcher who marks-up audio using VoiceScribe

Researcher – a desk researcher primarily involved in the analysis of transcribed data but who also helps and directs in the co-ordination of data collection and transcription

Participant – a person whose utterances are included in data



# 1. About ACE

The gathering of data and transcription for ACE involves two distinct processes. The first involves working in the field and the second involves deskwork. This section will show how the two processes are related.

## 1.1 What is corpus data?

Data for the Asian Corpus of English involves human speech and how speakers interact across a range of speech events. Our interest goes beyond the sentence and the word. We are interested in the complete speech event, which includes beginnings, endings, interruptions, false starts, incomplete words, pauses and prompts such as gestures. Our task is to record the data, and to describe and analyze it.

## 1.2 The Research cycle

Data is collected, transcribed and checked. During transcription, researchers may need to seek clarification from those who collected the original data. This is why it is so important that data collectors note as many details as possible about the informants. The research cycle involving data collection and transcription is shown in figure 1.

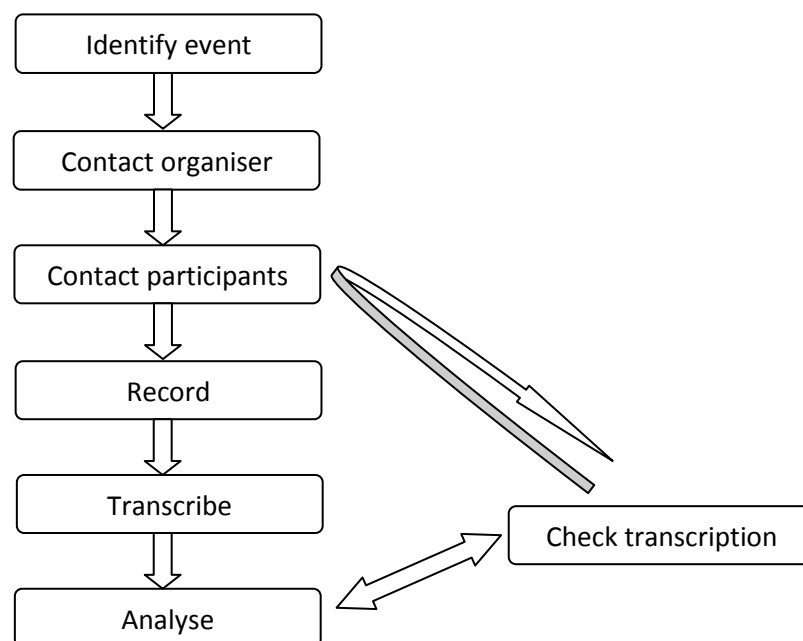


Figure 1 – The data collection and transcription cycle begins with identifying an event and ends with analysis, however linguists may clarify the data by possibly contacting participants.

### 1.3 Role of researcher

The ideal situation is for the data collector and transcriber to be the same person. However, this is not always possible. In any event, the data collector observes and takes notes while the participants speak freely.

Data can be sensitive. It can include information about the personal lives of participants and confidential company operations. This information will be anonymised during transcription. However all those working with the raw data, such as data collectors and transcribers, have the responsibility to protect the privacy of people and organisations mentioned in recordings.

As ACE researchers, our role is to use the data for academic purposes only. Figure 2 illustrates the relationship between the various stakeholders. Even if they do not meet, transcribers and linguists have a responsibility towards safeguarding participants.

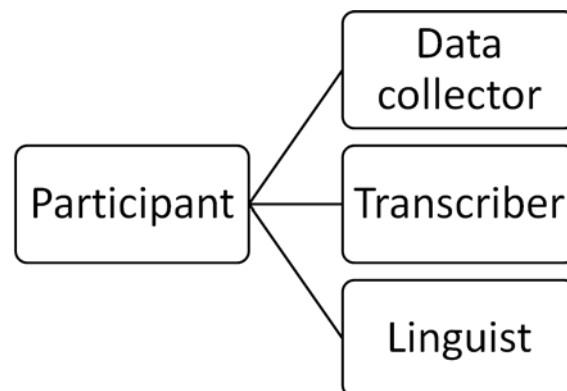


Figure 2 – This illustrates how data collectors, transcribers and linguists have access to participants.

Researchers should maintain an open mind at all stages of data collection and transcription to avoid subjecting the data to personal bias.

## 1.4 Composition of corpus

The ACE corpus aims to complement the VOICE corpus so researchers can easily compare data from both corpora. To this end, ACE, as far as possible, seeks to meet the following criteria.

- Gender – an equal balance between male and female participants.
- Over 18 – all participants must be over the age of 18.
- Inclusive – ACE data is sourced from a region rich in its diversity. We aim to make the corpus representative of this diversity.
- Genre balance – the speech events include educational, leisure, business and scientific settings.
- A range of types of events – including regular conversations, interviews, meetings, panels, news conferences, Q and A sessions, seminars, service encounters and discussions.
- Geographical spread–data should be collected from representative sites across East and SE Asia.
- Linguistic balance – the data needs to represent the diverse linguistic backgrounds of East and SE Asia

## 1.5 Role of data collectors

In recording data we should try and avoid:

- Self recording. Data collectors should not be participants.
- ‘Staged’ recording. Keep in mind our aim is to collect “naturally occurring” conversation, although, of course, data collection must be carefully planned.
- Repeat participants. Be wary of using the same person in multiple situations.

Those involved in data collection should maintain their distance from participants during recording. They should note as many details about the participants and the recording as possible, including the sequence of speakers. This is especially valuable when participants have similar backgrounds and may therefore sound similar. This is why we recommend, where possible, recording diverse groups of people.

Data collectors should stress that they are not there to comment on the English speaking ability of the participants.

## 2. Recording device

The project uses the Zoom Handy Recorder to capture all data. It is strongly recommended because its default recording format is “.wav” which is the only format compatible with VoiceScribe. (Other sound formats can be converted using freeware like Audacity <http://audacity.sourceforge.net>) The Zoom Handy recorder is also preferred because of its superior sound quality and many useful features.(<http://www.zoom.co.jp/english/products/h4n>).

Whatever the device, learn how it works in a variety of situations so that recording is consistently successful. Some signs that recording has begun will be the running of the timer and bouncing audio levels on the display panel. In some cases, headphones can be used to monitor the recording.

Checklist for suitable recording devices:

- On screen display for monitoring recording levels, time, battery
- Built-in microphone
- Stability, or comes with an easy to attach stand so it cannot be easily knocked over
- Portable. Light and small enough to carry
- Dual powered. Can use batteries and AC power
- Jack for headphone monitor
- Accepts high capacity memory cards
- “.wav” file format
- Easy data transfer to PC.

## 2.1 Basic operations of the Zoom Handy Recorder

This section will focus on how to use the Zoom Handy Recorder. (Please note the recorder also comes with an instruction manual.)

## 2.2 Front panel

The display screen as shown in figure 3 is blank when the power is off.



Figure 3 – Zoom recorder off

The two odd looking teeth at the top are the inbuilt microphones.

Further down are the LED lights that display the recording mode – STEREO/4CH/MTR

Next is the display panel that gives recording and file data when on.

Below it are menu buttons. The key buttons are:

- MIC
- stop
- play/pause
- REC

The number 2 denotes the number of the recording device. It is good to number recorders for fieldwork so the source of files can be easily traced. Two recorders allow a back-up in case one of them fails. It is strongly advised two recorders should be used whenever possible.

## 2.3 Right hand spine of the recorder



<.> - The top dial works with the menu button directly below it. As indicated by the arrows, the dial can move up and down. It must also be depressed to make a selection.

MENU - The menu button can also be pushed in for making other selections.

REC LEVEL – This is for manual control of the recording level.

SD CARD FLAP - The little door is to insert or remove the memory card.

\*Try - flick open the flap and install the memory card. The card springs in and out.

Figure 4 - Right hand spine of Zoom recorder showing the dial, button and SD flap that control the menu, recording level and enable memory card storage.

## 2.4 Left hand spine of the recorder



REMOTE – the standard recorder does not include a remote that plugs into the recorder.

Headphones / LINE - can be used to monitor the sound being recorded and for playback. It can also be used for real time transfer to another device. However, it is better to transfer the file to preserve sound quality.

Volume – Adjusts the audio level for the speaker, headphones and line out. (The built-in speaker cannot be used to monitor sound while recording.)

USB - for transferring data to a computer using a standard USB cable.

Hold / (-) – sliding downwards will turn the device on or off. Sliding upwards will click the button into the hold position. The hold position protects the device's state, particularly recording, from being altered by accidental knocks.

Figure 5 – Left hand spine of Zoom Recorder showing inputs for remote operation, line in, headphones and USB as well as control buttons for volume control, hold and power.

## 2.5 Back panel



**EXT MIC** – External microphones can be used. These are useful, for example, for Q&A sessions in a hall or lecture theatre. If an external microphone is used ensure it is as unobtrusive as possible.

**Speaker** – Can be used for checking audio that was captured in playback mode.

**Stand mount** – The stand can be screwed in here to create a tripod. An extension arm, similar to a boom mic, can also be attached for moving the recorder around a large area such as an auditorium.

**STAMINA** – This feature enables longer battery life.

**Cover** – The batteries are housed under the cover. The function mode is also set under the cover.

Figure 6 – Back of the Zoom recorder showing speaker, stand mount and battery cover.



## 2.6 Power Supply

The Zoom recorder can be used with AC power or batteries. As recorders need to be portable, we recommend batteries.

### 2.6.1 Removing battery cover



Before taking the battery cover off, make sure the recorder is off.

Figure 7 – Remove the battery cover by pressing down on the cover and sliding to the right.

## 2.6.2 Correct placement of batteries



Figure 8 – Placement of batteries.

Make sure the batteries are positioned correctly as shown in figure 8 by observing the positive / negative indicators.

## 2.7 Stamina mode



Figure 9 – Stamina mode can be selected by removing the battery cover.

Stamina mode lengthens the life of alkaline batteries to around 11 hours. To activate stamina mode slide the STAMINA button to the left. It will click into place.

## 2.8 Powering up

### Step 1/3

Before powering up, make sure a memory card has been installed.



Power on - On the left hand spine, there is a button below the USB connection with HOLD and the symbol (i) next to it. Slide this down. Release it after the screen on the front panel becomes active.

Figure 10 – The 'power on' button needs to be slid downwards and held until the display screen becomes active.

Step 2/3



Turn the recorder over to view the screen.  
Figure 11 shows the first screen image when  
the power is turned on.

Figure 11 – The display shows a screen with “Zoom” when the power is turned on.

Step 3/3

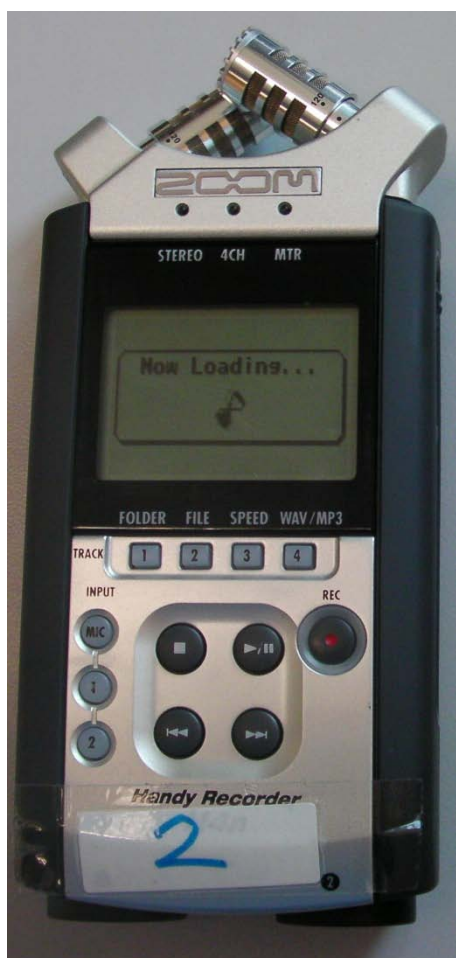


Figure 12 – A message stating “Now Loading” appears in the second stage of powering-up.

The second stage of starting-up is shown in figure 12.

Depending on the settings, the screen may be illuminated.



### 3. Setting-up the recorder for ACE

Data collection occurs in a variety of places and situations. The following sections give suggestions for data collection. These are, however, only guidelines and may not apply to every situation. Ultimately, those working in the field will have to decide the best way to capture data.

#### 3.1 REC level (recording level)

Experiment with the manual and auto record level functions. In general, the auto record level works well in a quiet environment. If there are competing sounds and some distance between the recorder and participants, it is better to manually control the recording level. It is recommended to use the highest setting as the recorder seldom distorts. Even if the playback is too loud, the headphone volume can be turned down.

*Step 1/5*



Figure 13 – The MENU screen is accessed by pressing in the MENU button on the right hand spine.

Press the “MENU” button which is on the right hand side of the recorder.

This will prompt “MENU” at the top of the screen as in figure 13.

The dial on the right hand side is used to move up and down the menu. In figure 13, “FOLDER” is highlighted. Use the dial to scroll down to “REC” to set-up the recording mode.

*Step 2/5*



Figure 14 – The dial acts to allow scrolling in the menu and can be used to move to REC.

Scroll down to “REC” and press the dial in to show the next screen as illustrated in figure 14.



Step 3/5



Figure 15 – The AUTO REC screen display shows it is auto recording level mode.

Press the dial in again and a new screen headed “AUTO REC” will appear as illustrated in figure 15. The default setting is “ON”. Press the button again to choose between “ON” and “OFF”.

Step 4/5



Figure 16 – Selecting the REC mode can be done by using the dial to scroll between ON and OFF.

This time use the dial to select “OFF” as illustrated in figure 16, then press the dial again to return to the original screen.

Step 5/5



Figure 17 –REC level mode OFF has been selected.

Hold down the “MENU” button until it returns to the main screen which will now show the auto record level as off.

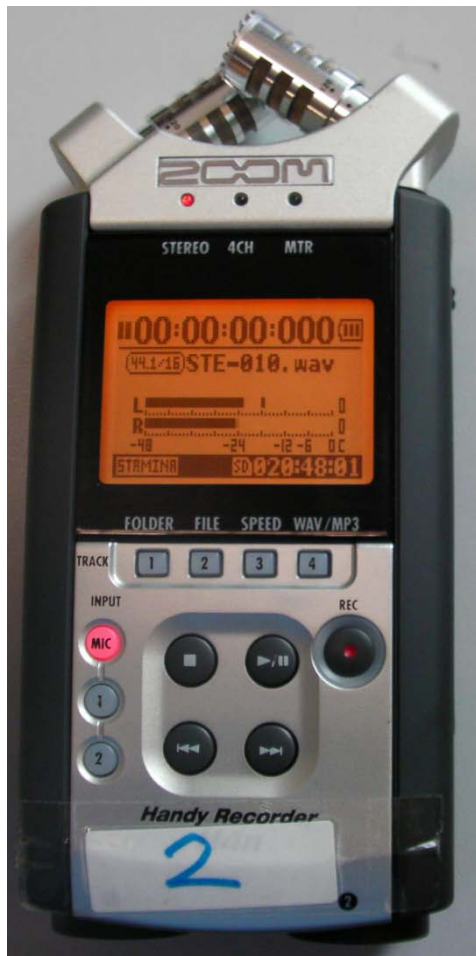
## Default main screen



Figure 18 – The default main screen when idle.

After pressing the menu button, the display mode should show the default screen as illustrated in figure 18.

### 3.2 Recording mode



To start recording, press the “REC” button once.

It will flash.

The recording level will also show – bumping from left to right. “L” and “R” – left and right can be seen on the screen denoting stereo recording as illustrated in figure 17.

This picture shows active recording levels but the timer is still set at zero. This is because the “REC” button was only pressed once. Press the “REC” button twice and it will start recording.

NOTE: If the inbuilt mics are to be used, make sure the “MIC” button is glowing red.

Figure 19 – The Left and Right level meters move but the timer remains at zero when the record button is pressed just once.

### 3.2.1 Recording mode dangers



The record button is fully illuminated and the timer is running signifying a recording is underway but the levels are inactive.

This is because the buttons “1” and “2” have been activated (glowing red) as illustrated in figure 20. This mode is only chosen when an external microphone is attached.

Figure 20 – When the “1” and “2” buttons are red, external microphones need to be used to capture audio.



### 3.2.2 Setting the recording level



Figure 21 – The recording level can be manually adjusted when recording is underway.

The recording level can be manually adjusted however, if the recorder is in the middle of a meeting table, and therefore inaccessible, the best option is to increase the level to 100 before the event starts.

The level can be increased by pressing the “+” side of the “REC LEVEL” button on the right hand spine of the recorder. Once the maximum has been reached, the screen will show “MIC LEVEL 100” as illustrated in figure 21.

### 3.3 Setting up a venue for recording

Be sure to scope-out the location earlier and become familiar with the setting. The recorders should be positioned in the middle of the event or moved around to get the best possible level. Try to place the recorder at the same height as the participants. If they are sitting in chairs, but without a table, use a tripod. If the participants are scattered, two recorders will probably be needed.

A round table in a quiet room with little echo and generally good acoustics would be ideal. In reality though, recordings take place in locations chosen by participants such as large halls, outdoor venues and restaurants. Try to get to the venue well before the start time to explore potential territory for the recorders. Show the devices to the organiser and explain the research requirements.

A monopod or extension is ideal for Q&A sessions and meetings because the recorder can be pointed in the direction of the speaker. If the meeting is in a hall and the proceedings are broadcast over speakers, place the recorder next to the loud speakers, as long as the sound is intelligible. Strike a balance between the needs of the participants and the research. Be flexible and conscientious without being too intrusive.



Figure 22 – Placement of recorders

Be prepared to move the recorders if they become too conspicuous or need to be spread further apart to better capture the event. So long as there isn't too much competing noise, it will be fairly easy to hear what was said when transcribing with headphones.



### 3.4 Using the stand



Figure 23 – Screwing the stand into the back panel of the recorder mimics a tripod.

The stand can raise the height of the recorder and lessen the impact of participants knocking and banging tables and desks as illustrated in figure 23.

### 3.5 Consent forms

All those taking part should be informed of the intention to record and agree to doing so by filling in a consent form. Copies can be found in appendix 4. To save time, try to get oral consent before arriving at an event by having the organiser inform the participants.

All participants should fill in consent forms before recording begins. Collect them one by one – face-to-face – so notes can be made about each of the participants to help identify them later. Even noting the colour of their clothes can make it easier to identify them when taking notes during the recording.

Some participants may join the event after the start of the event. Our advice is to keep recording and taking notes. After the recording is finished, approach the latecomers and explain that dialogue from the event was used for a research project. Emphasise, it was conducted with the permission of all those involved including the organiser. If the latecomers do not wish to sign the permission sheets, thank them anyway and assure them data involving them will not be used. Be sure to leave details about the research with contact information. Leave the door open for them to make contact if they have a change of heart.

ACE follows elements of the Nuremburg Code, which emphasises participants' voluntary decision to take part and also that they fully understand their involvement. (The Nuremburg Code is in Appendix 5)

Going into the field for the first time can be a daunting experience. As illustrated in diagram 2, data collectors are the first point of contact with participants. One of the goals of data collection is to meet the needs of the research team, but the relationship with participants is also important. Without their cooperation, there would be no data. In setting up a venue for recording, be wary that some participants will wonder what is going on. Be prepared to answer their questions and allay their fears.

### 3.6 Starting recording

*Step 1:* Once the venue has been set up, place the recorders in standby mode.

*Step 2:* Depress the record button so it's flashing red and the levels are moving.

*Step 3:* Adjust the levels as required.

*Step 4:* Start recording by pressing the REC button again.

*Step 5:* Flick on the hold button to protect the recorder's status.

*Step 6:* Place the recorders or microphones in the desired location.

*Step 7:* Move away from participants to allow natural interaction.

*Step 8:* Mark down the time the participants start.

### 3.7 During recording

Monitor recording devices because:

- they can suddenly turn off, the batteries could run flat
- they could fall over if participants knock them, which muffles the sound

Take notes – Try to avoid making eye contact with the participants by writing notes or pretending to write notes. Use the time to keep track of each speaker's turn and events that affect the data.

Data contamination - Participants might contaminate the data – for example, by referring specifically to the recording. Let the recording run and decide whether to include this later after reviewing it with colleagues.

### 3.8 End of the recording

Don't be fooled that when a speaker announces the end of an event "OK, that's the end", that is indeed the end. People will still speak afterwards and often comment on the content of the main event. This is good data. Equally the conversations prior to a full meeting like the "meet and greets" also provide good data. The start and end points can be decided after the recording is transcribed.

#### End and check

- Write down the end time and approximate total length
- Note the end point of conversation
- Press the button with the square to end recording as shown in figure 24
- Press play button to check data using the built-in speaker or headphones as shown in figure 25.



Press the stop button to end recording.

Figure 24 – Pressing the stop button will end a recording.



Press the play button to check data has been recorded.

Figure 25 – The quality of the audio can be checked by pressing the play button after ending the recording.

### 3. 9 Powering Down



Figure 26 – Power down the recorder at the end of the session.

Be sure to turn the machine off after recording to conserve batteries and prevent recording, playing and editing due to accidental pressing of keys while stowed in bags and pockets.



### 3.10 Recording problems

There is the possibility that after planning and recording an event, the data cannot be accessed or used. Although we hope that these are rare, failures will inevitably occur. This is part of the research process. Keep notes about what caused the failure as they will be useful in preventing similar outcomes in the future.

Possible recording problems:

#### 3.10.1 Failed to record

- Device was not in recording mode
- MIC mode was wrong
- Ran out of power
- Technical fault with machine.

#### 3.10.2 Poor audio

- Low levels
- Background noise
- Mic muffled
- Participants talking over each other
- Unintelligibility of specific speaker(s).

**3.10.3 Missed start** – not all is lost as an appropriate starting point can still be selected

**3.10.4 Reluctant participants** – Some participants will classify themselves as a native speaker of English on the information sheets when they are not. They may therefore question why they are being recorded. Let them know ACE aims to have a variety of accents and backgrounds for comparison. If they agree, record the event and take notes to share with colleagues later.

#### **Remember**

- Not all events will be successful
- Learn from mistakes.



## 4. File transfer

This chapter will discuss how to transfer files to a computer. Storing a file on a dedicated computer ensures there is a back-up copy and allows transcription with VoiceScribe. After generating new data, whether it is a new audio file or VoiceScribe text file, **be sure to** make a back-up on an external hard drive for safe keeping.

As file transfer between computers and external devices such as cameras, smart-phones and MP3's is quite common, this section might seem redundant to some. Keep in mind that files should be stored and arranged in a systematic way that allows others easy access.

## 4.1 Folder management

In this section we will create and rename a new folder for audio files.

### 4.1.1 Creating a storage folder

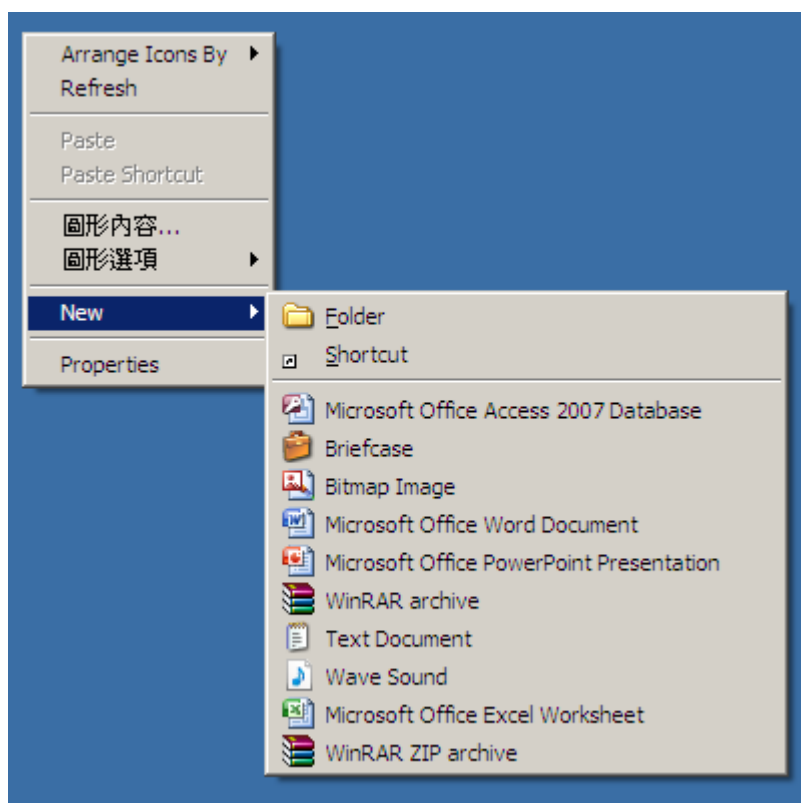


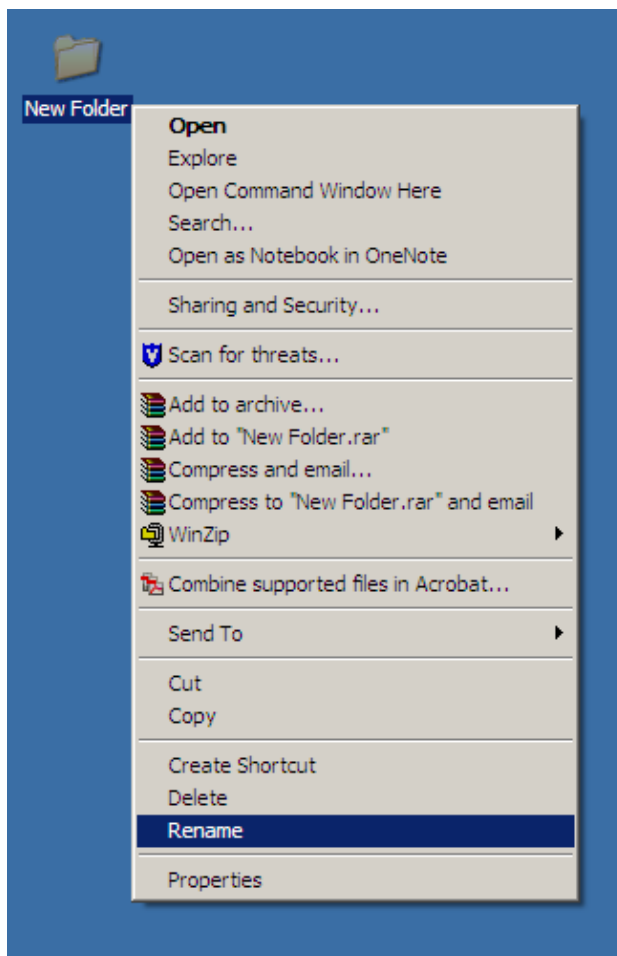
Figure 27 – Creating a new folder on the desktop.

Start by creating a local folder for VoiceScribe data by going to the Desktop.

Then right click.

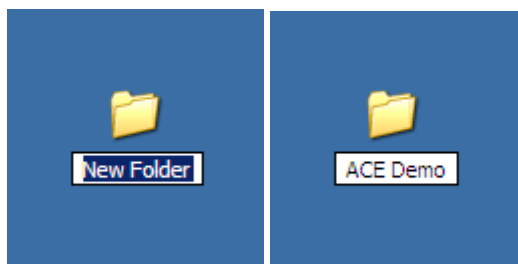
Scroll down to “New” and choose “Folder” with a left click.

### 4.1.2 Renaming new folder



Right click on New Folder and left click on Rename.

Figure 28 – Choosing the folder to be renamed.



Change New Folder to ACE Demo.

Figure 29 – Renaming the chosen folder.

## 4.2 Connecting the Zoom recorder



Figure 30 – Using a USB cable to connect the Zoom recorder to a computer for data transfer.

Now the destination folder has been set up, data can be transferred.

What is required:

- The recorder (make sure it is switched off before starting)
- Standard USB cable
- Host PC (this must be switched on).

Connect the USB cable to the PC then the recorder. The USB input is on the left hand spine of the recorder.

### 4.3 Choosing data source on recorder



Figure 31 – Connecting a USB cable will prompt a screen showing USB.

Connecting the recorder to a PC using a USB cable will prompt the following menu titled USB to appear:

STORAGE

AUDIO I/F

Using the dial on the right hand spine, press in to choose STORAGE.

That choice will prompt a screen showing a picture of the Zoom recorder and a computer.



Figure 32 – Once “storage” is chosen, the Zoom recorder will connect to the computer.

This screen shows that the Zoom recorder is communicating with the designated PC.

## 4.4 Connection

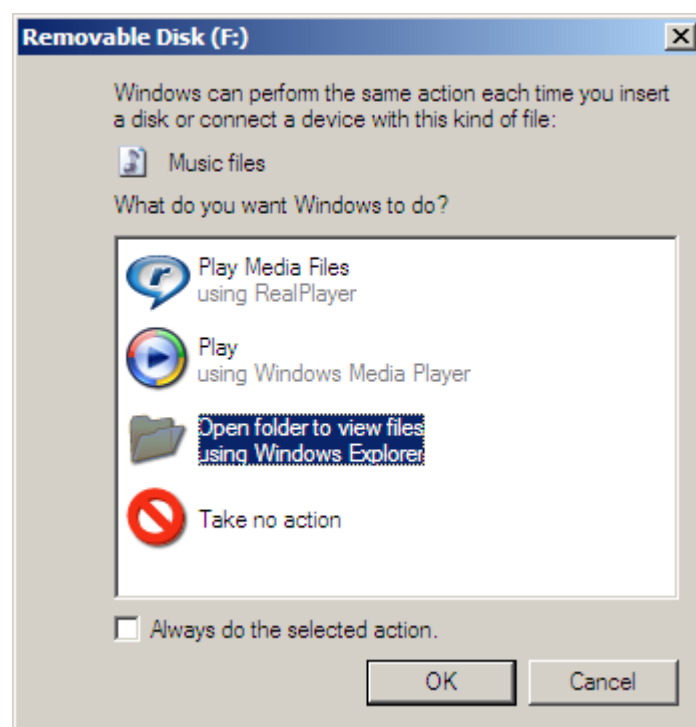


Figure 33 – A window announcing the connection of the Zoom recorder and computer will appear.

The connection between the two devices will be confirmed by the window shown in figure 33 appearing on the PC screen.

Left click on the yellow folder icon “Open Folder to view files using Windows Explorer” and left click on OK.

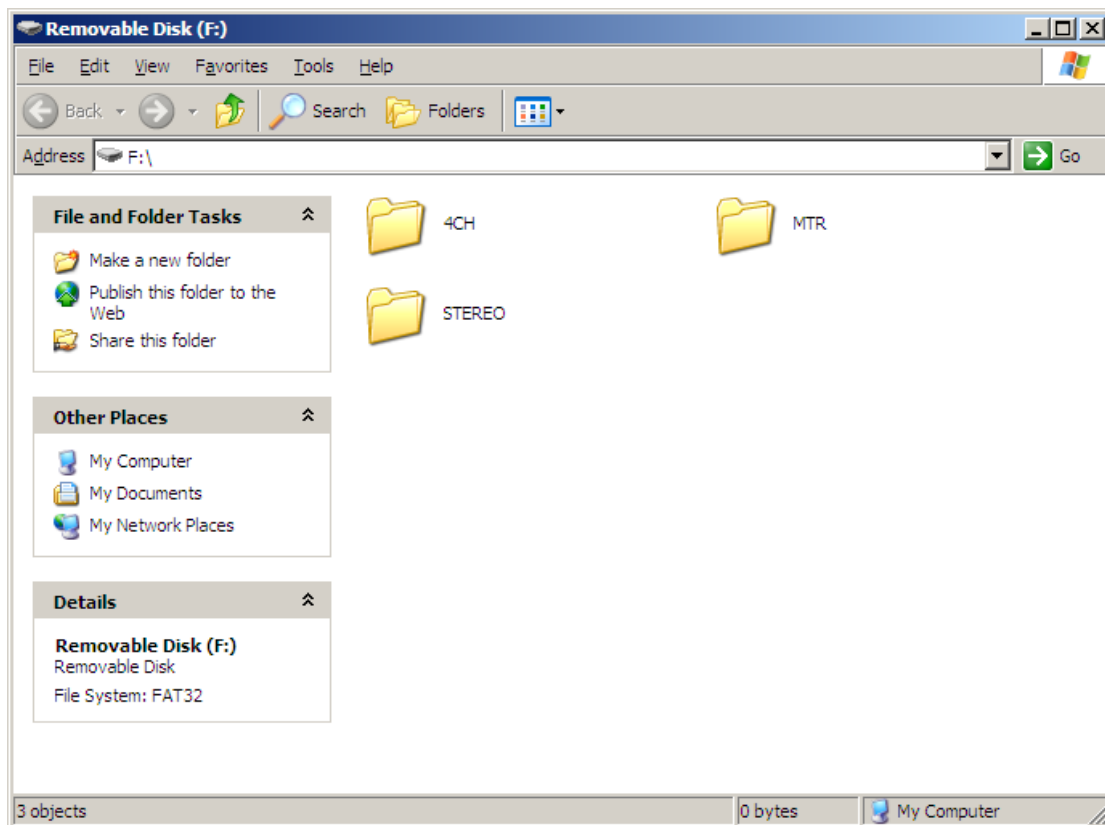


Figure 34 – Showing the three storage folders on the Zoom recorder's SD card.

That action will prompt a bigger window showing the folders on the Zoom recorder. Recorded files should be stored in the STEREO folder which is the default one. To view them, double left click on the STEREO folder



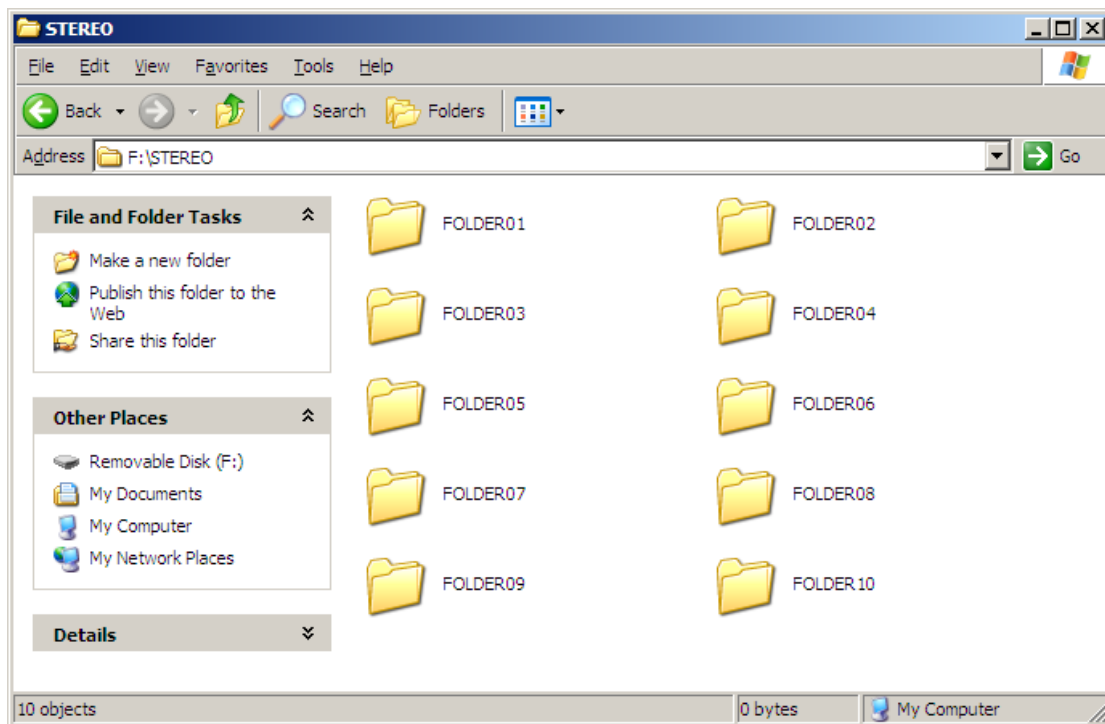


Figure 35 – The standard 10 sub-folders in the STEREO folder.

Then double right click FOLDER01 which is the default storage folder. It is possible data might be stored in other folders shown in the window if the settings were changed on the recorder.

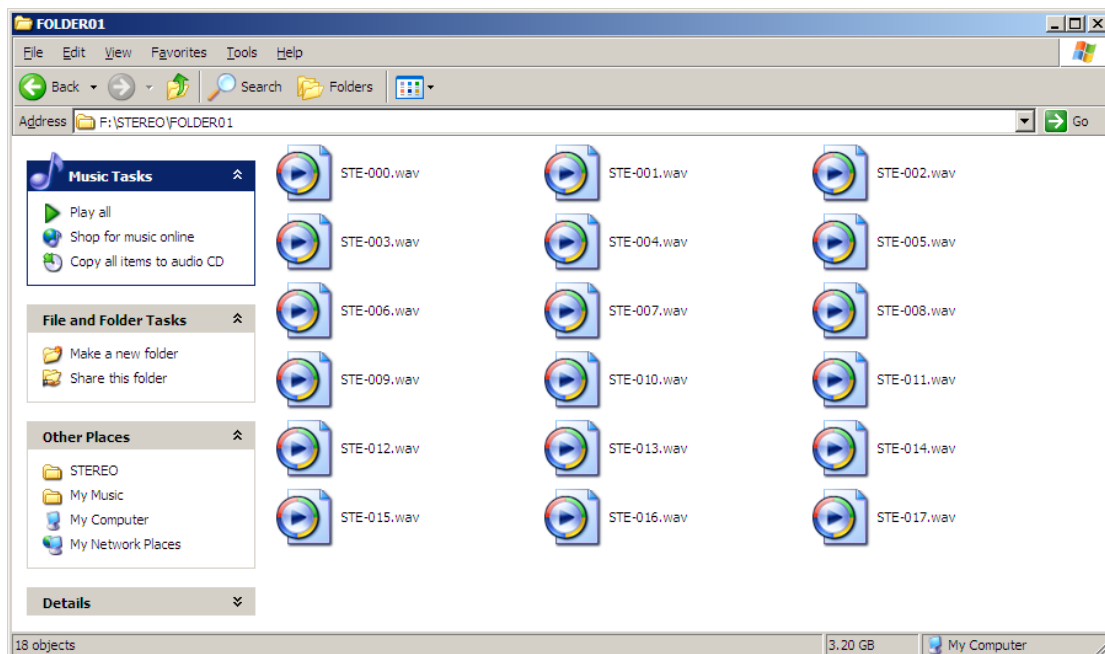


Figure 36 – Inside Folder 01 of the STEREO folder.

To avoid confusion regarding which file to transfer, it's important to check its details including *when* the audio was captured.

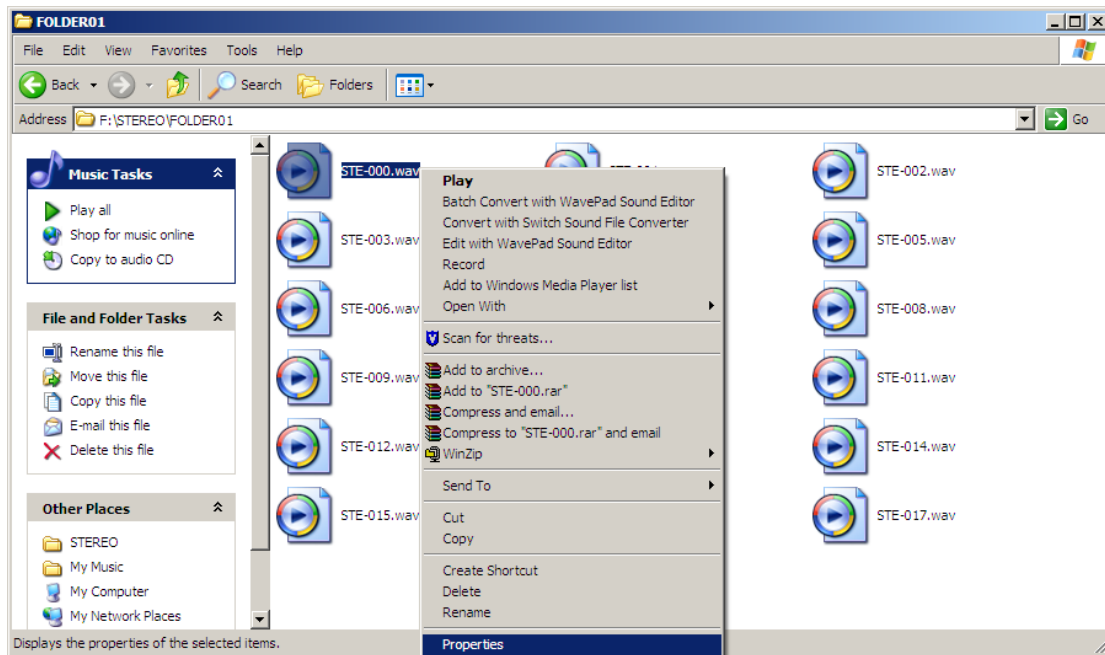


Figure 37 – A right click on a file produces a menu of options including “Properties”.

Start by right clicking on the file to be transferred. That will bring up a menu window showing a variety of options (figure 37) including “Properties” which is listed at the bottom. Left clicking on “Properties” will reveal the file’s details.

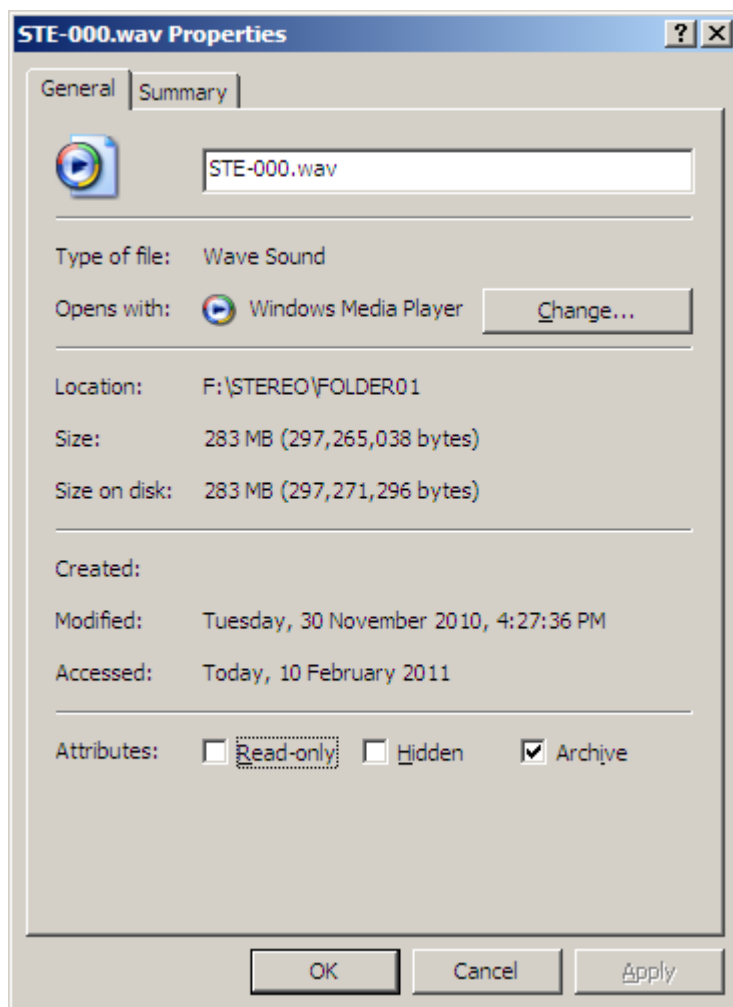


Figure 38 – Left clicking on “Properties” produces a window with details about a chosen file.

This will show the date and time the file was created as well as the size. **.wav** files use about 10 megabytes of memory per minute, so the file in figure 38 is about 28 minutes long.

Alternatively, the audio content can be checked by double left clicking the target file.

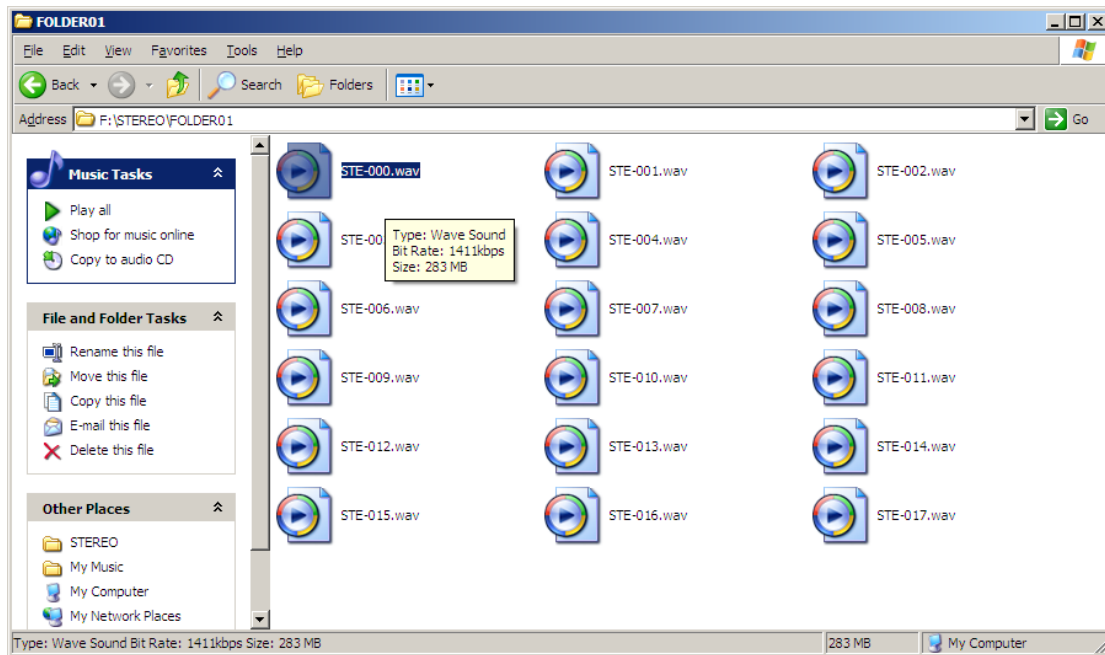


Figure 39 – The file's content can be checked by listening to the audio. This is done by double left clicking the file's icon.

Double left clicking the file opens it in the default media player which is Windows Media Player.

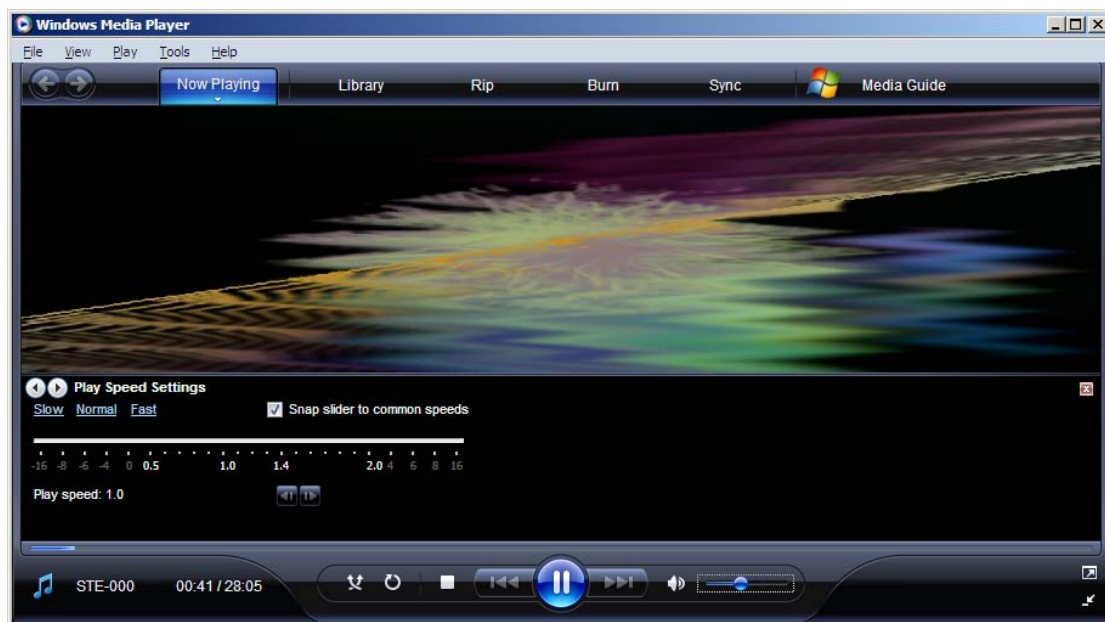


Figure 40 – The file contents can be checked in Windows Media Player.

In the bottom left hand corner of this window the following details are shown:

File name - STE-000

Current playback position - 41 seconds

File length - 28 minutes, 5 seconds

## 4.5 Transferring files

Once the right file has been identified, it can be transferred.

Left click on it and drag it over to the folder titled ACE Demo. (The original file will remain on the recorder). A window similar to figure 41 will pop up showing that copying is in progress.

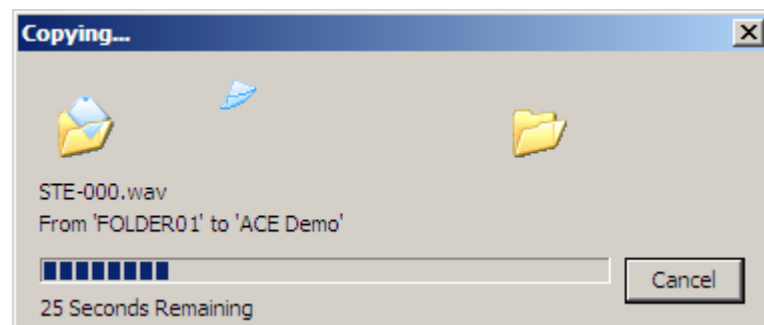


Figure 41 – The chosen file is being transferred from the Zoom recorder to the computer.

## 4.6 Renaming files

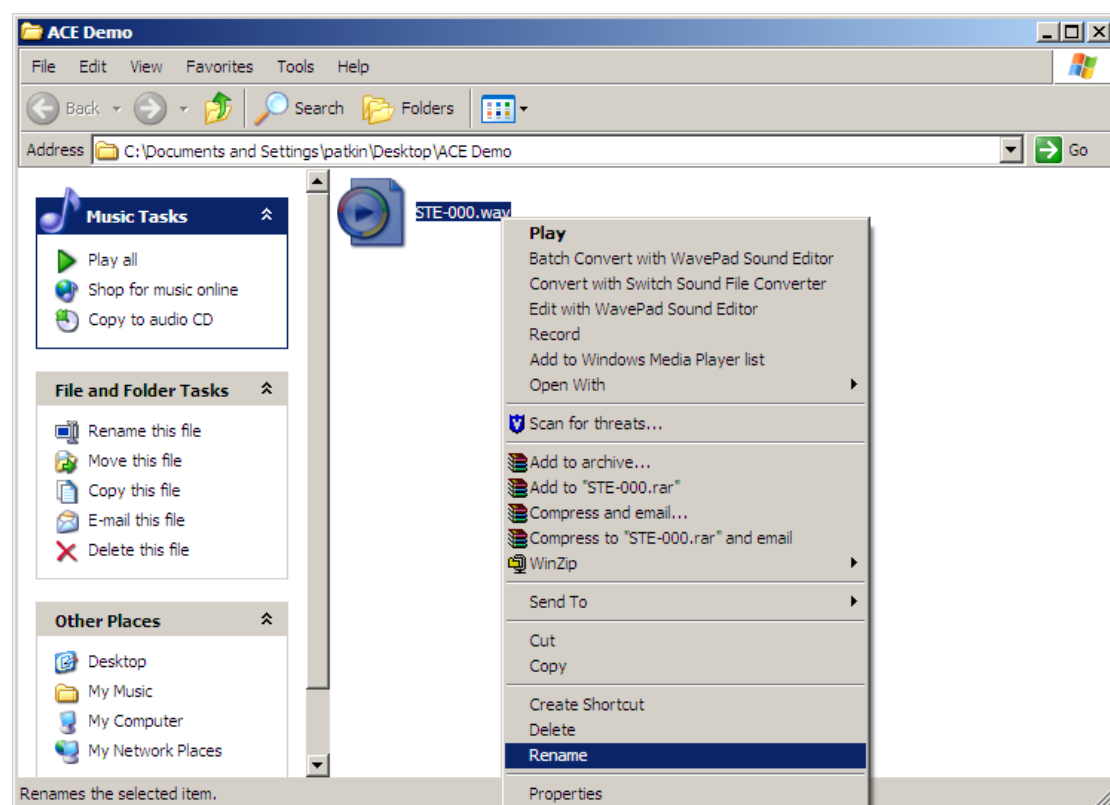


Figure 42 – Once the file has been transferred, the name can be changed.

Once transferred, the file should be renamed to reflect the event and recording date.

Right click on the icon titled “STE-000.wav” and left click on “Rename”.

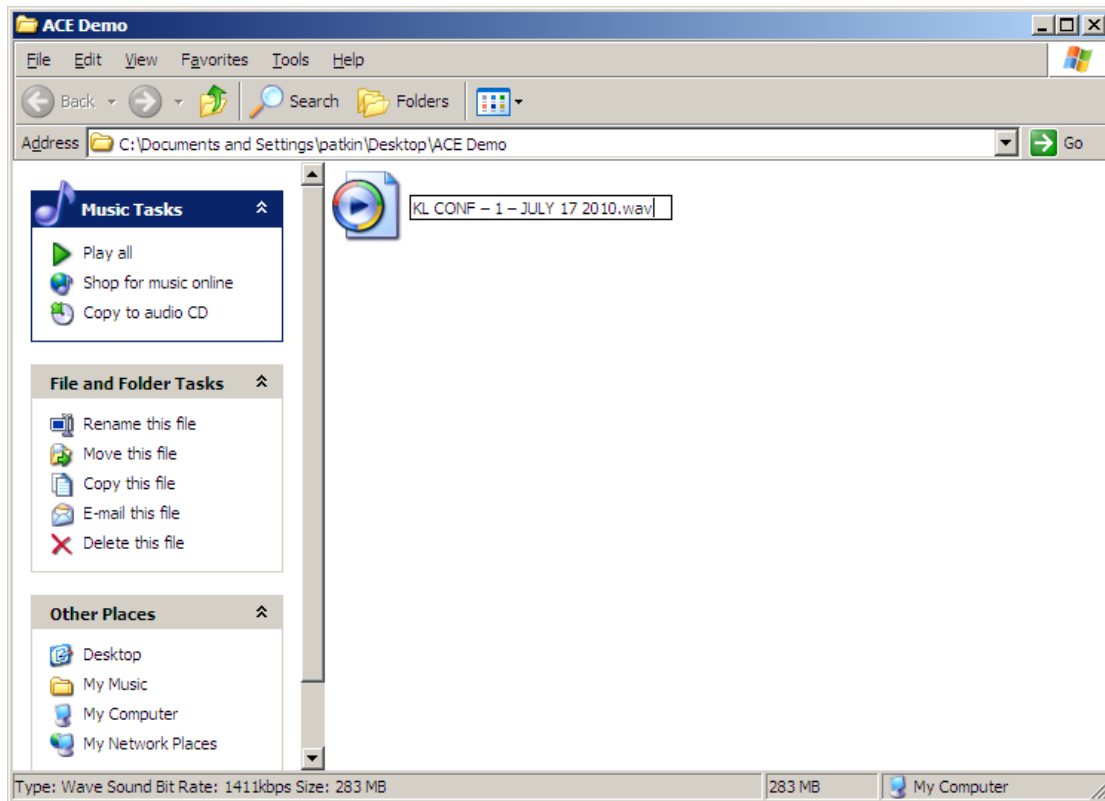


Figure 43 – Choose a file name that identifies the event.

Also, change the name. In this case the name has changed to KL CONF – 1 – JULY 17 2010. KL CONF identifies the event, 1 is the copy number as more than one recorder was used and JULY 17 2010 is the date the audio was captured. Writing the date in long form avoids any confusion with American and Commonwealth styles.

Once the file has been renamed, confirm it is the right one by listening to it. This is done by left double clicking on the file.

## 4.7 Data management tips

- Back-up data – file the audio in an easy to access system on a PC and keep at least one copy in another safe location in case of fire, floods or virus
- Clear data from the recorder's disk after back-up so there is space to capture new events
- Keep a record of events and participants to track data collection patterns and maintain a balance of corpus data

## 5. Transcription

Some researchers working on ACE may have experience with other corpora, while others might be first timers. To borrow a word from Malay, our backgrounds have the potential to produce a *rojak* or mixture or interpretations. Having a variety of regional L1 and native English speakers can be helpful for interpreting our participants' utterances. The final result should be a uniform style that can be used for comparisons to the Vienna Oxford International Corpus of English (VOICE). There will be some differences and challenges for us when transcribing ELF in Asia, because VOICE comprises primarily speakers of European languages. In the following pages, the 24 VOICE mark-up conventions and protocols will be introduced, making reference to the Asian context when relevant. The original VOICE protocols can be found in appendix 1.

### 5.1 Getting started with VoiceScribe software

The following will be discussed in this section:

- Installing VoiceScribe
- Opening VoiceScribe
- Creating a new VoiceScribe file
- Opening an audio file
- Finding audio point
- Volume control



## 5.2 Installing VoiceScribe

VoiceScribe is available under a General Public License from the following website:

<http://sourceforge.net/projects/voicescribe>

Step-by-step instructions on how to download and install the programme using Internet Explorer are given over the next several pages. It is worth checking with your organisation's IT department regarding the downloading and installing of external software.

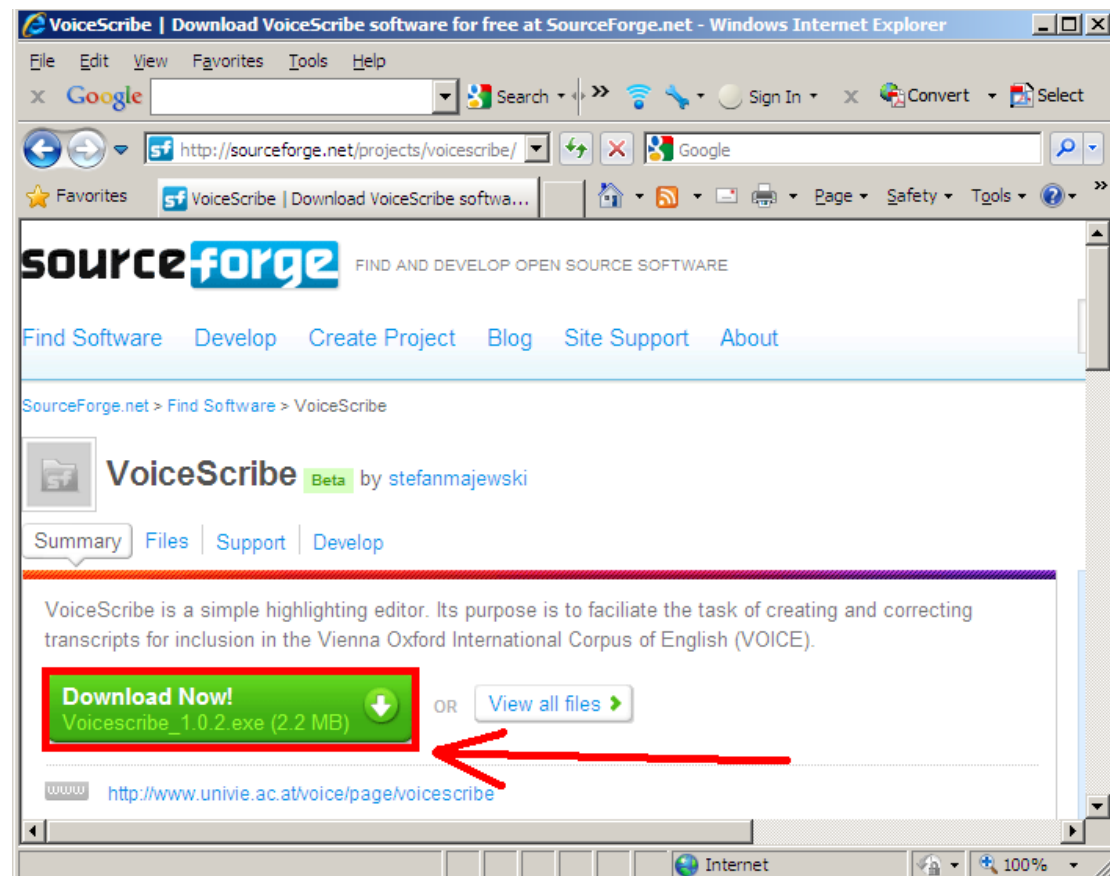


Figure 44 – VoiceScribe can be downloaded from the Internet.

To install VoiceScribe, choose “Download Now!” in the green box

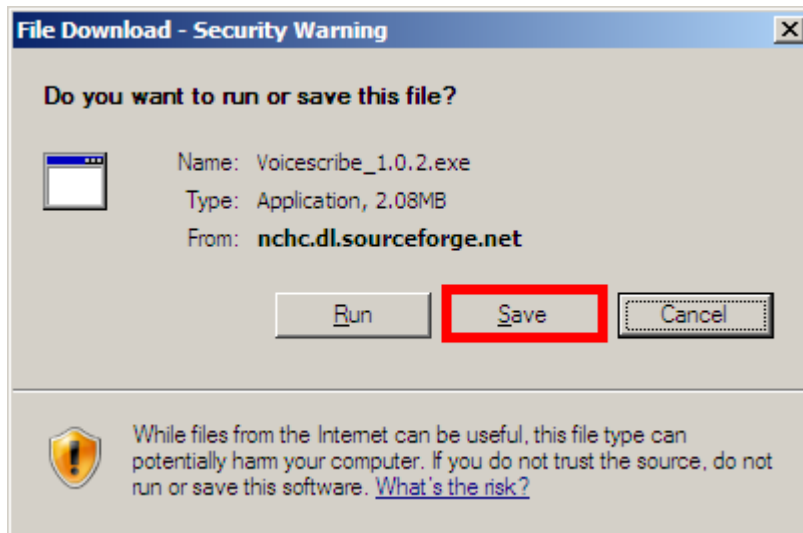


Figure 45 – Choose “Save” when downloading VoiceScribe.

Then “Save”, which will place it on the Desktop

The “Scribe Voicscribe\_1.0.2.exe” icon will appear. After closing active programmes, double left click it to proceed with the installation.

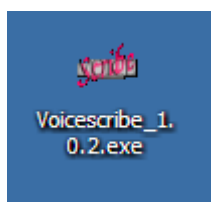


Figure 46 – The VoiceScribe icon also shows the version that was downloaded.

That will prompt a window titled “Open File – Security warning”

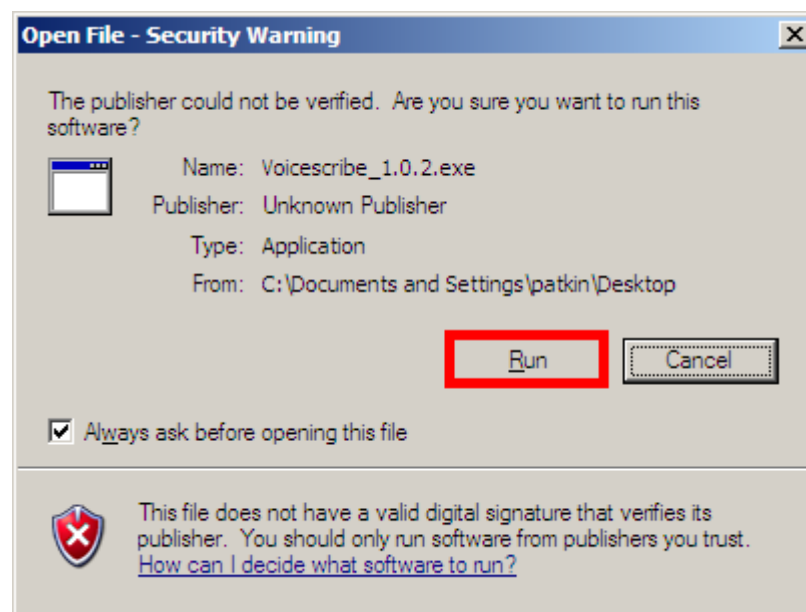


Figure 47 – Proceed with installation by choosing “Run”.

Double left click “Run”.

Another window will pop up. Left click “Next”.

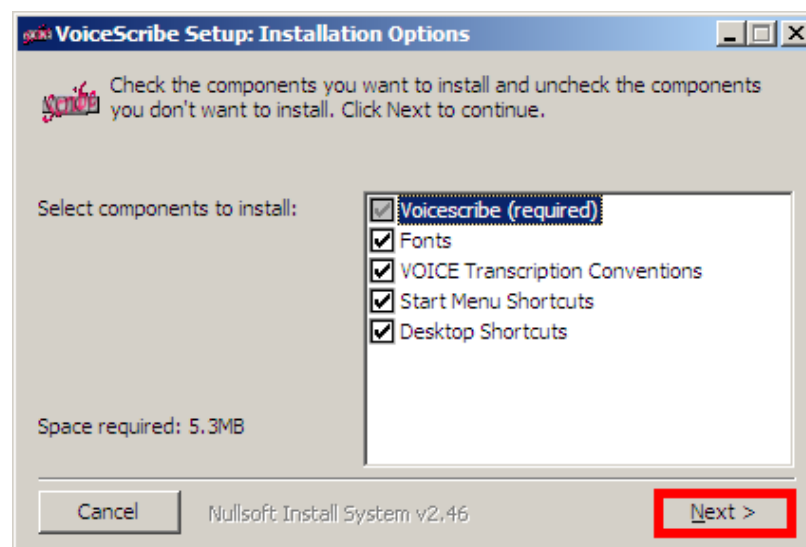


Figure 48 – Be sure to select all the components and choose “Next”.

Again, left click “Next”.

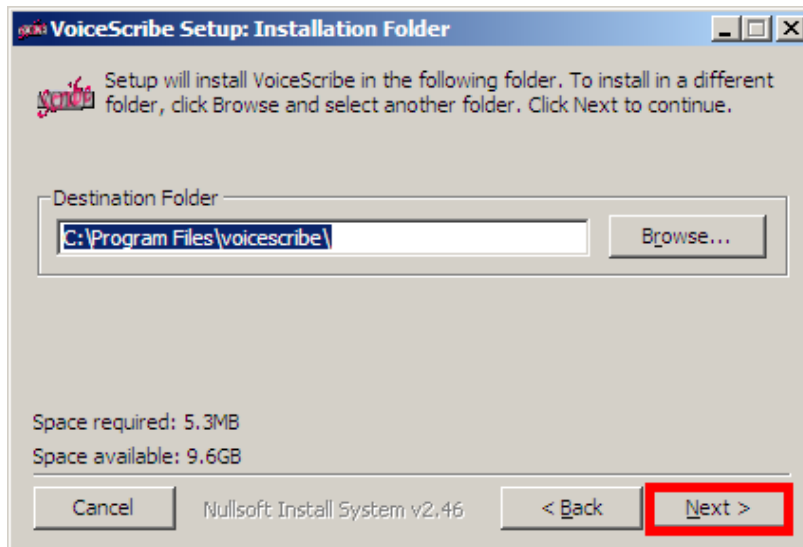


Figure 49 – VoiceScribe will suggest a destination folder.

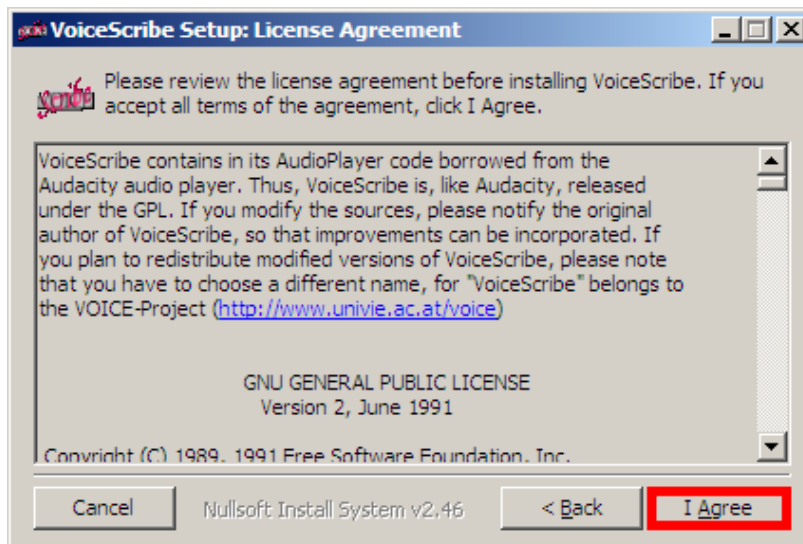


Figure 50 – The license agreement explains the terms of using VoiceScribe.

Left click "I Agree".

That will get the download underway showing a window like figure 51.

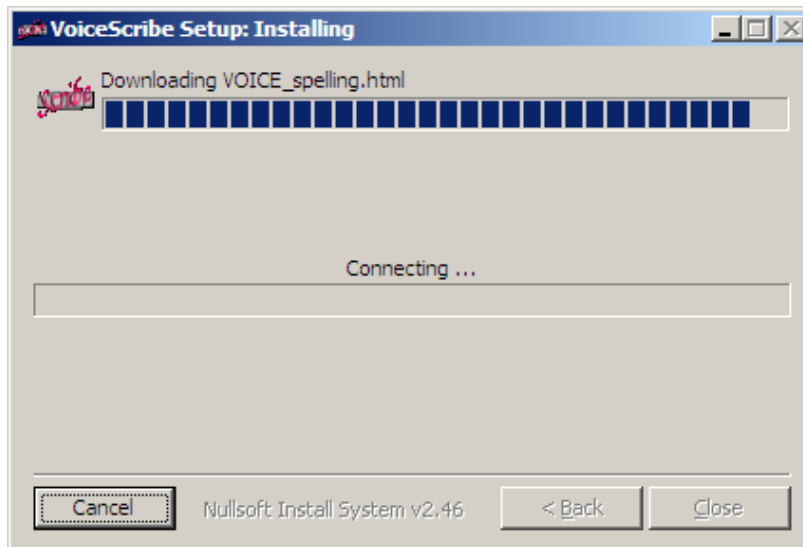


Figure 51 – The installation process.

Depending on the speed of the computer, the installation should take no more than five minutes. If the computer stalls during installation, try installation again after rebooting. If more problems are encountered, contact your organisation's computer support centre.

Installation complete

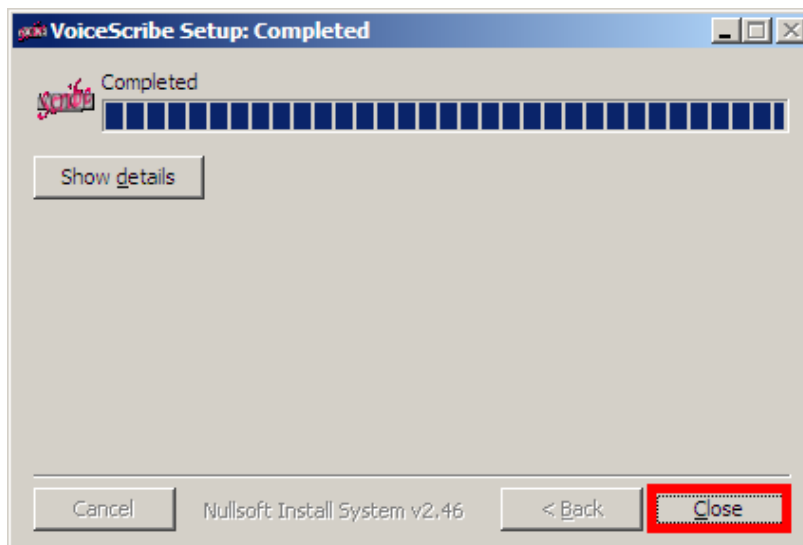


Figure 52 – The successful end to installation of VoiceScribe.

Once the above window pops up, left click on "Close". That will end the installation process.

## 5.3 Opening VoiceScribe

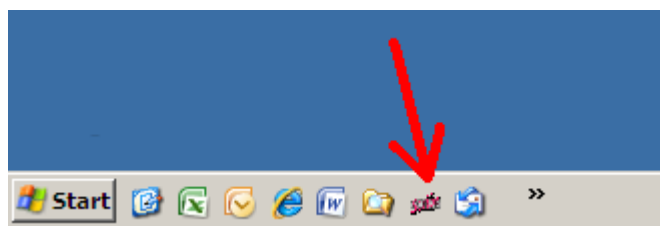


Figure 53 – A VoiceScribe icon was added to the shortcut bar during installation.

Open VoiceScribe with one left click from the toolbar menu near the Start key on the bottom left hand side of the computer screen. (There may also have a short cut on the Desktop.)

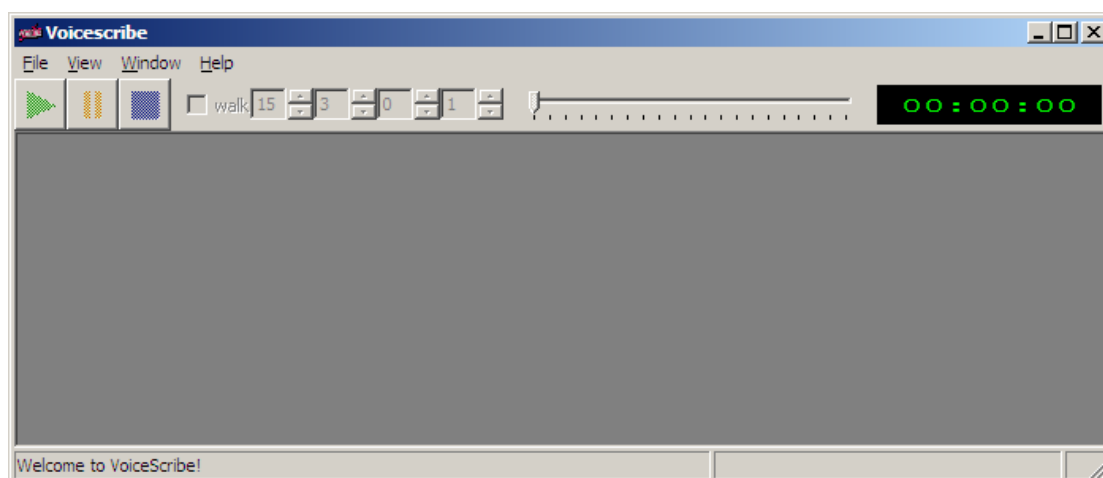


Figure 54 – VoiceScribe opens with an empty window.

## 5.4 VoiceScribe help

All the known functions of VoiceScribe can be accessed by left clicking on the “Help” tab and left clicking on “Help”.

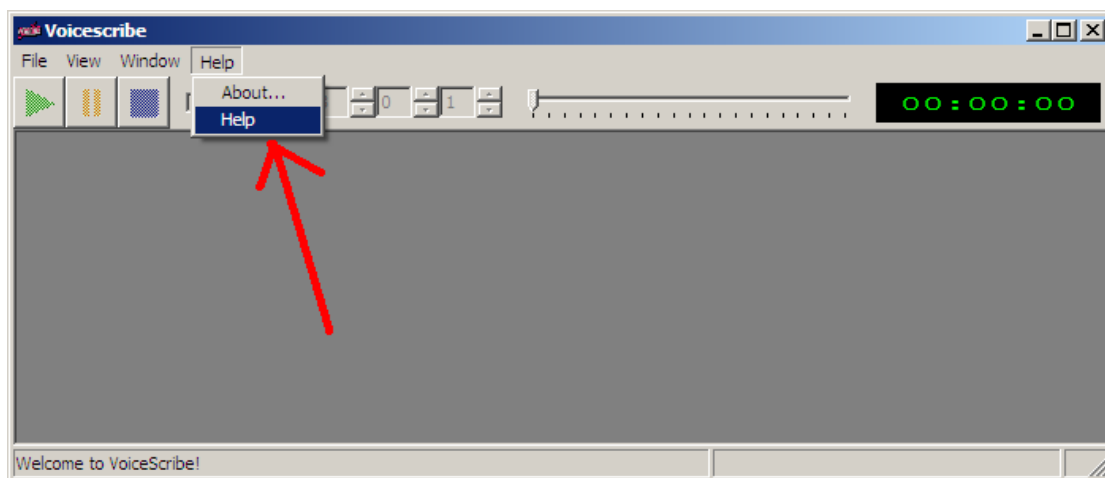


Figure 55 – Information about VoiceScribe is accessed through the “Help” tab.

That will prompt a new window titled “VoiceScribe Help” that has sections detailing the functions of the programme and mark-up conventions.

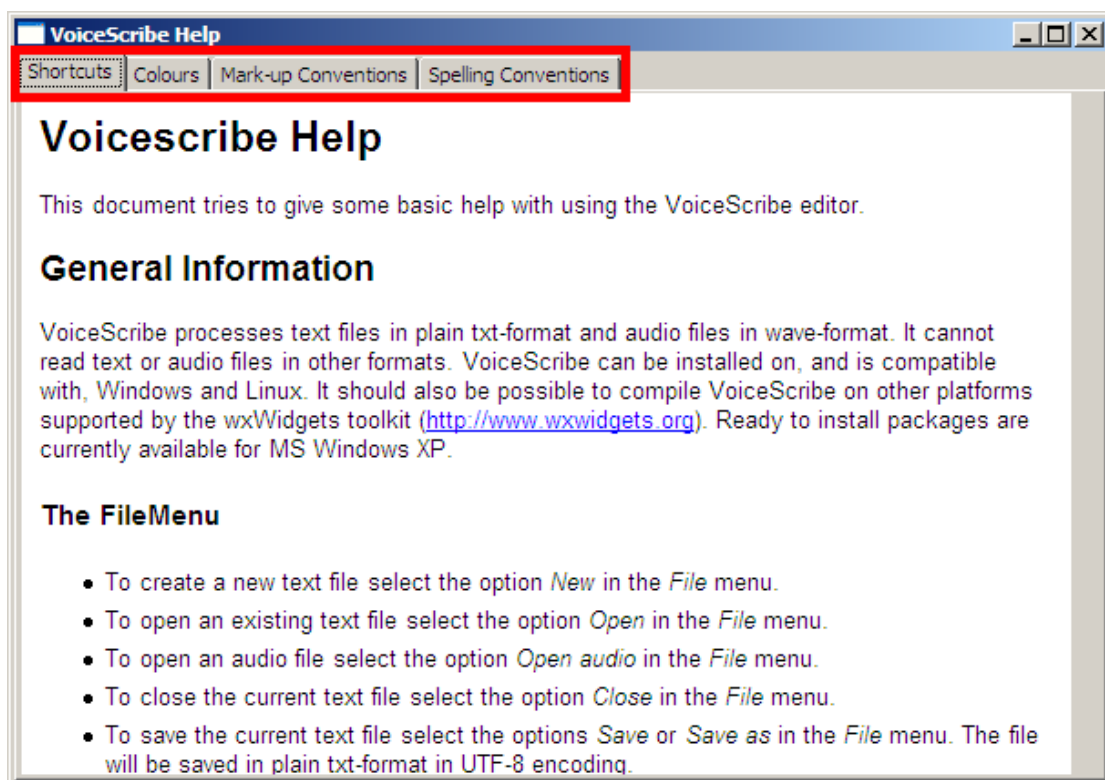


Figure 56 – Help provides easy access to VoiceScribe functions and corpus style conventions.

Shortcuts –lists the functions of the programme

Colours – illustrates the appearance of correctly marked up text



Mark-up conventions – explains the rules for mark-up from a VOICE perspective

Spelling Conventions – details the uniform style from a VOICE perspective.

## 5.5 Creating a new file

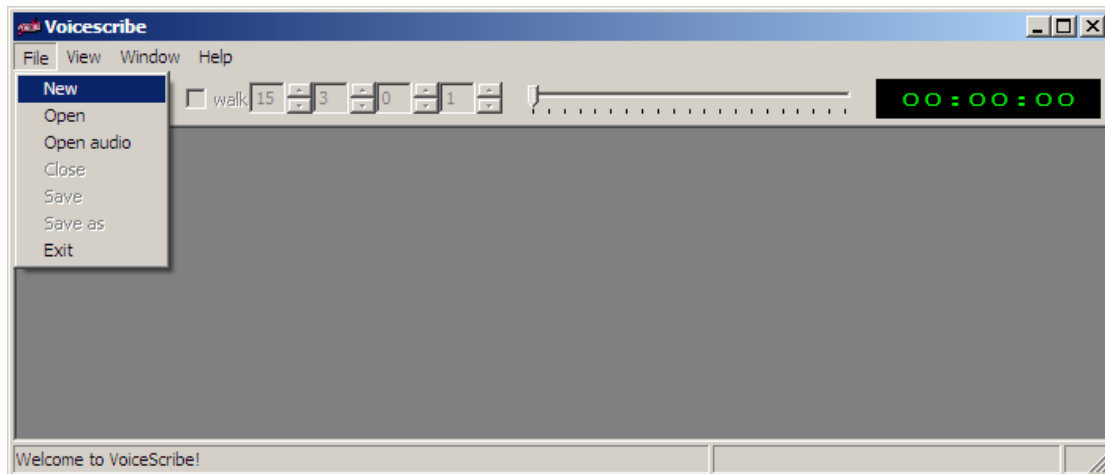


Figure 57 – A new file is created through the “File” tab.

Start a new file by left clicking on “FILE” then scrolling down and left clicking “NEW”. That will produce a white window titled “unnamed1” inside VoiceScribe as shown in figure 58.

Shortcut

New file – CTRL N

## 5.6 Working with a new file

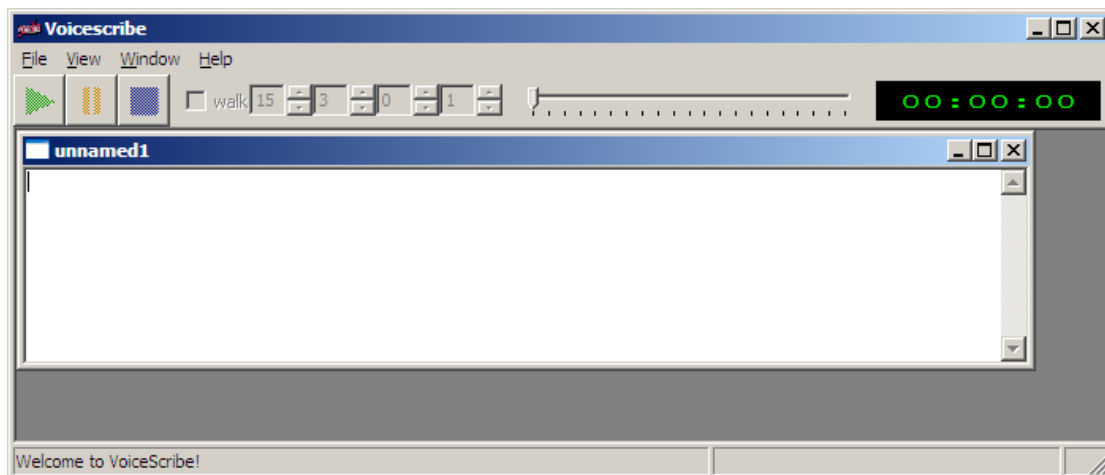


Figure 58 – The “unnamed1” window appears within the VoiceScribe pane.

A new, mostly white, window will appear inside the VoiceScribe window. It is identified by “unnamed1” on the top left hand corner

## 5.7 Resizing windows

VoiceScribe usually opens with a relatively small window. Use the MAXIMIZE function by left clicking once on the square box at the top right hand corner of the VoiceScribe and the unnamed1 file windows.

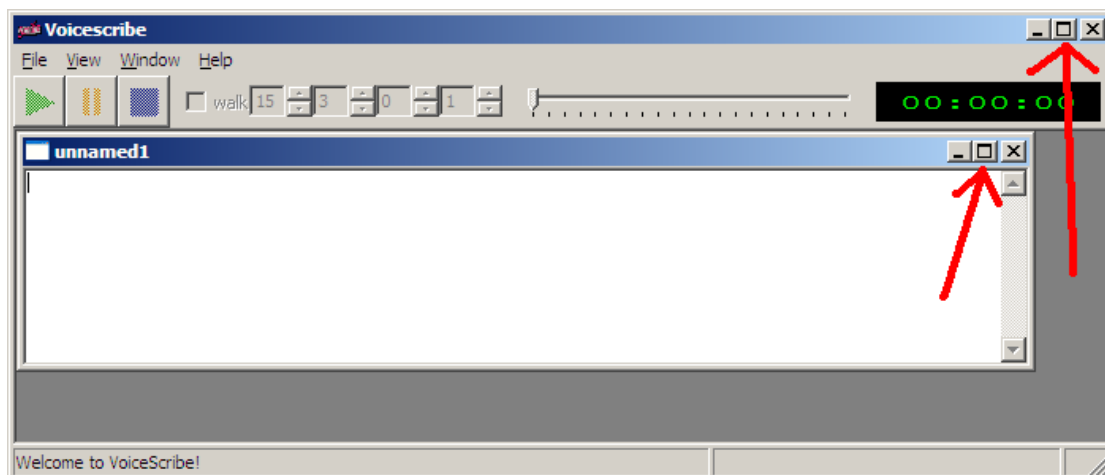


Figure 59 – Resize the windows so more text can be viewed

## 5.8 Saving a new file

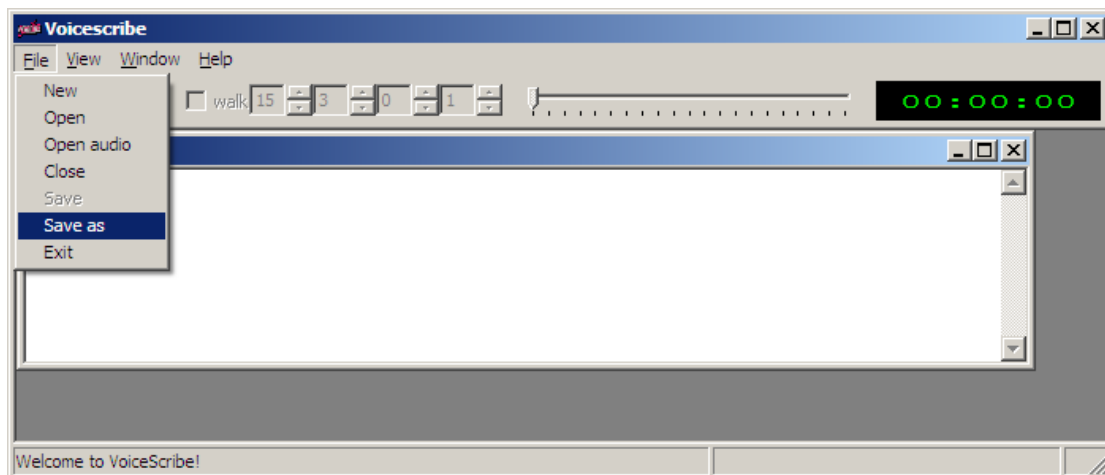


Figure 60 – Get into the habit of saving regularly so valuable work is not accidentally lost.

Left click on “FILE” then left click on “SAVE AS” and it will open the window shown in figure 61 where the appropriate storage folder can be found.

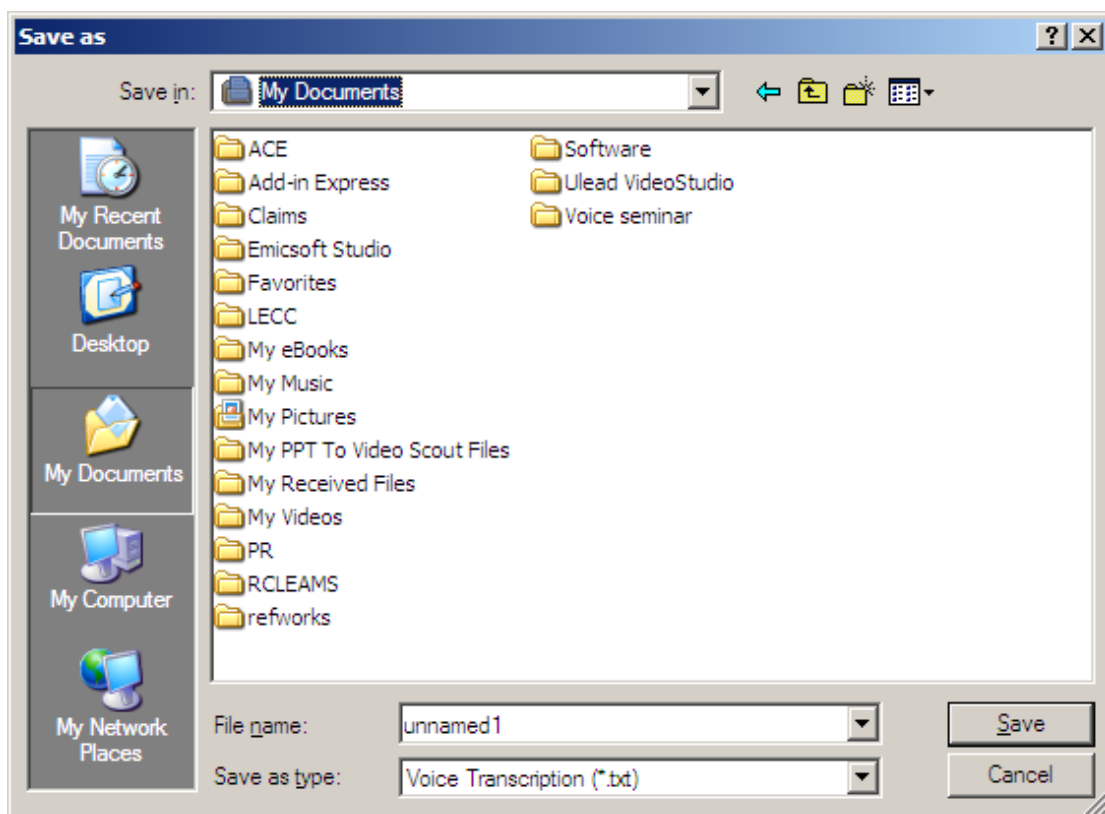


Figure 61 – Remember to save in the same folder so files can be easily found.

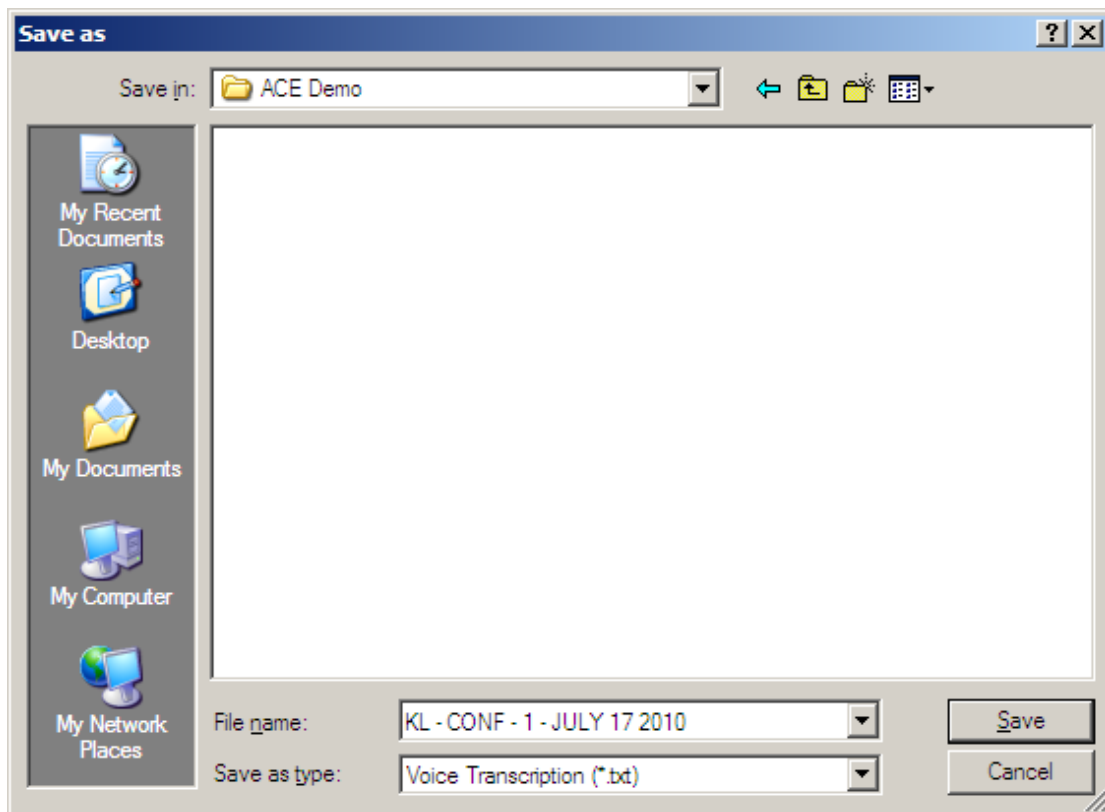


Figure 62 – Try to give VoiceScribe files and audio files similar names so they can be easily cross-referenced.

Type in the file name such as “KL - CONF - 1 - JULY 17 2010”

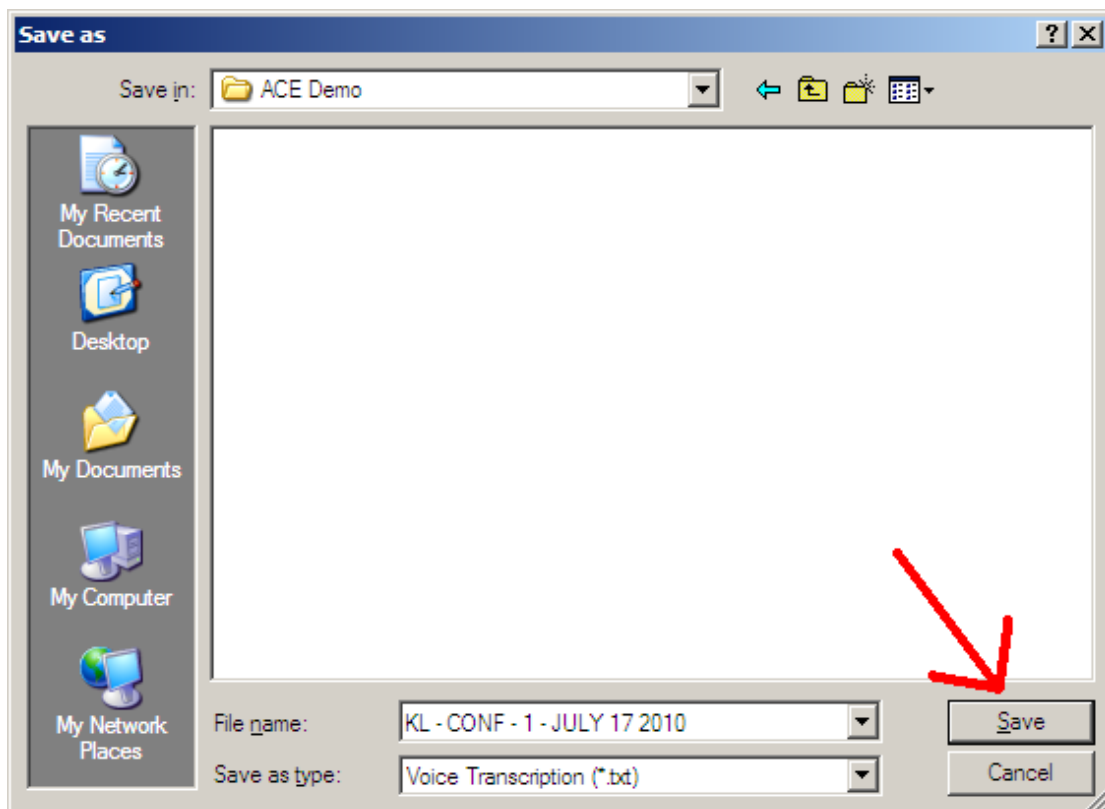


Figure 63 – The saving process is similar to other Windows programmes.

Left click on “Save”.

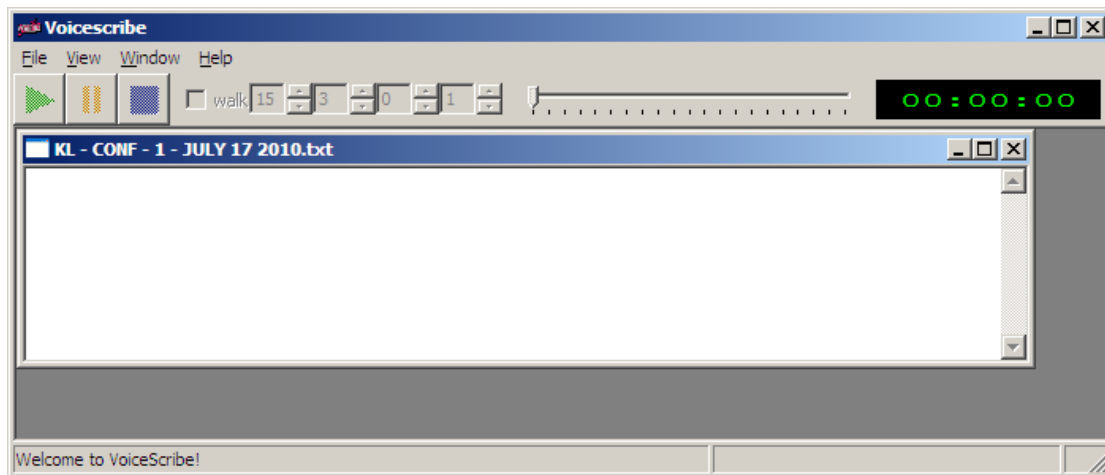


Figure 64 – It is better to set-up and save a file before transcription starts.

Once saved, the file has a new name “KL – CONF – 1 – JULY 17 2010”.

## 5.9 Setting up files

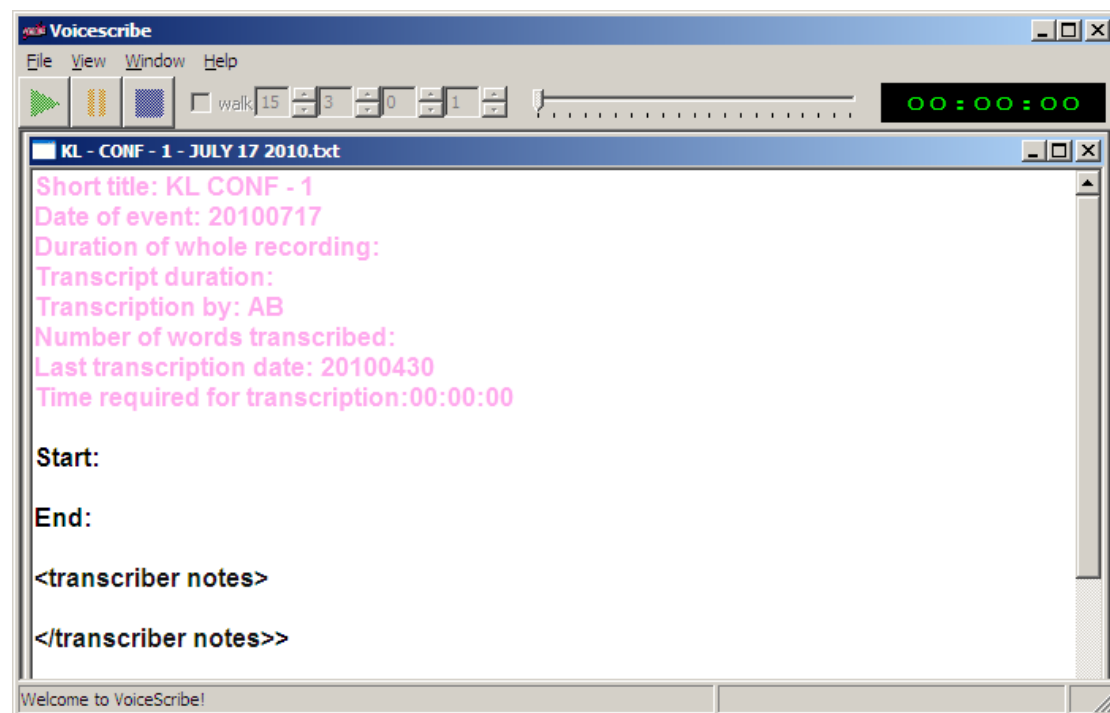


Figure 65 – The text will show a certain colour when data is entered correctly.

Add some details about the file and the data starting at the top left hand corner with:

Short title:

Date of event:

Duration of whole recording:

Transcription duration:

Transcription by:

Number of words transcribed:

Last transcription date:

Time required for transcription:

If this data is filled in correctly, the text will be coloured light pink (figure 65).

Start & End – These can be inserted after the audio file has been opened

Transcriber notes

Details on the participants can be included in the transcriber notes

The file details can be copied and pasted from another file using the following shortcuts:

Copy – CTRL C

Paste – CTRL V

Cut – CTRL X

Search – CTRL F

## 5.10 Font Size

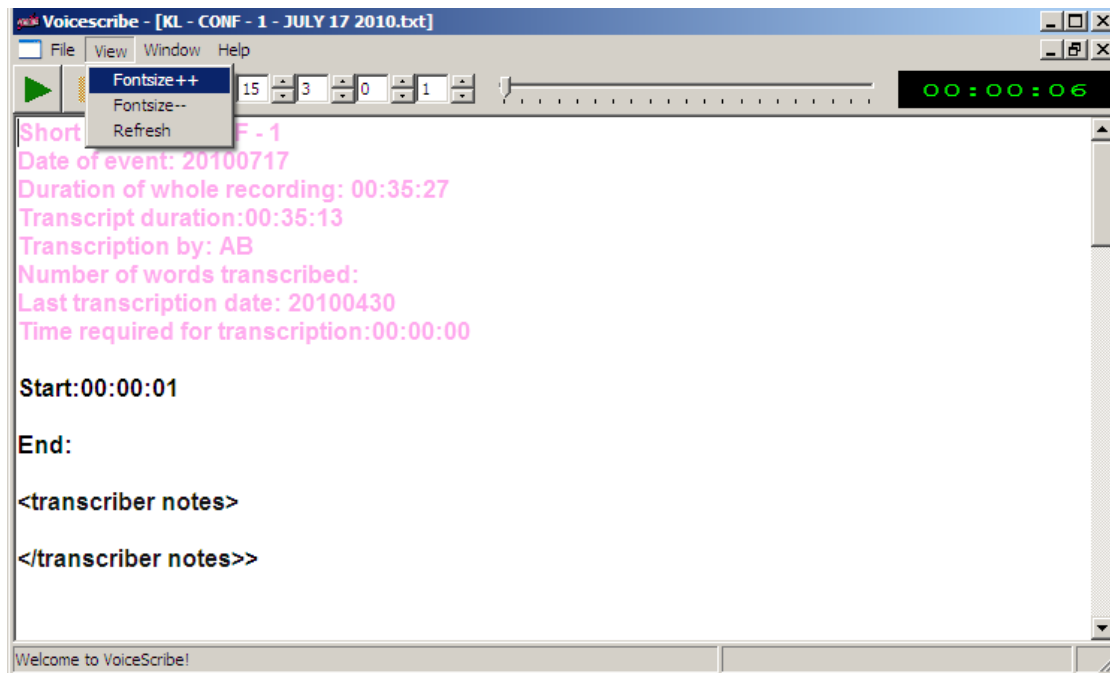


Figure 66 – VoiceScribe can be adjusted for personal preferences including font size.

The font can be resized by left clicking on View and left clicking on “FontSize++” to increase or “FontSize- -” to decrease

Shortcut:

Increase – CTRL +

Decrease – CTRL-



## 6. Listening to audio in VoiceScribe

VoiceScribe allows text to be entered while listening to audio in the same programme. VoiceScribe only works with **.wav** files. Recordings such as MP3 can be converted using Audacity (<http://audacity.sourceforge.net>).

### 6.1 Loading an audio file

After creating a text file, the audio file can be opened.

#### Step 1

Left click on “File” then left click “Open audio”

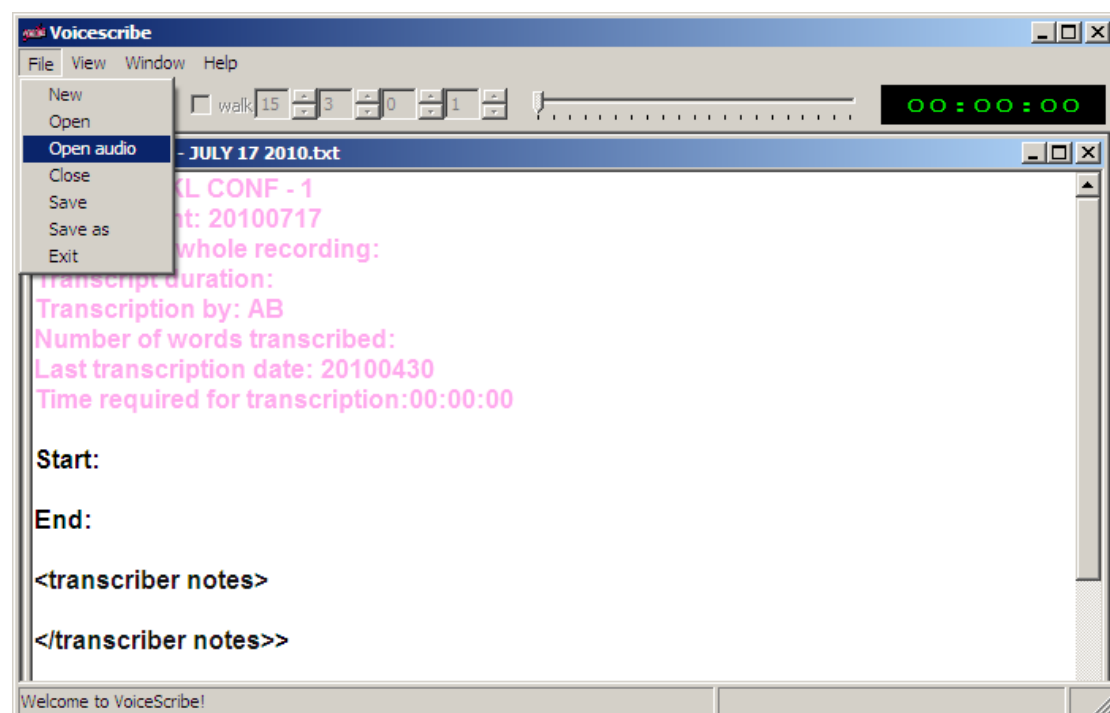


Figure 67 – Remember to choose “Open Audio” and not just “Open” when loading an audio file.

## Step 2

Choose the file from the appropriate storage folder

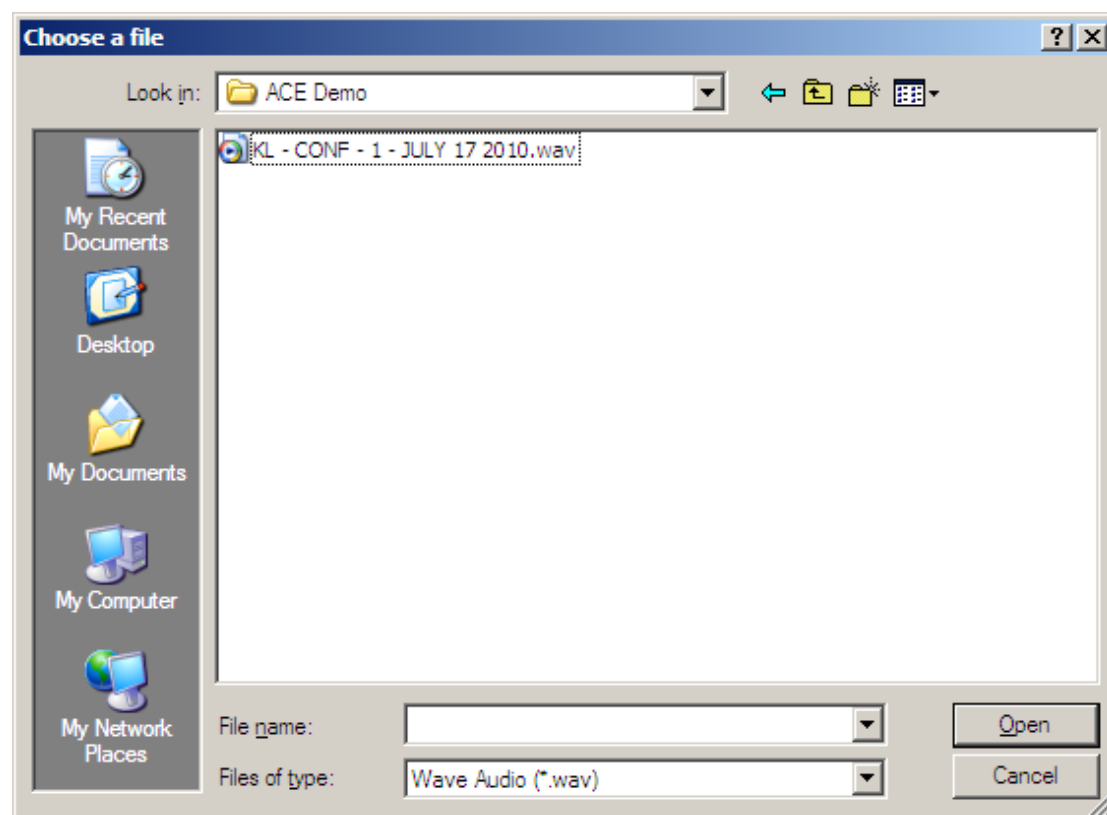


Figure 68 – The **.wav** audio file in its storage folder.

### Step 3

Left click on the file which will automatically highlight it.

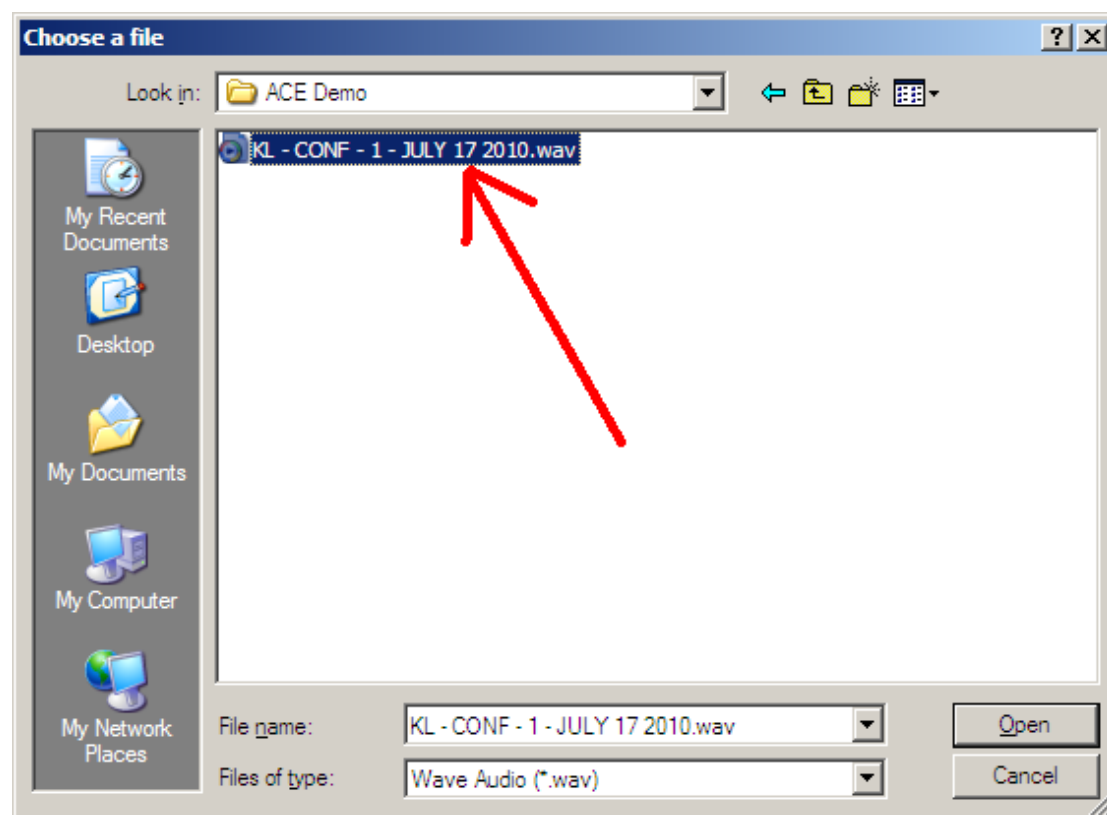


Figure 69 – When the file is chosen, the background will change to blue.

*Step 4*

Then left click on “Open”

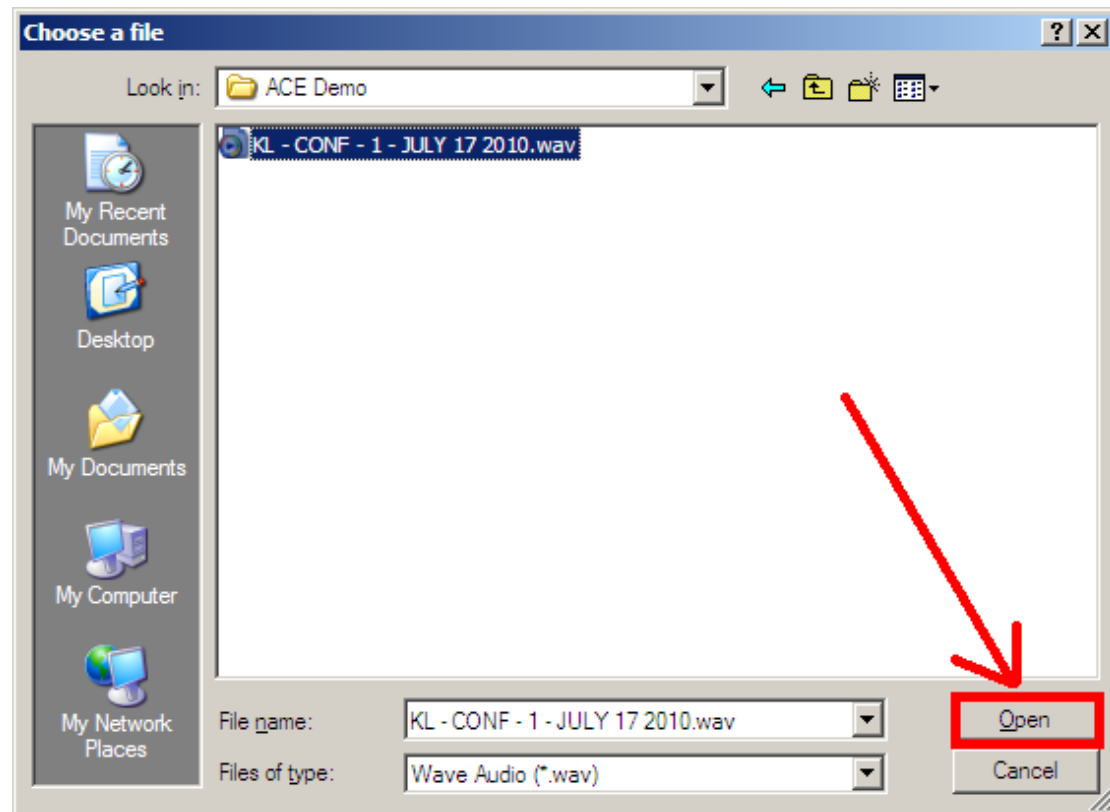


Figure 70 – Once the file is highlighted, left clicking on “Open” will load it into VoiceScribe.

## 6.2 Playing the audio file

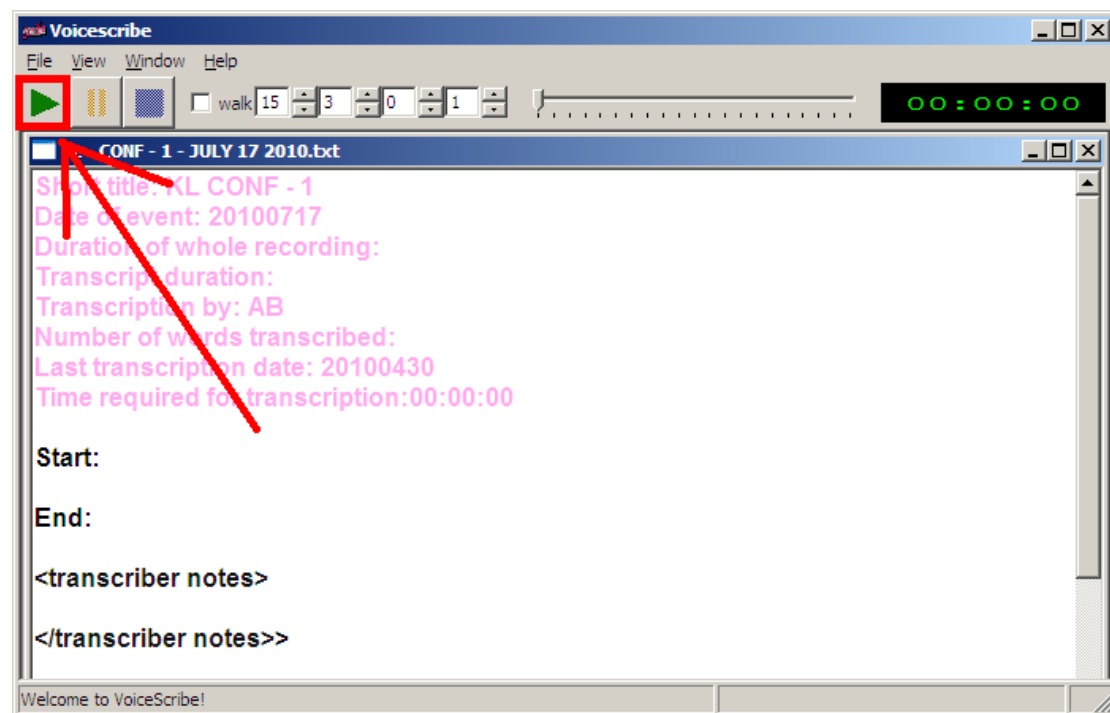


Figure 71 – Once loaded, the audio file can be heard in VoiceScribe.

A green arrow on the upper left hand side of the window means an audio file has been loaded. Make sure the headphones are connected and then left click on the arrow to hear the audio.

Left clicking on the pause button will pause the audio at a particular time.

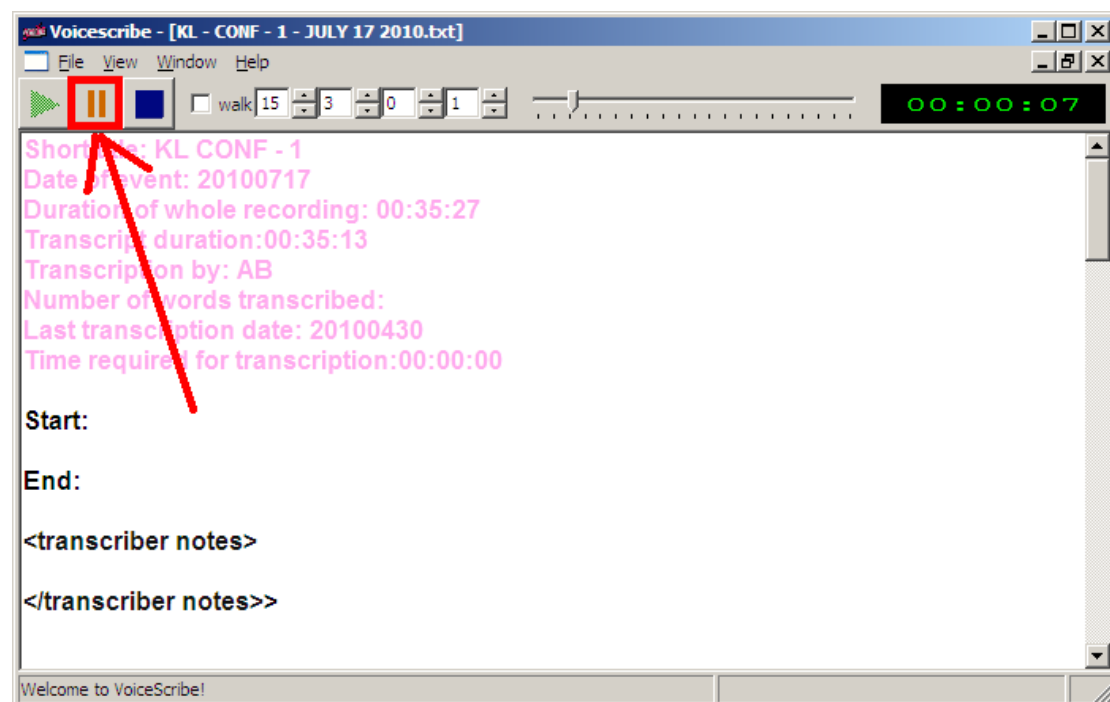


Figure 72 – There are controls for pause and stop as well.

If the stop button is chosen, the audio will resume at 00:00:00

#### Shortcuts

There is no shortcut to get the audio started. It has to start using the mouse.

CTRL SPACEBAR - pauses audio after it has been started.

CTRL SPACEBAR - restarts audio after pausing.

## 6.3 Problem? Can't hear?

Usually, audio playback problems are caused by the computer's volume being set too low.



Figure 73 – Access to the master volume of most computers is through the menu tray at the bottom right hand corner of the screen.

To adjust, go to the toolbar at the bottom right hand corner of the computer monitor.

Left double click on the speaker icon.

It will show the master volume settings.

In this case, the wave and master volume are too low

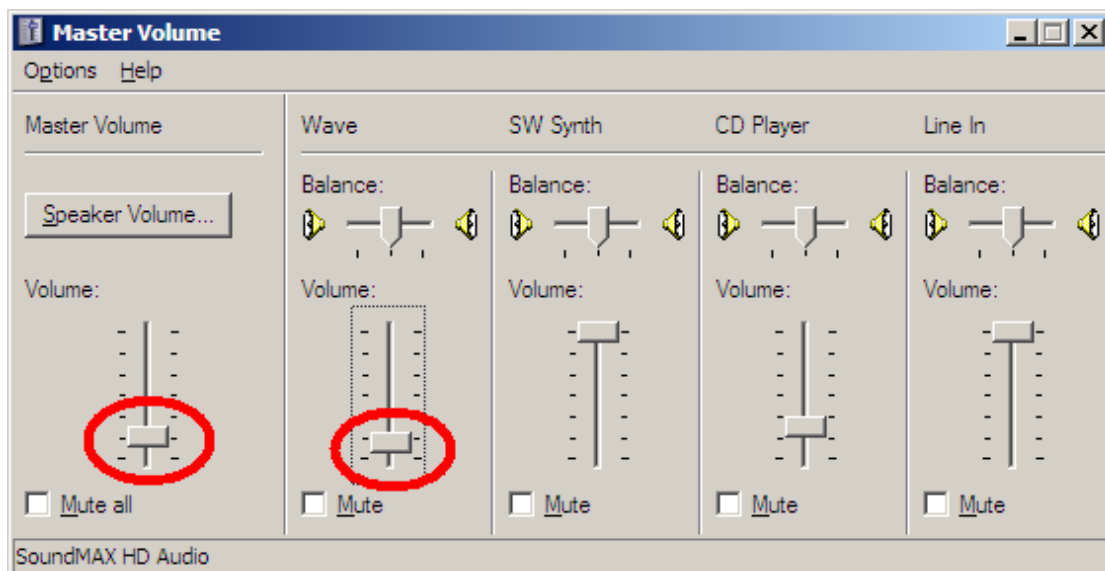


Figure 74 – Sometimes the default settings are too low.

Also make sure MUTE ALL is not checked

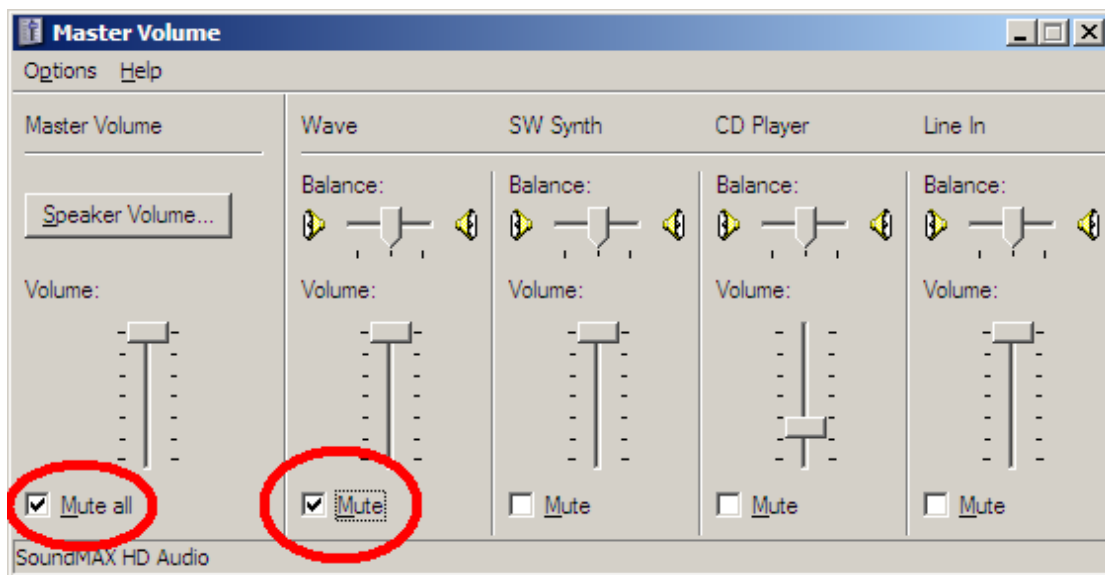


Figure 75 – Sometimes the settings are maximized but have been muted.

**MAKE SURE THE HEADPHONES ARE PLUGGED IN.**

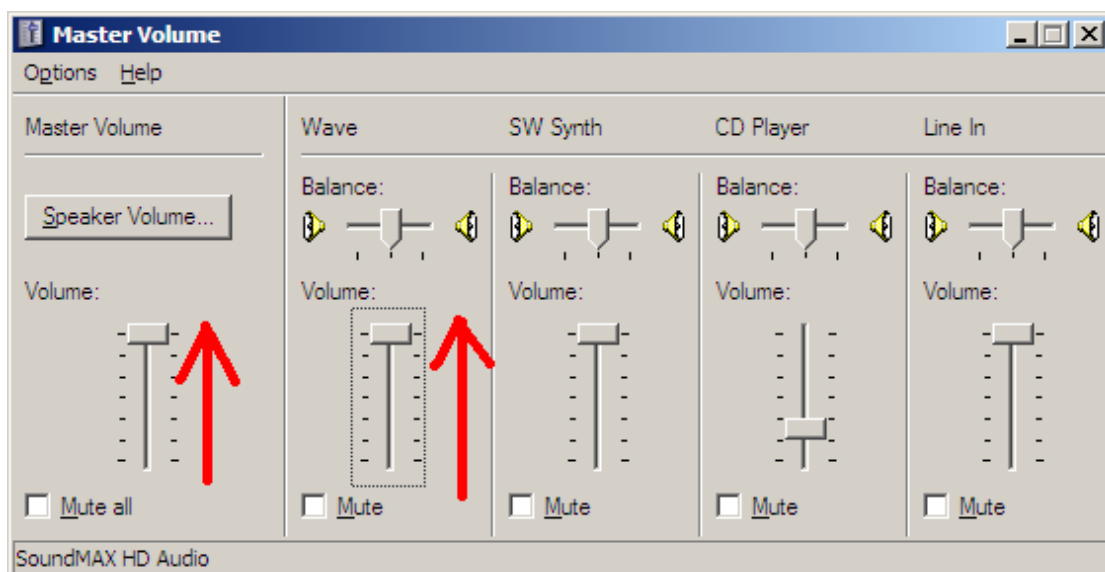


Figure 76 – Maximise the volume and uncheck the Mute boxes.

Now slide the Master Volume and Wave settings to the maximum (at the top)

This should ensure maximum volume.

Try playing the file again with the headphones off in case the setting is too loud. Adjust the settings using the same procedure so the volume is not overwhelming.



## 6.4 Audio scrolling

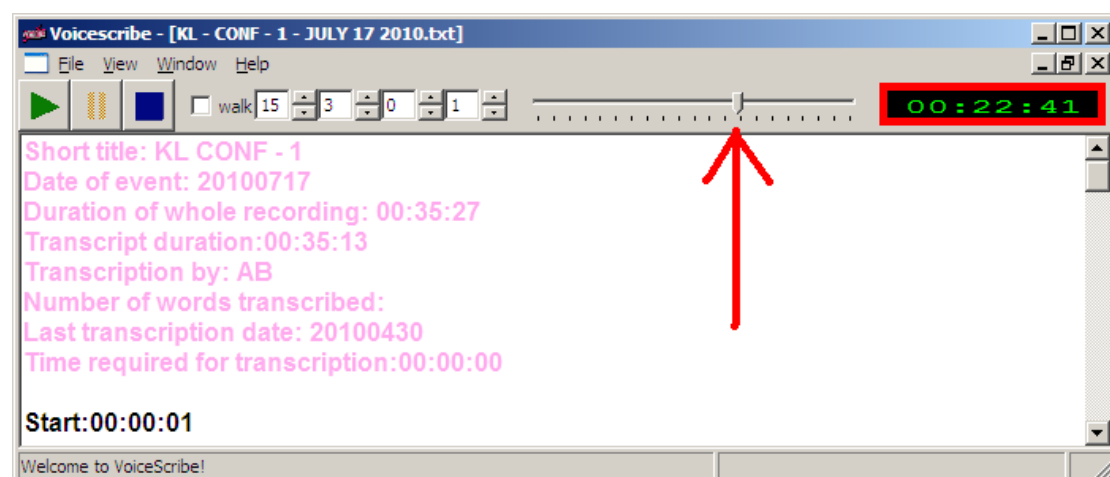


Figure 77 – The scrolling function is useful for resuming work.

The scrolling function can be used to revisit sticking points or resume work after closing the file. The green numerals in the top right hand corner keep track of hours, minutes and seconds 00:00:00.

As it might take a few sessions to finish a file, note the time shown on the counter so it is easier to resume work.

### Shortcuts

CTRL RIGHT ARROW - forwards audio when it is playing and when it is paused.

CTRL LEFT ARROW - rewinds audio when it is playing and when it is paused.

## 6.5 Undo function

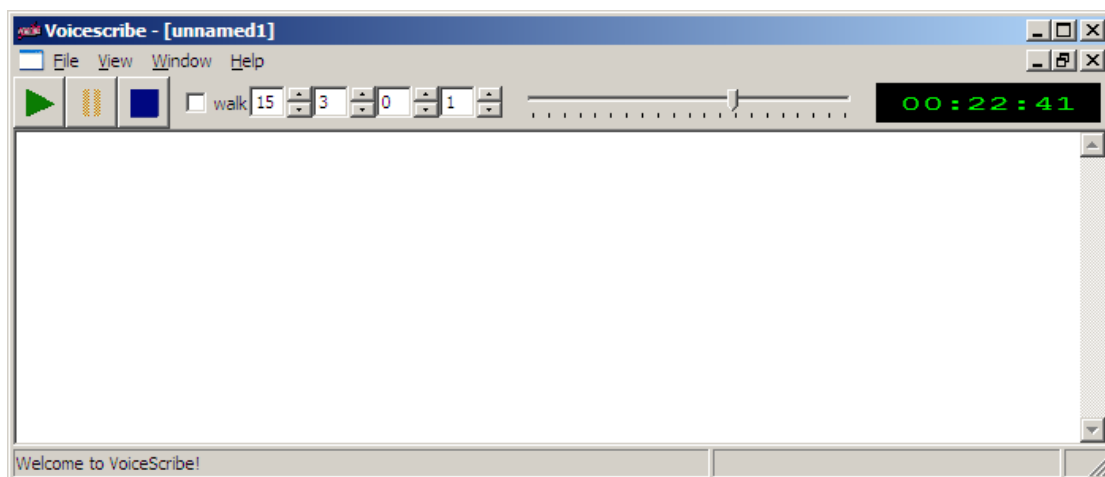


Figure 78 – Mistyping can accidentally create a new file.

But this could happen through hitting the wrong keys. That is why it is so important to keep saving the file. In this case however, a new file has started. This is evident by the file name – “unnamed1” – at the top of the window. This new file can be cleared by simply choosing the lower of the two “x”s at the top right hand corner of the window.

However, if anything was accidentally typed in the new file, a save message will appear. Left click “No”.

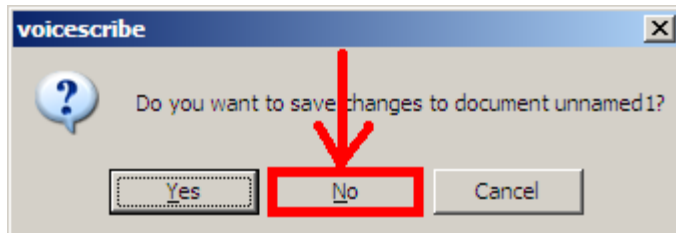


Figure 79 – When clearing an unwanted file, double check the file name.

The original screen will then appear.

### Shortcuts

Undo – CTRL Z

Redo – CTRL Y

Save –CTRL S

Close file – CTRL W

Exit VoiceScribe – CTRL Q

## 6.6 Helpful tips for using VoiceScribe

- Check volume on computer if the playback in VoiceScribe seems low
- Use headphones to restrict outside noise
- Use keyboard shortcuts for running VoiceScribe
- If it is difficult to understand a several words, listen to a few sentences to get a better idea of what is being discussed
- Mark down the time of sticking points and return after becoming more familiar with the participants' accents and the topic
- Identify participants in notes at the bottom of the file for easy reference. The names of the participants are used only during the transcription process. After the work is completed, the names MUST be deleted to protect participants' identities.
- Mark down the time at the end of each session so it's easy to start again
- Keep saving
- Stretch at least twice an hour. Set a countdown clock to avoid losing track of time.

## 7. Mark-up conventions

The following 26 fields of mark-ups or rules are adapted from the VOICE Mark-up conventions Version 2.1 June 2007.

### 1. Speaker IDs

Each person who appears on a recording is given an ID. They appear in sequence with the first being referred to as S1, the next S2 and so on. There is no limit to the number of speaker ID's, though the more that appear, the more difficult it is to identify them. This is why it is so important to note down participants' turns when recording.

#### 1.1 Multiple Participants

Multiple participants, such as those taking part in a chant or laughing together are expressed as SS. There is no number assigned to SS. So whenever more than one speaker talks at the same time and they utter the same thing, including laughing, breathing and coughing, refer to them as SS.

#### 1.2 Unidentified participants

Sometimes the utterances are audible but not clear. This can be because a participant's voice is muffled or affected, however it might still be possible to identify the gender. Participants in these situations are assigned an SX-f or SX-m – where f stands for female and m for male. If it is difficult to tell the gender, then the first unidentifiable speaker is assigned SX-1, the next SX-2 and so on.

Colour code for mark-up: **fluorescent green**

### 2. Intonation

When a rising tone is used, a question mark “?” is added immediately after the word. A full stop or period is used after a word with a falling tone: “.”. These are the only times when punctuation are used in transcription.

Marking rising and falling tones might be difficult for some transcribers. This is why we use at least two transcribers.

Hot tip: If two full stops are typed together, they produce “(.)” This symbol will be explained below in point four.

Colour code for mark-up: black

### 3. Emphasis

Capital letters are used to show EMPHASIS.

If two participants are discussing the best place for spicy crabs one might add emphasis to highlight a particular restaurant:

S1: thailand has the best spicy crab soup

S2: no you're wrong malaysia HAS to be the THE best

In the above case, speaker 2 emphasised the two words "has" and "the".

Colour code for mark-up: black

### 4. Pauses

In the ACE corpus pauses of at least half a second need to be noted. A half second pause is marked as a full stop or period between two brackets "(.)" This happens automatically in VoiceScribe when the full stop or period key is pressed twice. If a pause is longer, it is calculated in full seconds. Instead of (.), one second is expressed as "(1)", two seconds "(2)" and so on. This is partly generated by pressing the F4 key in VoiceScribe which produces a pair of brackets "()". When F4 is pressed, the cursor moves into the middle of the brackets where the correct number can be added.

Shortcuts:

(.) – hit the full stop key twice

(1) - CTRL + SHIFT 1

(2) - CTRL + SHIFT 2

(3) - CTRL + SHIFT 3

(4) - CTRL + SHIFT 4

(5) - CTRL + SHIFT 5

(6) - CTRL + SHIFT 6

(7) - CTRL + SHIFT 7

(8) - CTRL + SHIFT 8

(9) - CTRL + SHIFT 9

(10) - CTRL + SHIFT 0

Colour code for mark-up: brown

## 5. Overlaps

Sometimes, more than one person will speak at the same time. In fact, there might be multiple participants. The overlap is used to show this. It can be used on as many participants as can be identified. Usually, it applies for two to three participants as shown below.

S1: it was yesterday er no <1> monday </1>

S2: <1> monday </1>

S3: <1> monday </1> yeah (.) that's right

Overlaps run 1 to 9. After that, start at 1 again:

<1></1>	Shortcut: CTRL 1 - <1></1>
<2></2>	Shortcut: CTRL 2 - <2></2>
<3></3>	Shortcut: CTRL 3 - <3></3>
<4></4>	Shortcut: CTRL 4 - <4></4>
<5></5>	Shortcut: CTRL 5 - <5></5>
<6></6>	Shortcut: CTRL 6 - <6></6>
<7></7>	Shortcut: CTRL 7 - <7></7>
<8></8>	Shortcut: CTRL 8 - <8></8>
<9></9>	Shortcut: CTRL 9 - <9></9>

Colour code for mark-up: [hyperlink blue](#)

## 6. Other continuation

There is a difference between an overlap and cases when speakers respond quickly to each other. In this case, an “=” symbolizes a quick succession:

S1: what's that word=

S2: =stateless= <1> stateless </1>

S1: <1> stateless </1> yes

Colour code for mark-up: [purple](#)

## 7. Lengthening

Whether a participant is emphasizing a point or perhaps trying to think as she speaks, utterances can be lengthened. This is symbolized with a colon as follows:

S8: it tastes so:: yummy

In the example above, emphasis lasted for two seconds, so two colons were added.

Colour code for mark-up: black

## 8. Repetition

All recorded utterances need to be represented in the corpus. This includes repetition, which is sometimes difficult to identify as we are not accustomed to interpreting spoken language in this way:

S7: he went to the the the beach

Repetition includes stuttering:

S7: he went to the the the beach

Colour code for mark-up: black

## 9. Word fragments

Speakers sometimes have trouble completing a word on the first try:

S1: he went to transport depart- department

Or start with one word and finish with another:

S1: it's his decis- it's his choice

They might get cut off by another speaker

S1: they built an insur- insur-

S2: -mountable lead

Colour code for mark-up: black

## 10. Laughter

Laughter in all forms, whether a standalone utterance or overlap, is also documented. It is represented by the “@” symbol:

S2: then they fell over

S4: @@ <1> @@@ </1>

S2: <1> @@@ </1> it was crazy

Each @ is the equivalent of one syllable of laughter.

Laughter during speech is also marked.

S1: <@> tell me about it </@> @@

Shortcut: F7 F8

(The @ symbol needs to be inserted manually)

Colour code for mark-up: **cherry** (only applies when someone laughs while they talk)

**S2:** <@> and he wouldn't stop </@>

## 11. Uncertain transcription

One of the challenges of working with any spoken corpus is that it can sometimes be difficult to understand what is being said. Background noise, idiosyncratic pronunciations, other speakers' talking and poor recording levels can contribute to unintelligible speech. Such utterances are transcribed within brackets:

S7: i think it's the responsibility of the (owners') committee

In the above case, the speaker might have turned away from the microphone and the word that sounded and suited the situation might have been “owners”.

It's good to note the time of such entries so a colleague can be asked to try and identify the dialogue. (Unintelligible speech will be covered in rule 23)

Colour code for mark-up: black



## 12. Pronunciation variations and coinages

Words that cannot be found in the Oxford Advanced Learner's Dictionary (7<sup>th</sup> edition), fall into the pronunciation variations and coinages category (PVC). One of the aims of ACE is to identify these words and illustrate their common use (and possible future inclusion).

S3: i'm not sure if it was her <pvc> singlish </pvc> accent <pvc> anot lah </pvc>

or

S1: he stayed in an <pvc> apartelle </pvc> in manila

or

S2: the boss used to keep his <pvc> chops </pvc> in a safe in the <pvc> shroff's </pvc> office

Shortcut: F7 F8

("pvc" has to be typed in)

Colour code for mark-up: light blue

## 13. Onomatopoeic noises

Utterances that are represented by sounds other than words to describe something are represented by IPA symbols:

S5: you know the jaws' theme <ono> dΛm dΛm dΛm dΛm dΛm dΛm </ono> (I do not know how to write "de" as in the climax of the Jaws theme)

Shortcut: F7 F8

("ono" needs to be typed manually)

Colour code for mark-up: light blue

## 14. Non-English speech

Speakers may switch codes and use local and other languages. Such utterances need to be written in the style of the native language followed by an English translation if possible:

S2: we stayed in their <L1ms> kampung </L1ms> last night

In the above case, L1 refers to the speaker's first language and ms identifies the native language is Malay. The two letter language symbols used by VOICE are based on the ISO 639-1 Code.

If we know the meaning of what is said we add it after the native language, like this:

S2: we stayed in their <L1ms> kampung {malay village} </L1ms> last night

If the above speaker's L1 was Vietnamese and she used Malay, the language would be marked as LN:

S2: we stayed in their <LNms> kampung {malay village} </LNms> last night

There may be some difficulty to identify if the speaker is using her mother tongue or an associated language. This can be expressed by adding a "Q" to the mark-up:

S2: we stayed in their <LQms> kampung {malay village} </LQms> last night

There may be cases where we can identify the language someone is using, but it remains unintelligible. We then follow the same style as we do for other unintelligible speech in rule 23:

S2: we stayed in their <LNms> xx </LNms> last night

If we cannot recognise the language and what is being said, we use "xx" instead of the language code:

S2: we stayed in their <L1xx> xx </L1xx> last night

Shortcut for L1, LN, LQ: F7 F8

(L1, LN, LQ etc. have to be typed in)

Shortcut for curly brackets: F6

Colour code for mark up of L1, LN, LQ: **olive green**

Colour code for mark up of translation: {**silver grey**}

## 15. Spelling out

If a word is spelt out or is pronounced using individual letters, then it is marked with "spel":

S6: hole (.) it is spelt <spel> h o l e </spel>

or

S6: do you know your <spel> a b c </spel>

S5: yes i learnt by watching <spel> t v </spel>

Shortcut: F7 F8

("spel" has to be inserted manually)

Colour code for mark up of spel: **cherry**

## 16. Speaking modes

The pace, pitch, tone, style and method of speaking may be affected by a number of factors.

In the case of an argument, someone might raise their voice:

S2: i understand you but my points is that <loud> you don't understand me </loud>

Someone might also speak more slowly to stress a point:

S2: i understand you but my points is that <slow> you don't understand me </slow>

They may read a sign:

S8: can you repeat what he just said

S4: let me check my notes (.) er yes (.) he said <reading aloud> i came back at seven o'clock  
</reading aloud>

This is a flexible area. The VOICE Mark-up conventions include the following actions:

fast, slow, loud, soft, whispering, sighing, reading, reading aloud, on phone, imitating, singing, yawning.

Other modes may be added if they are not already listed.

Shortcut: F7 F8

(The particular speaking mode needs to be inserted)

Colour code for mark-up of speaking mode: **cherry**

## 17. Breath

Pauses, as discussed in rule 4, are often accompanied by a breath. It takes a lot of practice to listen for breathing which needs to be expressed as “hh”. Longer breaths of more than a second are written “hhh”. As each utterance needs to be marked, a series of breaths might look something like this:

S4: okay we're finally all here

S9: hh yeah hh (.) sorry I'm late (.) i came as soon as i could <1> hh hh </1>

S4: <1> those stairs </1> are a challenge

S9: hh hhh you're telling me

Colour code for mark up of breath: black

## 18. Speaker noises

Documenting speaker noises are limited to the active speaker:

S1: that dog just ran <clears throat> away down the street

If the conversation of the active speaker is affected by the noises of another participant:

S1: that dog just ran away <1><un> xxx </un>(down) </1> the street

S2: <1> <coughs> (1) </1>

By adding (1) after the action, we can know how long the sound lasted.

Shortcut: F7

(The noise has to be typed in)

Colour code for mark-up: **cherry**

## 19. Non-verbal feedback

For the most part, the ACE data is collected in audio form. In cases where video is available or records were kept during audio recording, non-verbal feedback can be included:

S2: can we come in

S7: no <shakes head (2)>

In the above case, S7 shook her head for two seconds as illustrated by placing a 2 between brackets - (2).

Shortcut: F7

(The action has to be typed in)

Colour code for mark-up: **cherry**

## 20. Anonymisation

The ACE permission sheets cover two issues. One is to ask whether we can transcribe what participants say and the other is to ask whether we can use the recordings. Most of the corpus focuses on the transcribed word but that does not protect the speaker, her associates and affiliated organisations from being identified by those accessing the corpus. For this reason, we need to protect participants on a number of levels. This involves anonymisation of people, places, organisations and things. The list is not limited. Transcribers must do everything to ensure the privacy of participants.

The process of anonymisation can be tricky because those in the recorded event and those discussed need to be anonymised and in a slightly different way.

For example, participants are referred to in the following way:

S7: what's your thoughts on that [S4]

In the above example, [S4] is speaker four's first name. If S4's full name were to be used:

S1: and now i would like to introduce our manager miss [S4] [S4/last]

If someone who was not taking part was mentioned:

S7: what does [first name1] [last name1] think

Sometimes only the first or last names of non-participants are mentioned. Anonymisation is sequential. Each person is represented by a number regardless of whether only their first or last names were mentioned. For example if [last name1] was only used for the first anonymised character, the second – even though it is a first name – would be [first name2].

Workplaces and other organisations and companies are referred to as “org”:

S4: he works for [org1]

If the organisation can be named several ways, such as ‘The Hong Kong Institute of Education’, ‘The Institute’ and the ‘HKIED’, we would simply refer to it as an [org1]. If the Hong Kong Institute of Education and the Hong Kong Institute of Technology were discussed and participants referred to both as “the Institute”, the former would be transcribed as [org1] and the latter as [org2]:

S4: he works for [org1] but used to work for [org2]

Places such as cities and countries are anonymised:

S7: she is a malay but went to school in [place1]

However, places are only anonymised if it can identify participants:

S5: she's the only teacher in [place1]

Or for reasons of confidentiality:

S1: where does [org1] store most of its money

S2: in the [place1] branch

“Thing” is another classification for products or items that need to be masked. For example, confidential documents or procedures mentioned in plans might need to be protected:

S2: the password was related to the [thing1]

or

S4: if they knew our secret ingredient was [thing2] they wouldn't believe it

If anonymisation affects the meaning of the text, notes can be made at the end under transcriber's notes which are discussed in rule 26.

place 1 – a city in the United States

org1 – a financial institution

Shortcut for speaker, org, place: F5

(Additional information will need to be typed in)

Colour code for mark-up: **brown**

## 21. Contextual events

Although events are recorded, there will be periods of silence caused by a number of actions involving participants. These actions can also occur while participants are speaking. If they affect the dialogue, they should be noted. Contextual events are contained in curly brackets:

S2: what are your plans

S3: {S3 mobile rings (2)} hang on let me get this (.) <on phone> hi [first name6] i'm in a meeting can i call you back (2) okay thanks bye bye </on phone>

In the above example, S3's phone rings for two seconds and she answers it. She is speaking on the phone with someone identified as first name 6.

Other contextual events might include someone entering or leaving the room:

S9: okay thanks for that i'd better get to my next meeting {S9 leaves the room}

Referring to another participant:

S9: okay thanks for that i'd better get to my next meeting {S9 leaves the room} i'll leave you {points to S4} in charge

The entire group might be involved:

S1: okay thanks for coming everyone erm <clears throat> before we start let's review the minutes of the last meeting

{SS reads (45)}

Shortcut for curly brackets: F6

Colour code for contextual events: **silver grey**

## 22. Parallel conversations

In order to maintain continuity, we should follow the main dialogue if there is more than one conversation occurring at the same time. It is important for data collectors to leave notes so transcribers know which dialogue is the primary one, though sometimes this might be quite obvious.

Parallel conversations are similar to contextual events (discussed in the previous rule 21). Parallel conversations might be between two participants and might occur after one individual speaks directly to another:

S1: <to S4> you might want to discuss this directly with [S7] after the meeting </to S4>  
{parallel conversation between S4 and S7 begins} now does anyone have any further business as i think we are almost done

S6: the catalogues

S1: oh right {parallel conversation between S4 and S7 ends} i think [S4] mentioned he had a quote

Shortcut for curly brackets: F6

Colour code for parallel conversations: silver grey

## 23. Unintelligible speech

Don't be disappointed if some participants' accents are too difficult to understand. Colleagues checking the transcription might have a better ear for certain languages. Words can also be run through Google to see if they are similar to a common phrase. Some external audio programmes like Windows Media Player allow a slower play-back. This also helps.

Unintelligible dialogue is represented by an "x". One "x" is used for every syllable:

S6: that was in the er <un> xxx </un> box

If only parts of a word can be recognised, IPA symbols can be used to represent sounds:

S6: that was in the er <un> <ipa> dʌm ɜ: di: dʌm </ipa> </un> box

Shortcut for unintelligible markers: F7 F8

("un" needs to be typed in)

Colour code for unintelligible markers: aqua green

## 24. Transcription borders

As we work with complete recordings, dialogue sometimes does not appear until after the recordings start. In the cases below, the transcribed dialogue started at the 5 second mark and ended after 61 minutes, 29 seconds.

<beg 00:00:05>

<end 01:01:29>

If there is a sound drop-out during the recording, it is also noted. Despite the stop-start, the transcription would continue in the same file unless the context and participants had completely changed. For example, the drop-out might have occurred before a lunch break of a morning meeting and recording might have resumed after the break. The afternoon session would be classified as another event. Continuous events would be expressed as follows:

<beg 00:00:05>

<end 1:01:29>

(nrec 00:01:00) {change of batteries}

<beg 1:02:29>

Shortcut for transcription borders: F7 F8

(The times will need to be typed in)

Colour code for transcription borders: **brown**

## 25. Spacing

Each mark-up is an individual piece of data. Pauses, overlaps and other utterances are separate. This is why spaces must be left between words and mark-ups. A right and a wrong example are shown below

Right

S1: hm: (.) let me think (.) that's right (.) it's the singapore <1> airlines </1> ter<2>minal</2>

S2: <1> airlines </1> @@ <2> term</2>inal

S1: yeah

Wrong

S1: hm: (.) let me think (.) that's right (.) it's the singapore <1> airlines </1> ter<2>minal </2>



S2: <1> airlines </1>@@ <2> term</2>inal

S1: yeah

In the first event, there are spaces between pauses, overlaps, lengthening and laughter. This is correct. The only time when a space is omitted is when the utterance is linked, as shown by “ter<2>minal </2>”. In this case syllables in terminal were shared by the two speakers.

## 26. Transcriber notes

At the end of every transcription, details are given about the speakers, and some background about anonymised people who participated or were places and things that were mentioned. These include their gender, L1 and perhaps other languages.

## 8. Spelling conventions

Spelling can be checked by saving and closing VoiceScribe text documents and opening them in MS Word. The style used should follow the Oxford Advanced Learner's Dictionary 7<sup>th</sup> Edition (OALD) and the Voice Spelling Conventions Version 2.1 issued in June 2007. A summary of spelling rules are listed below:

### 1. Characters

A lot of symbols used in standard punctuation are utilised as markers in VoiceScribe. For example, an attempt to use ellipsis becomes a pause “(.)” instead. Words and utterances are also limited to the English alphabet. Accents, commas, dashes and dots are not used.

### 2. Upper and lower case

There is a natural tendency to capitalise proper nouns and the first letter of a sentence. This is not done in the corpus. Upper case is reserved for:

- identifying speakers (transcription rule 1)
- emphasis (transcription rule 3)
- noting non-English speech (transcription rule 14)

Be wary of this when transcribing, as capitalisation will result in extra work. If a lot of dialogue has been accidentally capitalised the lower case function in MS Word can be used to change the case. However, when using this method, be careful not to affect capitalisations as mentioned above (transcription rules 1, 3 & 14).

### 3. British spelling

As mentioned in the opening of this section, ACE mirrors VOICE in using the OALD 7<sup>th</sup> edition. In some cases there are two spelling choices, the first or the British version should be chosen.

### 4. Spelling exceptions

For the sake of uniformity, we would prefer all transcribers to use British spelling, however with a variety of researchers working on the corpus, there is bound to be some deviation and (often heated) discussion. The following 12 words and all their derivatives are permitted:

*center, theater, behavior, color, favor, labor, neighbor, defense, offense, disk, program, travel*

Words such as organize and organise are acceptable in both forms as are other words with the interchangeable –is and –iz morpheme.

## 5. Non-English words

The use of non-English words was covered in rule 14 of the transcription protocols. If spoken, they are written in with the appropriate mark-up, even non-Roman script like Chinese:

S1: it was ten thousand <L1zh> 十萬 </L1zh> (one hundred thousand) (.) i mean one hundred thousand

## 6. Full representation of words

Variation in pronunciation means ELF transcribers must be aware and observant. As non-native speakers of English, we are accustomed to using our variety of English. ACE is, of course, all about recording different varieties of English and different English usage.

*In Singapore English... "this" may be pronounced as "dis" and "that" as "dat".*

*Hong Kong speakers may pronounce 'global' as 'gobal', "difference" as "diffens" and "leaving" as "leafing".*

## 7. Full representation of numbers, titles and abbreviations

If the year "2015" were to be written, some might express it as twenty fifteen and others as two thousand and fifteen. Similar problems might arise with dates, times and other numbers. To ensure the accuracy of the corpus, everything is written in its full form.

Date: 21/3/2015

S1: twenty first of the third two thousand and fifteen

Or, perhaps it was said like this

S1: march twenty one twenty fifteen

Time: 11:30pm is

S1: eleven thirty <spel> p m </spel>

Or, it might have been read as

S2: twenty three forty

Numbers: 13.5%

S1: the interest rate is thirteen point five per cent

Numbers: 1,345,678

S1: one million three hundred and forty five thousand six hundred and seventy eight

or if someone was interpreting the number, perhaps they would say

S2: oh around one point three million

Money: \$10.25

S1: ten dollars twenty five

or

S2: ten dollars and twenty five cents

Titles, terms of address and awards are also written in the form they are said.

S1: welcome mister <last name1> and missis <last name2>

S2: here is doctor erm i mean professor <last name3> who has a <spel> p h d </spel> in history (.) he was my prof at <org1>

## 8. Lexicalized reduced forms

The words “cos, gonna, gotta and wanna” can all be used.

Non-standard forms such as willya have to be expressed in the full form

S1: will you come now cos it's getting dark

## 9. Contractions

Shortened forms should be written as they were expressed. These include the verbs be, have will and would. Also, contractions of *not*.

S1: he's been a bad boy hasn't he

S2: yeah that's right we'll have to talk to him (.) what's the best way to deal with this

S1: let's discuss it after dinner (.) he'll be more relaxed then

## 10. Hyphens

The use of hyphens is based on their inclusion in the OALD 7<sup>th</sup> edition.

S1: that was a heavy-duty session

S2: yeah i haven't had an all-nighter since i was in college (.) it was like a re-creation

If there is more than one way to spell a word, the one that appears first in the dictionary should be used. For example, the word coordinator is also listed as co-ordinator in the OALD 7<sup>th</sup> edition, but since the version with a hyphen appears as an alternate, the first version is used.

## 11. Acronyms

There is a difference between acronyms and the markup rule number 15 which deals with spelling out of numbers, etc.

S1: did you see the fedex commercial on <spel> t v </spel>

S2: but i still think <spel> c x </spel> has a better cargo service out of the <spel> p r c </spel>

## 12. Discourse markers

The VOICE protocols were developed before ACE. ACE has discourse markers which do not occur in VOICE. For the sake of uniformity consider using the following based on their suggested usage.

Positive confirmatory utterance:	yes, yeah, yah, okay, okey-dokey, mhm, hm, aha, uhu
Negative confirmation:	no, n-n, uh-uh
Pause:	er, erm (note: there is a tendency to use “umm” which is NOT acceptable)
Question:	huh
Question w/disbelief:	haeh
Surprise:	a;h, o;h, wow, poah
Enthusiasm:	yay, yippee, whoohoo, mm:
Accident:	oops
Exhausted:	ooph
Negative response:	ts, pf
Pain:	ouch, ow
Quiet:	sh, psh
Anticipating trouble:	oh-oh:, u:h
Disapproval:	ur
Pity, disappointment:	oow

**For more information on the current status of the corpus, visit: [www.ied.edu.hk/rcleams](http://www.ied.edu.hk/rcleams)**

# **APPENDICES**

## **Appendix 1 - VOICE Mark-up conventions**

## **Appendix 2 - VOICE Spelling conventions**

## **Appendix 3 - Consent forms**

## **Appendix 4 – Nuremberg Code**



# TRANSCRIPTION CONVENTIONS [2.1]

## Mark-up conventions

The **VOICE Transcription Conventions** are protected by copyright. Duplication or distribution to any third party of all or any part of the material is not permitted, except that material may be duplicated by you for your personal research use in electronic or print form. Permission for any other use must be obtained from VOICE. Authorship must be acknowledged in all cases.



## **Mark-up conventions**

Version 2.1 June 2007

<b>1. SPEAKER IDS</b>	
S1: S2: ...	Speakers are generally numbered in the order they first speak. The speaker ID is given at the beginning of each turn.
SS:	Utterances assigned to more than one speaker (e.g. an audience), spoken either in unison or staggered, are marked with a collective speaker ID <b>SS</b> .
SX:	Utterances that cannot be assigned to a particular speaker are marked <b>SX</b> .
SX-f: SX-m:	Utterances that cannot be assigned to a particular speaker, but where the gender can be identified, are marked <b>SX-f</b> or <b>SX-m</b> .
SX-1: SX-2: ...	If it is likely but not certain that a particular speaker produced the utterance in question, this is marked <b>SX-1</b> , <b>SX-2</b> , etc.
<b>2. INTONATION</b>	
<u>Example:</u> S1: that's what my next er slide? does	Words spoken with rising intonation are followed by a question mark “?” .
<u>Example:</u> S7: that's point two. absolutely yes.	Words spoken with falling intonation are followed by a full stop “.” .
<b>3. EMPHASIS</b>	
<u>Example:</u> S7: er internationalization is a very IMPORTANT issue  <u>Example:</u> S3: toMORrow we have to work on the presentation already	If a speaker gives a syllable, word or phrase particular prominence, this is written in capital letters.
<b>4. PAUSES</b>	
<u>Example:</u> SX-f: because they all give me different (.) different (.) points of view	Every brief pause in speech (up to a good half second) is marked with a full stop in parentheses.
<u>Example:</u> S1: aha (2) so finally arrival on monday evening is still valid	Longer pauses are timed to the nearest second and marked with the number of seconds in parentheses, e.g. (1) = 1 second, (3) = 3 seconds.

5. OVERLAPS	
<p><u>Example:</u>  S1: it is your best &lt;1&gt; case &lt;/1&gt; scenario (.)  S2: &lt;1&gt; yeah &lt;/1&gt;  S1: okay</p>	<p>Whenever two or more utterances happen at the same time, the overlaps are marked with numbered tags: &lt;1&gt; &lt;/1&gt;, &lt;2&gt; &lt;/2&gt;, ...  Everything that is simultaneous gets the same number. All overlaps are marked in blue.</p>
<p><u>Example:</u>  S9: it it is (.) to identify some&lt;1&gt;thing &lt;/1&gt; where (.)  S3: &lt;1&gt; mhm &lt;/1&gt;</p>	<p>All overlaps are approximate and words may be split up if appropriate. In this case, the tag is placed within the split-up word.</p>
6. OTHER-CONTINUATION	
<p><u>Example:</u>  S1: what up till (.) till twelve?  S2: yes=  S1: =really. so it's it's quite a lot of time.</p>	<p>Whenever a speaker continues, completes or supports another speaker's turn immediately (i.e. without a pause), this is marked by “=”.</p>
7. LENGTHENING	
<p><u>Example:</u>  S1: you can run faster but they have much <b>mo:re</b> technique with the ball</p>	<p>Lengthened sounds are marked with a colon “:”.</p>
<p><u>Example:</u>  S5: personally that's my opinion the: <b>er::m</b></p>	<p>Exceptionally long sounds (i.e. approximating 2 seconds or more) are marked with a double colon “::”.</p>
8. REPETITION	
<p><u>Example:</u>  S11: e:r i'd like to go t- t- <b>to to</b> this type of course</p>	<p>All repetitions of words and phrases (including self-interruptions and false starts) are transcribed.</p>
9. WORD FRAGMENTS	
<p><u>Example:</u>  S6: with a minimum of (.) of <b>participa-</b>  S1: mhm  S6: <b>-pation</b> from french universities to say we have er (.) a joint doctorate or a <b>joi-</b> joint master</p>	<p>With word fragments, a hyphen marks where a part of the word is missing.</p>
10. LAUGHTER	
<p><u>Example:</u>  S1: in denmark well who knows. @@  S2: &lt;@&gt; yeah &lt;/@&gt; @@ that's right</p>	<p>All laughter and laughter-like sounds are transcribed with the @ symbol, approximating syllable number (e.g. ha ha ha = @@@).  Utterances spoken laughingly are put between &lt;@&gt; &lt;/@&gt; tags.</p>

<p><b>11. UNCERTAIN TRANSCRIPTION</b></p> <p><u>Example:</u> S3: i've a lot of very (<b>generous</b>) friends</p> <p><u>Example:</u> SX-4: they will do whatever they want because they are a compan<b>(ies)</b></p>	<p>Word fragments, words or phrases which cannot be reliably identified are put in parentheses ( ).</p>
<p><b>12. PRONUNCIATION VARIATIONS &amp; COINAGES</b></p> <p><u>Example:</u> S4: i also: (.) e:r played (.) tennis e:r &lt;<b>pvc</b>&gt; <b>bices</b> &lt;/<b>pvc</b>&gt; e:r we rent? went?</p> <p><u>Example:</u> S9: how you were controlling such a thing and how you &lt;<b>pvc</b>&gt; (<b>avrrivate</b>) &lt;/<b>pvc</b>&gt; (it)</p> <p><u>Example:</u> S6: what we try to explain here is the foreign direct investment growth (2) in a certain industry (.) and a certain &lt;<b>pvc</b>&gt; compy {<b>company</b>} &lt;/<b>pvc</b>&gt;</p> <p><u>Example:</u> S2: anyway i make you an a total (.) &lt;<b>pvc</b>&gt; summamary {summary} &lt;<b>ipa</b>&gt; sʌmə'mæri &lt;/<b>ipa</b>&gt; &lt;/<b>pvc</b>&gt; of destinations</p>	<p>Striking variations on the levels of phonology, morphology and lexis as well as 'invented' words are marked &lt;<b>pvc</b>&gt; &lt;/<b>pvc</b>&gt;.</p> <p>What you hear is represented in spelling according to general principles of English orthography. Uncertain transcription is put in parentheses ( ).</p> <p>If a corresponding existing word can be identified, this existing word is added between curly brackets { }.</p> <p>Particularly when it comes to salient variations on the level of phonology, e.g. sound substitution or addition, a phonetic representation should be added between &lt;<b>ipa</b>&gt; &lt;/<b>ipa</b>&gt; tags.</p>
<p><b>13. ONOMATOPOEIC NOISES</b></p> <p><u>Example:</u> S1: it may be quite HARMLESS and at the end of the day you (.) &lt;<b>ono</b>&gt; dʌʃ dʌʃ dʌʃ &lt;/<b>ono</b>&gt; (.) somebody</p>	<p>When speakers produce noises in order to imitate something instead of using words, these onomatopoeic noises are rendered in IPA symbols between &lt;<b>ono</b>&gt; &lt;/<b>ono</b>&gt; tags.</p>
<p><b>14. NON-ENGLISH SPEECH</b></p> <p><u>Example:</u> S5: &lt;<b>L1de</b>&gt; <b>bei firmen</b> &lt;/<b>L1de</b>&gt; or wherever</p> <p><u>Example:</u> S7: er this is &lt;<b>LNde</b>&gt; <b>die seite?</b> (<b>welche</b>) &lt;/<b>LNde</b>&gt; is</p> <p><u>Example:</u> S4: it depends in in in &lt;<b>LQit</b>&gt; <b>roma</b> &lt;/<b>LQit</b>&gt;</p> <p><u>Example:</u> S2: erm we want to go t- to &lt;<b>LNvi</b>&gt; <b>xx xxx</b> &lt;/<b>LNvi</b>&gt; island first of all</p> <p><u>Example:</u> S4: and now we do the boat trip (1) &lt;<b>L1xx</b>&gt; <b>xxxxx</b> &lt;/<b>L1xx</b>&gt; S3: mhm</p>	<p>Utterances in a participant's first language (L1) are put between tags indicating the speaker's <b>L1</b>.</p> <p>Utterances in languages which are neither English nor the speaker's first language are marked <b>LN</b> with the language indicated.</p> <p>Non-English utterances where it cannot be ascertained whether the language is the speaker's first language or a foreign language are marked <b>LQ</b> with the language indicated.</p> <p>Unintelligible utterances in a participant's L1, LN or in an LQ are represented by <b>x</b>'s approximating syllable number.</p> <p>Utterances in a language one cannot recognize are marked <b>L1xx</b>, <b>LNxx</b> or <b>LQxx</b>.</p>

<p><u>Example:</u> S3: &lt;L1fr&gt; oui un grand carre {<b>yes like a big square</b>} &lt;/L1fr&gt; (.) i &lt;fast&gt; think it would &lt;/fast&gt; be better if we put the tables a &lt;soft&gt; different way &lt;/soft&gt;</p>	<p>If possible, translations into English are provided between curly brackets { } immediately after the non-English speech.</p>
<b>15. SPELLING OUT</b>	
<p><u>Example:</u> S1: and they (3) created some (1) some er (2) JARGON. do you know? the word JARGON? (.) &lt;spel&gt; j a r- &lt;/spel&gt; &lt;spel&gt; j a r g o n? &lt;/spel&gt; jargon</p>	<p>The &lt;spel&gt; &lt;/spel&gt; tag is used to mark words or abbreviations which are spelled out by the speaker, i.e. words whose constituents are pronounced as individual letters.</p>
<b>16. SPEAKING MODES</b>	
<p><u>Example:</u> S2: because as i explained before is that we have in the &lt;fast&gt; universities of cyprus we have &lt;/fast&gt; a specific e:rm procedure</p> <p>&lt;fast&gt; &lt;/fast&gt; &lt;slow&gt; &lt;/slow&gt; &lt;loud&gt; &lt;/loud&gt; &lt;soft&gt; &lt;/soft&gt; &lt;whispering&gt; &lt;/whispering&gt; &lt;sighing&gt; &lt;/sighing&gt; &lt;reading&gt; &lt;/reading&gt; &lt;reading aloud&gt; &lt;/reading aloud&gt; &lt;on phone&gt; &lt;/on phone&gt; &lt;imitating&gt; &lt;/imitating&gt; &lt;singing&gt; &lt;/singing&gt; &lt;yawning&gt; &lt;/yawning&gt;</p>	<p>Utterances which are spoken in a particular mode (fast, soft, whispered, read, etc.) and are notably different from the speaker's normal speaking style are marked accordingly.</p> <p>The list of speaking modes is an open one.</p>
<b>17. BREATH</b>	
<p><u>Example:</u> S1: so it's always <b>hh</b> (.) going around (2) yeah</p>	<p>Noticeable breathing in or out is represented by two or three <b>h's</b> (hh = relatively short; hhh= relatively long).</p>
<b>18. SPEAKER NOISES</b>	
<p>&lt;coughs&gt; &lt;clears throat&gt; &lt;sniffs&gt; &lt;sneezes&gt; &lt;snorts&gt; &lt;applauds&gt; &lt;smacks lips&gt; &lt;yawns&gt; &lt;whistles&gt; &lt;swallows&gt;</p>	<p>Noises produced by the current speaker are always transcribed. Noises produced by other speakers are only transcribed if they seem relevant (e.g. because they make speech unintelligible or influence the interaction). The list of speaker noises is an open one.</p>
<p><u>Example:</u> S1: yeah &lt;1&gt; <b>what</b> &lt;/1&gt; i think in in doctor levels</p>	<p>These noises are transcribed as part of the running text and put between pointed brackets &lt;&gt;.</p>

S7: <1> <clears throat> </1>	
<u>Example:</u> SX-m: but you NEVER KNOW when it's popping up you never know S3: <coughs (6)>	If it is deemed important to indicate the length of the noise (e.g. if a coughing fit disrupts the interaction), this is done by adding the number of seconds in parentheses after the descriptor.
<b>19. NON-VERBAL FEEDBACK</b>	
<nods> <shakes head>	Whenever information about it is available, non-verbal feedback is transcribed as part of the running text and put between pointed brackets <>.
<u>Example:</u> S3: but i think if you structure corporate governance appropriately you can have everything (1) S7: <soft> mhm </soft> <nods (2)>	If it is deemed important to indicate the length of the non-verbal feedback, this is done by adding the number of seconds in parentheses.
<b>20. ANONYMIZATION</b>	
	A guiding principle of VOICE is sensitivity to the appropriate extent of anonymization. As a general rule, names of people, companies, organizations, institutions, locations, etc. are replaced by aliases and these aliases are put into square brackets [ ]. The aliases are numbered consecutively, starting with 1.
<u>Example:</u> S9: that's one of the things (.) that i (1) just wanted to clear out. (2) [S13]?	Whenever speakers who are involved in the interaction are addressed or referred to, their names are replaced by their respective speaker IDs.
<u>Example:</u> S6: so: (1) ei:ther MYself or mister [S2/last] or even boss (.) should be there every year	A speaker's first name is represented by the plain speaker ID in square brackets [S1], etc.
<u>Example:</u> S8: so my name is [S8] [S8/last] from vienna	A speaker's last name is marked [S1/last], etc.
<u>Example:</u> S2: that division is headed by (1) [first name3] [last name3] (1)	If a speaker's full name is pronounced, the two tags are combined to [S1] [S1/last], etc.
<u>Example:</u> S5: erm she is currently head of marketing (and) with the [org2] (1)	Names of people who are not part of the ongoing interaction are substituted by [first name1], etc. or [last name1], etc. or a combination of both.
<u>Example:</u> S1: i: i really don't wanna have a: a joint degree e:r with the university of [place12] (.)	Companies and other organizations need to be anonymized as well. Their names are replaced by [org1], etc.
	Names of places, cities, countries, etc. are anonymized when this is deemed relevant in order to protect the speakers' identities and their environment. They are replaced by [place1], etc.

<p><u>Example:</u> S8: he get the &lt;L1cs&gt; diplom {diploma} &lt;/L1cs&gt; of <b>[name1]</b> university (.) and french university can give him also the &lt;L1cs&gt; diplom {diploma} &lt;/L1cs&gt;</p>	<p>Other names or descriptors may be anonymized by <b>[name1]</b>, etc., as in e.g. Charles University.</p>
<p><u>Example:</u> S3: erm i- in the <b>[thing1]</b> is very well explained. so &lt;2&gt; i can &lt;/2&gt; pa- &lt;3&gt; er pass you this &lt;/3&gt; th- the definitions. S4: &lt;2&gt; aha &lt;/2&gt; S4: &lt;3&gt; okay &lt;/@&gt; okay &lt;/@&gt; &lt;/3&gt;</p>	<p>Products or other objects may be anonymized by <b>[thing1]</b>, etc.</p>
<p><b>21. CONTEXTUAL EVENTS</b></p>	
<p>{mobile rings} {S7 enters room} {S2 points at S5} {S4 starts writing on blackboard} {S4 stops writing on blackboard} {S2 gets up and walks to blackboard (7)} {S3 pours coffee (3)} {SS reading quietly (30)} ...</p> <p><u>Example:</u> S3: one dollar you get (.) (at) one euro you get one dollar twenty-seven. (.) S4: right. <b>{S5 gets up to pour some drinks}</b> S3: right now at this time (3) S1: er page five is the er (4) <b>{S5 places some cups and glasses on the desk (4)}</b> S1: i think is the descritip- e:r part of what i have just explained (.)</p>	<p>Contextual information is added between curly brackets { } only if it is relevant to the understanding of the interaction or to the interaction as such. If it is deemed important to indicate the length of the event, this can be done by adding the number of seconds in parentheses.</p> <p><u>Explanation:</u> The pause in the conversation occurs because of the contextual event.</p>
<p><b>22. PARALLEL CONVERSATIONS</b></p>	
<p><u>Example:</u> S1: four billion &lt;spel&gt; u s &lt;/spel&gt; dollars. (.) S4: quite impressive (.) S1: er &lt;to S2&gt; not quite isn't it &lt;/to S2&gt; (.) i understand some other countries we handle</p>	<p>To indicate that a speaker is addressing not the whole group but one speaker in particular, the stretch of speech is marked with (e.g.) &lt;to S1&gt; &lt;/to S1&gt;, choosing the speaker ID of the addressee.</p>
<p><u>Example:</u> S7: i've i've found the people very stressed SS: @@@ S7: that's (.) i don't know how many of you study here but it's VERY important to push the close the door button in that elevator. this is something i've never &lt;3&gt; seen in sweden &lt;/3&gt; <b>{parallel conversation between S1 and S3 starts}</b> or anywhere else &lt;4&gt; but it's very</p>	<p>Wherever two or more conversational threads emerge which are too difficult to transcribe, as a general rule only the main thread of conversation is transcribed. The threads which are not transcribed are treated like a contextual event and indicated between curly brackets { }.</p>

<p>important to push this button &lt;/4&gt;  SS: &lt;3&gt; @@@@ &lt;/3&gt;  SS: &lt;4&gt; @@@@ @@@@ &lt;/4&gt; @@  S7: &lt;5&gt; i never even saw this button in another el- elevator &lt;/5&gt;  SS: &lt;5&gt; @@@@ @@@@ @@@@ &lt;/5&gt;  {parallel conversation between S1 and S3 ends} @@@</p>	
<b>23. UNINTELLIGIBLE SPEECH</b>	
<p><u>Example:</u>  S4: we &lt;un&gt; xxx &lt;/un&gt; for the &lt;7&gt; supreme  (.) three &lt;/7&gt; possibilities  S1: &lt;7&gt; next yeah &lt;/7&gt;</p>	<p>Unintelligible speech is represented by <b>x's</b> approximating syllable number and placed between &lt;un&gt; &lt;/un&gt; tags.</p>
<p><u>Example:</u>  S7: obviously the the PROCESS will &lt;un&gt; x  &lt;ipa&gt; θeɪŋ &lt;/ipa&gt; &lt;/un&gt; (.) w- w- will (.)  will take (.) at least de- decade</p>	<p>If it is possible to make out some of the sounds uttered, a phonetic transcription of the x's is added between &lt;ipa&gt; &lt;/ipa&gt; tags.</p>
<b>24. TRANSCRIPTION BORDERS</b>	
<beg CD1_4_00:35>	The <b>beginning</b> of the transcript is noted by indicating the CD number, the track number and the exact position of the respective track in minutes and seconds.
<end CD1_21_01:27>	The <b>end</b> of the transcript is noted in the same way.
<end CD1_19_01:27> <b>(gap 00:06:36) {multiple parallel conversations, hardly intelligible}</b> <beg CD1_21_02:03>	A <b>gap</b> in the <b>transcription</b> is indicated in parentheses, including its length in hh:mm:ss. Curly brackets { } are used in order to specify the reasons for or the circumstances of the gap.
<end CD1_24_3:02> <b>(nrec 00:00:45) {change of minidisk}</b> <beg CD2_1_00:00>	An <b>interruption</b> in the <b>recording</b> is indicated in the same way, but abbreviated as “ <b>nrec</b> ” (i.e. non-recorded). The length you indicate will normally be a guess.

In addition to the regular mark-up, transcribers supplement the transcripts with Transcriber's Notes in which they provide additional contextual information and observations about other features of the interaction not accounted for in the transcript.

For a detailed discussion of specific aspects of the transcription conventions cf. Breiteneder, Pitzl, Majewski, Klimpfinger. (2006). "VOICE recording – Methodological challenges in the compilation of a corpus of spoken ELF". *Nordic Journal of English Studies*, 5/2, 161-188.





# TRANSCRIPTION CONVENTIONS [2.1]

## Spelling conventions

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## Spelling conventions

Version 2.1 June 2007

<b>1. CHARACTERS</b>	
a b c d e f g h i j k l m n o p q r s t u v w x y z	Only alphabetic <b>Roman characters</b> are used in the transcript. No diacritics, umlauts or non-roman characters are permitted in the running text.
<b>2. DECAPITALIZATION</b>	
<u>Example:</u> S8: so you really can <@> control my english </@>	<b>No capital letters</b> are used except for marking emphasis (cf. mark-up conventions).
<b>3. BRITISH SPELLING</b>	
British spelling	British English spelling is used to represent naturally occurring ELF speech. The Oxford Advanced Learner's Dictionary ( <b>OALD</b> ), <b>7<sup>th</sup> edition</b> , is used as the primary source of reference. If an entry gives more than one spelling variant of a word, the first variant is chosen. If there are two separate entries for British and American spelling, the British entry is selected.
<b>4. SPELLING EXCEPTIONS</b>	
center, theater behavior, color, favor, labor, neighbor defense, offense disk program travel (-l-: traveled, traveler, traveling)	The 12 words listed on the left <b>and all their derivatives</b> are spelled according to American English conventions (e.g. colors, colorful, colored, to color, favorite, favorable, to favor, in favor of, etc.).
<u>Example:</u> S2: we are NOT quite sure if it will REALLY be (.) privatized next year	In addition, <b>all words</b> which can be spelled using either an <i>-is</i> or an <i>-iz</i> morpheme are spelled with <b>-iz</b> (e.g. to emphasize, organizations, realization, recognized, etc.).
<b>5. NON-ENGLISH WORDS</b>	
<u>Example:</u> S1: <L1de> wieso oesterreich? {why austria} </L1de>  <u>Example:</u> S3: <LNfr> c'est ferme? {is it closed} </LNfr>	Non-English words are rendered in the standard variant of the original language (i.e. no non-standard dialect). The roman alphabet is always used, also in the case of languages like Arabic or Japanese. <b>No umlauts</b> (e.g. NOT österreich), <b>no diacritics</b> (e.g. NOT fermé) and <b>no non-roman characters</b> are permitted.

<p><b>6. FULL REPRESENTATION OF WORDS</b></p>	
<p>Although words may not be fully pronounced or may be pronounced with a foreign accent, they are generally represented in standard orthographic form.</p> <p><u>Example:</u> S7: the students that (.) decide freely to enter (.) this kind of master knows (.) for example that <b>he</b> can (.) at the end achieve (.) sixty credits</p>	<p>Explanation: S7 is Italian and pronounces the <i>he</i> in <i>he can</i> as /ɪ/, swallowing the initial h. Nevertheless, this is regarded as a minor instance of L1 accent and therefore represented in standard orthography (<i>he</i>).</p>
<p><b>7. FULL REPRESENTATION OF NUMBERS, TITLES &amp; ABBREVIATIONS</b></p>	
<p>oh/zero, two, three, ... one hundred, nineteen ten, eighteen twenty-seven, ...</p>	<p>Numbers are fully spelled out as whole words. British English hyphenation rules apply.</p>
<p>missis (for <i>Mrs</i>), mister, miss, mis (for <i>Ms</i>), doctor, professor, ...</p>	<p>Titles and terms of address are fully spelled out.</p>
<p>et cetera, saint thomas, okay,...</p>	<p>Forms that are usually abbreviated in writing, but spoken as complete words are fully spelled out.</p>
<p><b>8. LEXICALIZED REDUCED FORMS</b></p>	
<p>cos gonna, gotta, wanna</p>	<p>Lexicalized phonological reductions are limited to the four on the left. All other non-standard forms are fully spelled out (e.g. /hæftə/ = <i>have to</i>).</p>
<p><b>9. CONTRACTIONS</b></p>	
<p>i'm, there're, how's peter, running's fun, ... i've, they've, it's got, we'd been, ... tom'll be there, he'd go for the first, ... we aren't, i won't, he doesn't, ...</p> <p>what's it mean, where's she live, how's that sound ... let's</p>	<p>Whenever they are uttered, all standard contractions are rendered. This refers to verb contractions with <i>be</i> (<i>am, is are</i>), <i>have</i> (<i>have, has, had</i>), <i>will</i> and <i>would</i> as well as <i>not</i>-contractions.</p> <p>Additionally, 's is used to represent <i>does</i> when reduced and attached to a <i>wh</i>-word. It is also used to represent the pronoun <i>us</i> in the contracted form <i>let's</i>.</p>
<p><b>10. HYPHENS</b></p>	
<p><u>Example:</u> S3: more than thirteen years of experience er working in (.) er (.) design and development (.) er of (1) <b>real-time</b> software (.) er for industrial (.) implications</p>	<p>Hyphens are used according to British English hyphenation rules. The OALD, 7<sup>th</sup> edition, is used as the primary source of reference.</p>

<u>Example:</u> S2: we would allow that within er an international <b>cooperation</b> (. )	If an entry gives more than one spelling variant of a word, the first variant is chosen.
<b>11. ACRONYMS</b>	
<u>Example:</u> S10: for the development of joint programmes within the <b>unica</b> networks.	Acronyms (i.e. abbreviations spoken as one word) are transcribed like words. They are not highlighted in any way.
<b>12. DISCOURSE MARKERS</b>	
	All discourse markers are represented in orthography as shown below. The lists provided are closed lists. The items in the lists are standardized and may not represent the exact sound patterns of the actual discourse markers uttered.
yes, yeah, yah okay, okey-dokey	<b>Backchannels and positive minimal feedback</b>
mhm, hm aha, uhu	(closed sound-acknowledgement token) (open sound-acknowledgement token)
no n-n, uh-uh	<b>Negative minimal feedback</b>
er, erm	<b>Hesitation/filler</b>
huh	tag-question
	<b>Exclamations</b>
yay, yippee, whoohoo, mm:	joy/enthusiasm
haeh	questioning/doubt/disbelief
a:h, o:h, wow, poah	astonishment/surprise
oops	apology
ooph	exhaustion
ts, pf	disregard/dismissal/contempt
ouch, ow	pain
sh, psh	requesting silence
oh-oh:, u:h	anticipating trouble
ur	disapproval/disgust
oow	pity, disappointment
<u>Example:</u> S3: <L1ja> <b>he:</b> </L1ja>	What are clearly L1-specific discourse markers are marked as foreign words. Due to the wide range of these phenomena in different languages, the L1-list is open-ended. A translation is added whenever this is possible.
<u>Example:</u> SX-m: <L1de> <b>ach ja {oh yes}</b> </L1de>	

For a detailed discussion of specific aspects of the transcription conventions cf. Breiteneder, Pitzl, Majewski, Klimpfinger. (2006). "VOICE recording – Methodological challenges in the compilation of a corpus of spoken ELF". *Nordic Journal of English Studies*, 5/2, 161-188.

### ACE Information and Permission Sheets

We are collecting data for a research project which is involved in collecting samples of English being used as a lingua franca in the Asian context. The title and outline of the project is provided overleaf, along with the names of the partners involved in the project.

We seek permission to record you in interactions with other participants and to use the data we obtain for academic research purposes. The recording will be transcribed and information identifying you, such as your name, address, occupation, address and organisation will be deleted. Researchers will therefore not be able to identify you. This is NOT a test of your language skills.

If you are kind enough to give your permission for us to use the recording of your interactions for research purposes, please sign and date the form below:

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

If you would like to receive a summary of the results of the research, please leave your email address here:

If you have any queries at any time, please contact the Director of the project, Professor Andy Kirkpatrick of the Research Centre into Language Education and Acquisition in Multilingual Societies, (RCLEAMS <http://www.ied.edu.hk/rcleams/>), Hong Kong Institute of Education, at this email address: [akirkpat@ied.edu.hk](mailto:akirkpat@ied.edu.hk).

### AUDIO CLIP - OPTION

**In some cases, we would like to use audio clips to demonstrate variations in pronunciation and usage. Information identifying participants would first be deleted. If you agree for your voice to be used for academic research purposes, please sign below:**

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

### **Project Title**

Investigating English Use in Asia: Building and Researching a Corpus of Asian Corpus of English (ACE).

### **Abstract**

The major role of English in Asia today is as a lingua franca. To date, little research has been done into English as a lingua franca in Asia.

This study seeks to build a corpus of spoken English as a lingua franca in Asia. It will help us to better understand how English is used in Asia.

### **Partner Institutions and Data Collection Teams**

Research Centre into Language Education and Acquisition in Multilingual Societies,  
(RCLEAMS <http://www.ied.edu.hk/rcleams/>) Hong Kong Institute of Education

Ateneo de Manila University and SEAMEO INNOTECH

National Institute of Education, Singapore

SEAMEO RETRAC, Ho Chi Minh City, Vietnam

Faculty of Languages and Linguistics, University of Malaya

Universiti Brunei Darussalam, Brunei



### Speakers' Information Sheets

#### The Recording

(to be filled by researcher)

Organiser of recording:

Place of recording:

Time and date of recording:

Title of recording:

---

#### Speaker Information Sheet

(To be filled by the participant. This information is used by researchers to categorise different groups.)

**Name (for processing only):**

**Gender:** M / F

**Age:** younger than 20    20s-30s    30s-40s    40s-50s    50s-60s    older than 60

**Nationality:**

**First Language (mother tongue):**

**Other languages:**

**Educational background:**    School    University graduate    Postgraduate

**Current occupation:**

**Current Country of Residence:**

## **The Nuremberg Code**

1. The voluntary consent of the human subject is absolutely essential. This means that the person involved should have legal capacity to give consent; should be so situated as to be able to exercise free power of choice, without the intervention of any element of force, fraud, deceit, duress, over-reaching, or other ulterior form of constraint or coercion; and should have sufficient knowledge and comprehension of the elements of the subject matter involved as to enable him to make an understanding and enlightened decision. This latter element requires that before the acceptance of an affirmative decision by the experimental subject there should be made known to him the nature, duration, and purpose of the experiment; the method and means by which it is to be conducted; all inconveniences and hazards reasonable to be expected; and the effects upon his health or person which may possibly come from his participation in the experiment.

The duty and responsibility for ascertaining the quality of the consent rests upon each individual who initiates, directs or engages in the experiment. It is a personal duty and responsibility which may not be delegated to another with impunity.

2. The experiment should be such as to yield fruitful results for the good of society, unprocurable by other methods or means of study, and not random and unnecessary in nature.

3. The experiment should be so designed and based on the results of animal experimentation and a knowledge of the natural history of the disease or other problem under study that the anticipated results will justify the performance of the experiment.

4. The experiment should be so conducted as to avoid all unnecessary physical and mental suffering and injury.

5. No experiment should be conducted where there is an a priori reason to believe that death or disabling injury will occur; except, perhaps, in those experiments where the experimental physicians also serve as subjects.

6. The degree of risk to be taken should never exceed that determined by the humanitarian importance of the problem to be solved by the experiment.

7. Proper preparations should be made and adequate facilities provided to protect the experimental subject against even remote possibilities of injury, disability, or death.

8. The experiment should be conducted only by scientifically qualified persons. The highest degree of skill and care should be required through all stages of the experiment of those who conduct or engage in the experiment.

9. During the course of the experiment the human subject should be at liberty to bring the experiment to an end if he has reached the physical or mental state where continuation of the experiment seems to him to be impossible.

10. During the course of the experiment the scientist in charge must be prepared to terminate the experiment at any stage, if he has probable cause to believe, in the exercise of the good faith, superior skill and careful judgment required of him that a continuation of the experiment is likely to result in injury, disability, or death to the experimental subject.

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Reprinted from Trials of War Criminals before the Nuremberg Military Tribunals under Control Council Law No. 10, Vol. 2, pp. 181-182. Washington, D.C.: U.S. Government Printing Office, 1949.



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