



Demonstration: Multimodal Transcription of Video

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Kate Cowan
k.cowan@ioe.ac.uk

<http://mode.ioe.ac.uk>

 @katecowan

Overview

- **Positioning Transcription in Multimodal Research**
- **Demonstration: Transcribing Video of Child-Initiated Play at a Computer**
- **Further Examples of Multimodal Transcription**
- **Concluding Comments/Questions**

Positioning Transcription

'Transcripts are not transparent, but retain the transcriber's interpretive, analytical and theoretical "fingerprints"

(Tilley 2003, p. 752).

Transcription as:

- Partial (Mavers 2012)
- Shaped by
 - Theory (Ochs 1979)
 - Politics (Bucholtz 2000)
 - Professional vision (Goodwin 1994)
- A process of 'translation' (ten Have 2007), 'transformation' (Duranti 2006) or 'transduction' (Bezemer and Mavericks 2011)

- An **analytical** and **rhetorical** device

Too many 'playscript' transcriptions of speech have been prepared which display no information about the nonverbal behavior of speakers and listeners, and no information about various artifacts around which interaction and attention are oriented. In other words, the 'multimodal' nature of meaning making in interaction has gone unrecognized and consequently under theorized in much of the video research done in classrooms.

(Erickson 2011: 184).

❖ Linked to **MODE – Multimodal Methods for Researching Digital Data and Environments**, funded by the National Centre for Research Methods (NCRM), part of the Economic and Social Research Council (ESRC).

❖ **Methodological focus:** Multimodal transcription of video

❖ **Substantive focus:** The multimodal organisation of child-initiated play

How might multimodal transcription of video offer insights into child-initiated play in the Early Years?

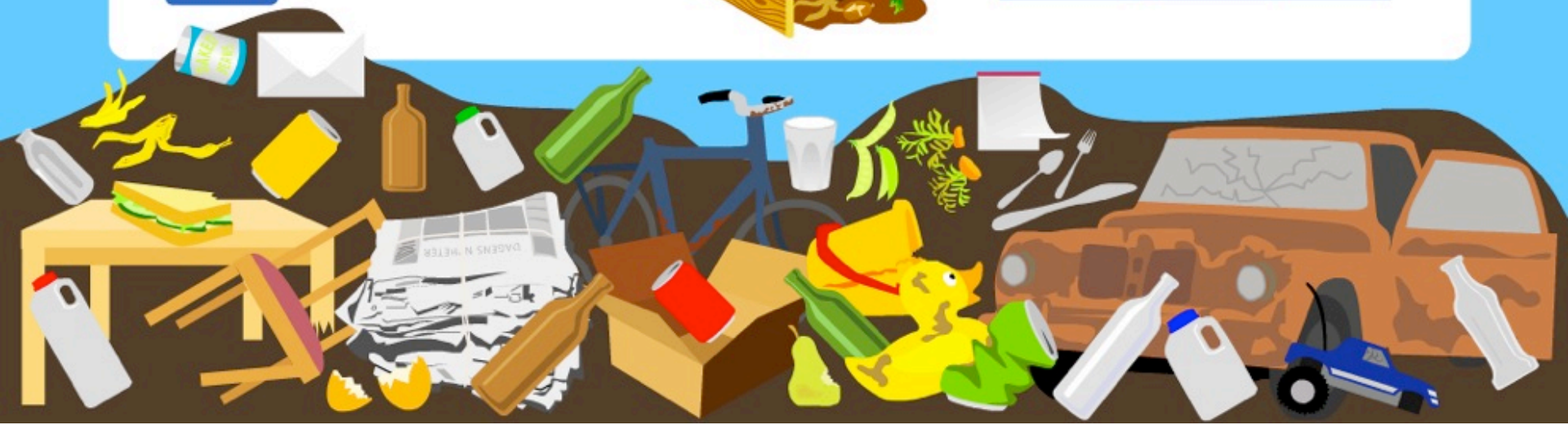
❖ Case study using video recordings of child-initiated play from a Nursery classroom teacher-researcher observation (eg. play with new technologies, running games, role play, construction play) – transcribed multimodally to consider children’s negotiation of play frames.

Example Video Log

Clip Name	File Location	Duration (min:sec)	Activity Type	Participants	Location	Summary/Notes
/ID00015.AVI	Flip 16.07.12	03.46	Block play/ small world play	Lara, Freddie	Inside, carpet area	L plays with toy animals and large block construction. F joins in, initiating game about "stinging" with insects. Some use of voice/gesture/object/smile in coordinating the play.
/ID00016.AVI	Flip 16.07.12	00.51	Block play/Camera play	Freddie	Inside, carpet area	F holds up three blocks, instructs me to "take the picture", then we discuss video. He asks for a look, and we watch it back.
/ID00017.AVI	Flip 16.07.12	00.07	Block play	Tom, Ben	Inside, carpet area	T walks from B's construction (on shelf) to his own construction on table-top.
/ID00018.AVI	Flip 16.07.12	01.23	Block play/small world play	Tom, (Ben, Archie, Freddie)	Inside, carpet area	T animates toy insect, creates sound effects and moves parts of his construction. Camera also pans to A's tall construction on top of the shelf of blocks. B and F can be heard discussing construction in the background.
/ID00019.AVI	Flip 16.07.12	08.25	Block play/small world play	Freddie, Archie, (Ben)	Inside, carpet area	Both boys balance foam blocks on table-top, some fall, so some discussion/exploration of how to balance. Most play is around "babies" (insects), doors and homes. At one point, F suggest the blocks make a "rocket". Both then build tall rocket, with insects inside. Explore the effect of pushing one brick to open another. Ends with A giving one big push and structure



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

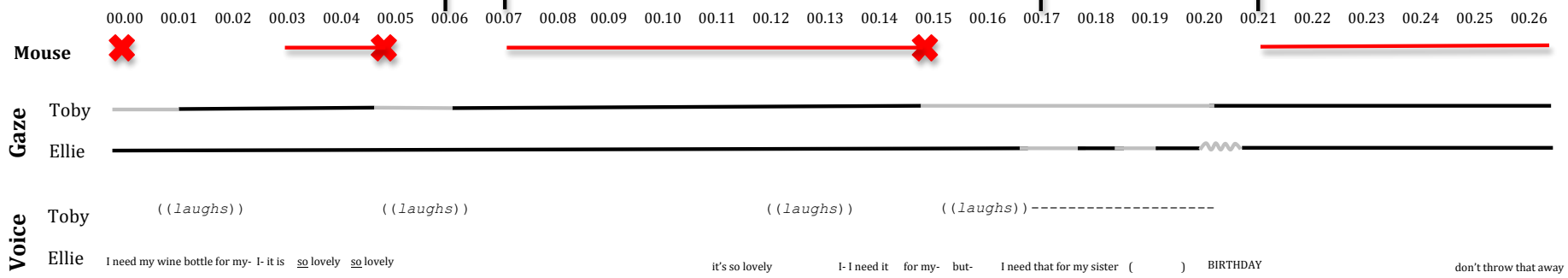


Video Removed

Ellie: I need my wine bottle for my... I... it is so lovely. So lovely. It's so lovely. I need it for my... but... I need that for my sister () birthday. Don't throw that away.

Ellie: I need my [wine bottle for my-
Toby:]hhh
Ellie: (0.5) I- it is so lovely. (1.4)
so lovely?
Toby: huhuhuh •hhh
Ellie: (5.0) ↑>its so lovely<
Toby: eeyheehuhuh
Ellie: I-I need it for my- but-
Toby: huhuh[uhuhuh •hhh huhuhuhuhuh
Ellie:] I need that for my sister ()
BIRTHDAY
Toby: •hhh hh
Ellie: (4.0) don throw tha away

<u>Time</u> (seconds)	<u>Ellie</u>	<u>Toby</u>	<u>Sound FX</u>	<u>Mouse</u>	<u>Toby gaze</u>	<u>Ellie gaze</u>
00.00	I need my wine		crash	release	at Ellie	at screen
00.01	bottle for my-	((<i>laughs</i>))			at screen	
00.02	I- it is					
00.03	<u>so</u> lovely			hand on		
00.04	<u>so</u> lovely					
00.05		((<i>laughs</i>))	crash	release	at Ellie	
00.06					at screen	
00.07				hand on		
00.08						
00.09						
00.10						
00.11	it's so lovely					
00.12		((<i>laughs</i>))				
00.13	I need it					
00.14	for my-					
00.15	but-	((<i>laughs</i>))	crash	release	at Ellie	
00.16	I need that					
00.17	for my sister					at Toby
00.18	(?)					at screen
00.19						at Toby
00.20	BIRTHDAY				at screen	at me
00.21				hand on		at screen
00.22						
00.23						
00.24						
00.25	don't throw that away					



Key

Mouse ————— X
 hand on button released

Gaze ———— / ~~~~~
 at screen at child at camera

Cowan, K. (2014). Multimodal transcription of video: examining interaction in Early Years classrooms. *Classroom Discourse* 5 (1), 6-21.

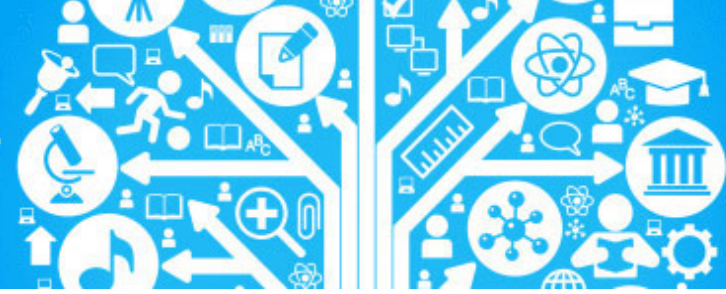
ELAN

<http://tla.mpi.nl/tools/tla-tools/elan/>

The screenshot displays the ELAN 4.6.2 software interface. At the top, the title bar reads "ELAN 4.6.2" and "ELAN - Running Game with Annotations.eaf". The menu bar includes "File", "Edit", "Annotation", "Tier", "Type", "Search", "View", "Options", "Window", and "Help". Below the menu bar is a toolbar with various icons for navigation and editing. The main window is divided into several sections:

- Video View:** A window on the left shows a video of two children running in a park. The video is currently at the 00:00:35.305 mark.
- Volume and Rate Controls:** Two sliders are visible. The "Volume" slider is set to 100, and the "Rate" slider is also set to 100.
- Timeline:** A horizontal timeline at the bottom shows the duration of the video from 00:00:34.000 to 00:00:43.000. A vertical red line indicates the current playback position at 00:00:35.305.
- Annotation Tiers:** Below the timeline, there are several tiers of annotations, each with a color-coded header and a list of time-coded events:
 - George - Movement [12]:** walks round in circle, clockwise (00:00:34.000 - 00:00:37.000); walks to willow (00:00:37.000 - 00:00:43.000)
 - Billy - Movement [8]:** slow run in circle behind George (00:00:34.000 - 00:00:37.000); stumbles (00:00:37.000 - 00:00:38.000); runs to willow and turns (00:00:38.000 - 00:00:41.000); standing by willow, facing George (00:00:41.000 - 00:00:43.000)
 - George - Gesture [2]:** right arm stretched out towards Billy, palm slightly upturned (00:00:34.000 - 00:00:37.000); left hand on throat (00:00:37.000 - 00:00:43.000)
 - George Gaze [30]:** turning to Billy (00:00:34.000 - 00:00:35.000); at Billy (00:00:35.000 - 00:00:36.000); towards ground (00:00:36.000 - 00:00:37.000); towards willow and Nursery (00:00:37.000 - 00:00:41.000); towards Billy (00:00:41.000 - 00:00:42.000); towards Nursery at Billy (00:00:42.000 - 00:00:43.000)
 - Billy - Gaze [21]:** at George (00:00:34.000 - 00:00:35.000); at bench, with George also in vision (00:00:35.000 - 00:00:36.000); at grou (00:00:36.000 - 00:00:37.000); at bench (00:00:37.000 - 00:00:38.000); downwards at ground (00:00:38.000 - 00:00:39.000); sideways, to George (00:00:39.000 - 00:00:40.000); ahead, towards willow (00:00:40.000 - 00:00:41.000); at George (00:00:41.000 - 00:00:43.000)
 - George - Facial Express [6]:** sad expression (00:00:41.000 - 00:00:43.000)
 - Billy - Facial Expression [3]:** (empty tier)
 - George - Vocalizations [4]:** (empty tier)
 - Billy - Vocalizations [4]:** "Argh!" (00:00:38.000 - 00:00:39.000); "Your turn" (00:00:41.000 - 00:00:42.000)

MODE multimodal methodologies
FOR RESEARCHING DIGITAL DATA AND ENVIRONMENTS



<http://www.surrey.ac.uk/sociology/research/researchcentres/caqdas/>

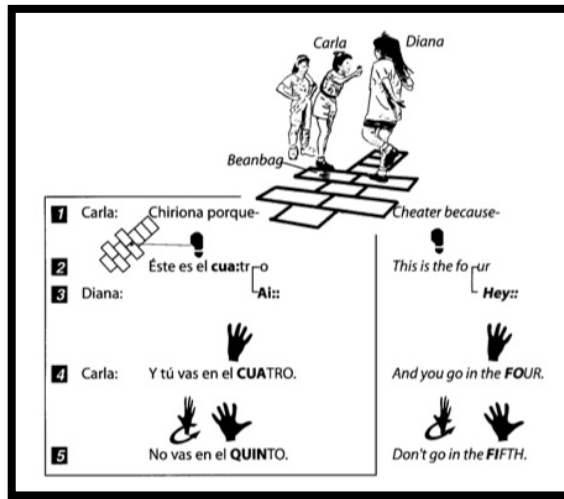
Silver, C. and J. Patashnick (2011) Finding Fidelity: Advancing Audiovisual Analysis Using Software. *Forum: Qualitative Social Research*. Vol. 12 No.1 . Art. 37. Available at <http://www.qualitative-research.net/index.php/fqs/article/view/1629/3157> (accessed 27th January 2014).

Despite some very useful tools for handling and analysing data independently and concurrently, CAQDAS packages are lacking in three key respects:

- 1. analysing audiovisual data using non code-based approaches;*
- 2. facilitating the representation of data in non-linear formats; and*
- 3. creating new records on the basis of analytic work*

(Paragraph 83)

Goodwin
(2000, 1497)



Norris
(2002, 113)

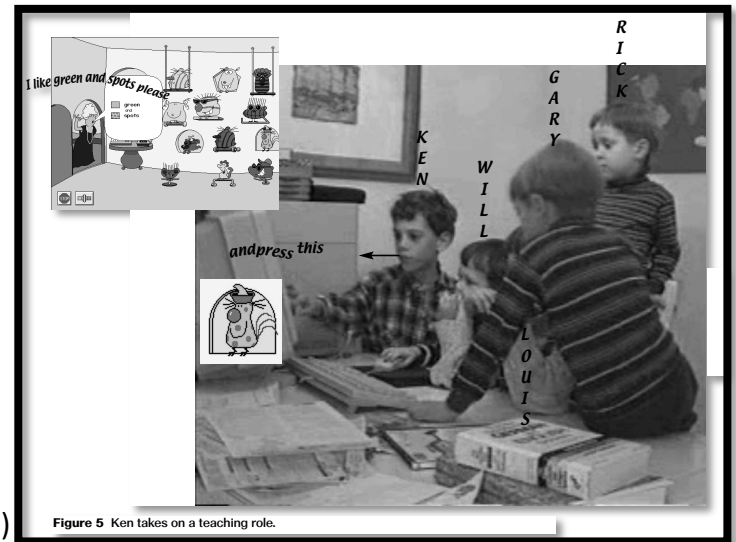


Figure 5 Ken takes on a teaching role.

Baldry &
Thibault
(2005, 1)

Appendix II: Multimodal Transcription of the Mitsubishi advertisement (T= time in seconds)

Visual Frame	Visual Transitivity	Camera Position and Movement	Soundtrack	S, P, T
01	Pt: Agent: car; Pr: Movement Vector: L-R; Pa: Goal: telephone booth	Pt: Agent: car; Pr: Movement Vector: L-R; Pa: Goal: telephone booth	music: orchestra Tempo: slow Volume: low	Phase 1 Shot 1
02	Pt: gloved hand; Pr: movement vector: L-R; Pa: Goal: telephone receiver	CD: very close; HA: frontal; VA: MH; CM: stationary		Cut Shot 2
03	Pt: Sayer: woman; Pr: Verbal;	CD: close; HA: frontal; VA: medium; CM: stationary	voice: female: I've got the money;	Cut Shot 3
04	Pt: Sayer: man; Pr: Verbal;	CD: very close; HA: frontal; VA: medium; CM: stationary	voice: man: J'ing, il m'arrive	Cut Shot 4
05	Pt: Gazer: man; Pr: Gaze Vector; Pa: Target: hostage	CD: very close; then distant; HA: oblique; VA: medium; CM: left pan: track gaze vector		Pan to left Shot 5
06	Pt: Actor: woman; Pr: Movement Vector: walk; Pa: Goal: car stationary		sound: ambient: door of telephone booth closing: loud; resonant	Cut Phase 2 Shot 6
07	Pt: Goal: car; Pr: Movement Vector: walk; Pa: Actor: woman: implied	CD: very close; HA: frontal; VA: medium; CM: left pan		Cut Shot 7
08	Pt: Actor: woman; Pr: Connection Vector: grasp steering wheel; Pa: Result: car drive	CD: very close; HA: frontal; VA: medium; CM: stationary: tracks movement of car along road		Left pan + merging Shot 8
09	Pt: Sayer: woman; Pr: Mental; Pa: Phenomenon: projected document: if/see	CD: very close; HA: frontal; VA: medium; CM: stationary: tracks movement of car along road	music: orchestra as before Tempo: fast Volume: louder	

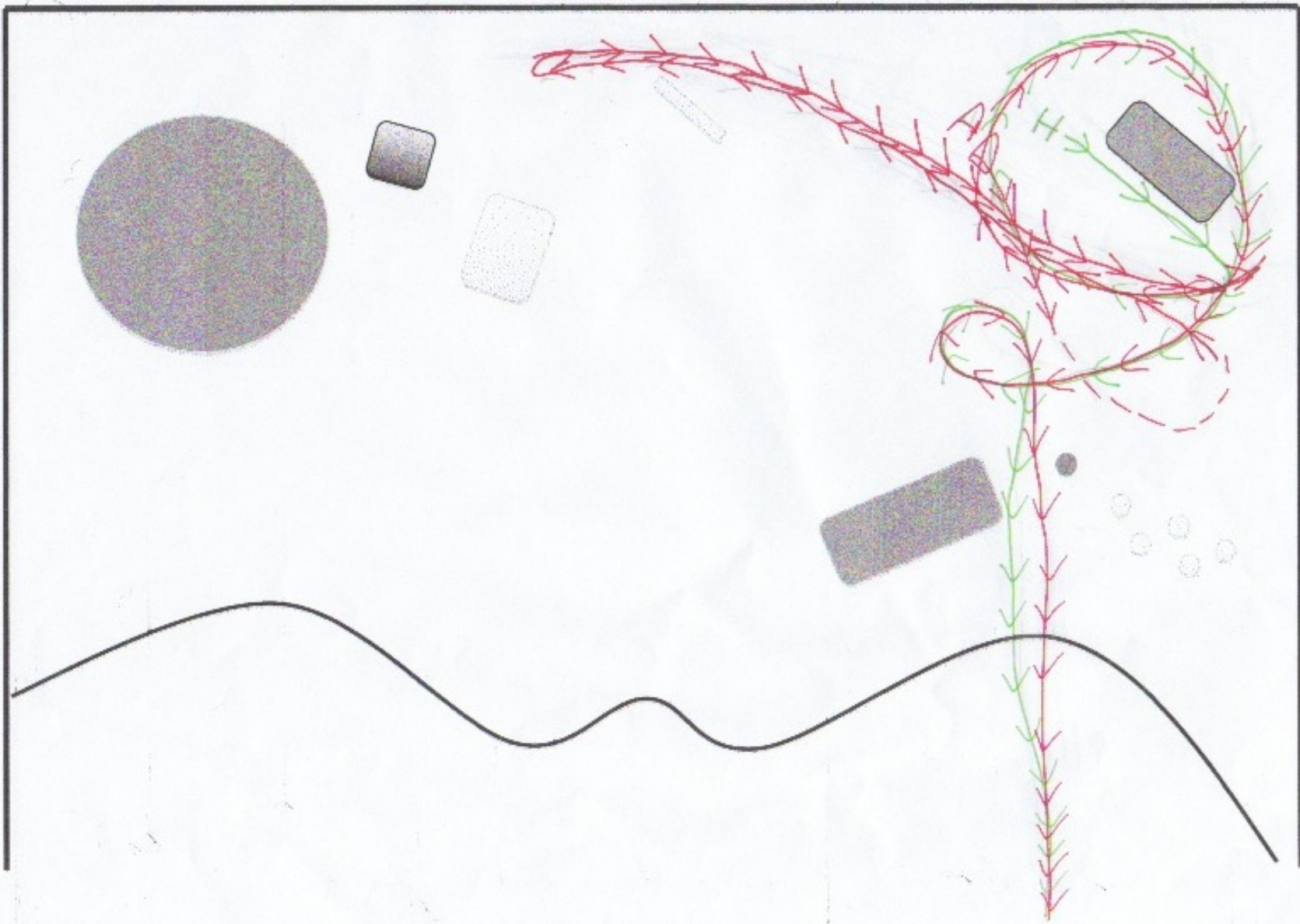
Table 1 Multimodal representation of introduction to the book

Participants & time	Orientation	Speech/vocalization	Gaze	Body movement	Touch
1 J 12:25	Towards circle of children	Right (.) Mr Wolf and the three bears	From children to book		Holding closed book
2 J		and it's written by	Glance to circle of children, then back to book	Points to name on book cover	
3 J 12:30		[Jan	To child speaking		
4 Child	Towards centre of circle	[I'm hungry (?)	To J	Holds stomach	Child
5 J 12:35		Are you hungry? I think we all are	To child		
6 J	Towards circle of children	Jan Fearnley	Around the circle of children, back to book	Pointing to author's name on cover	
7 J	Twists towards M	Mandy	To M	Inclines head to M while pointing at name on cover	
8 M	Towards circle of children		To toy she is holding	Mouthing toy and turning it with hands	
9 J 12:40	Towards M		To M	Reaches to M with left hand until touches M's arm, then moves hand back to book	Gently touches M's arm
10 M	Towards circle of children		To J's hand on her arm, follows J's hand as it moves to book, so gaze rests on book		

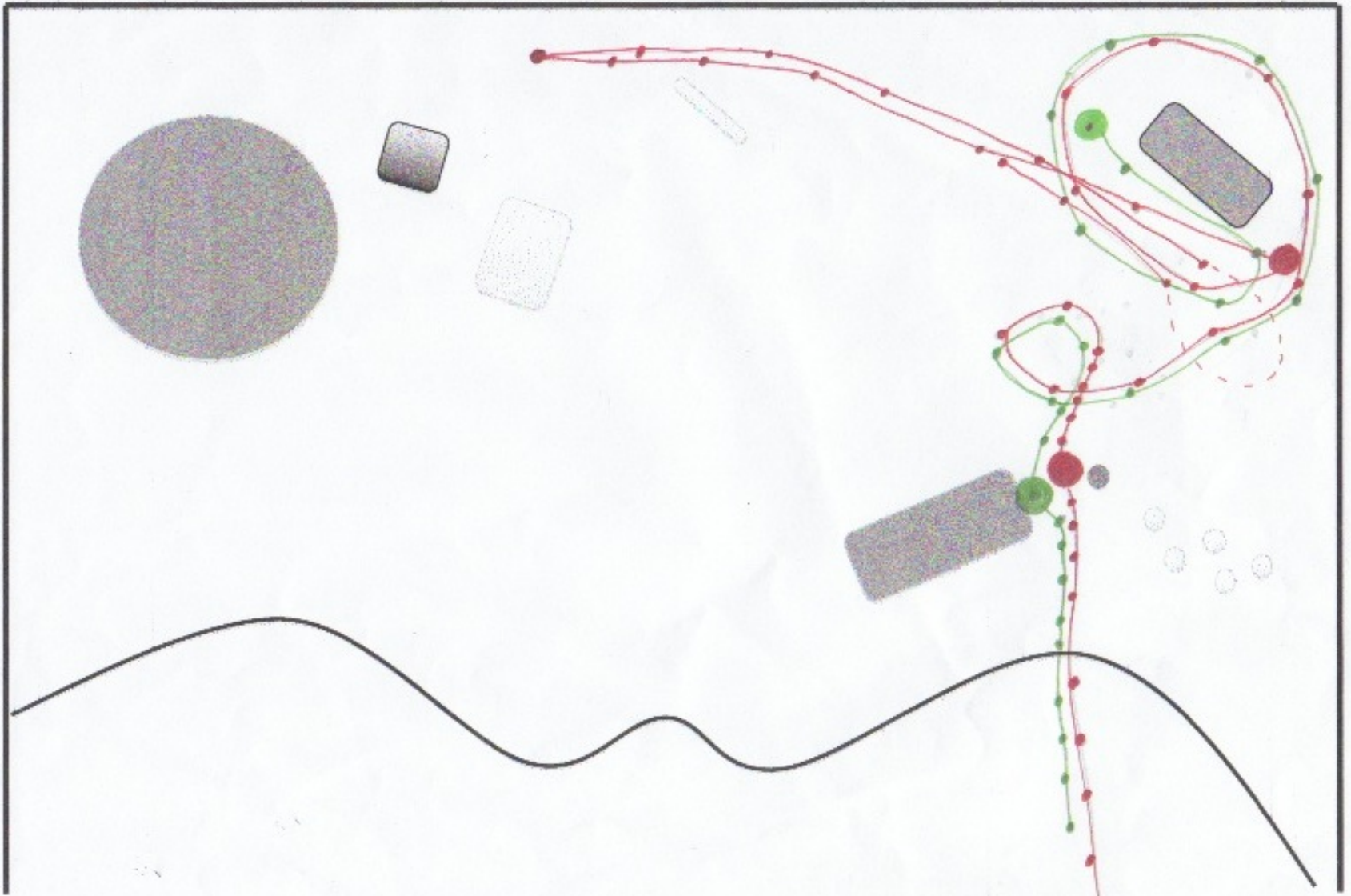
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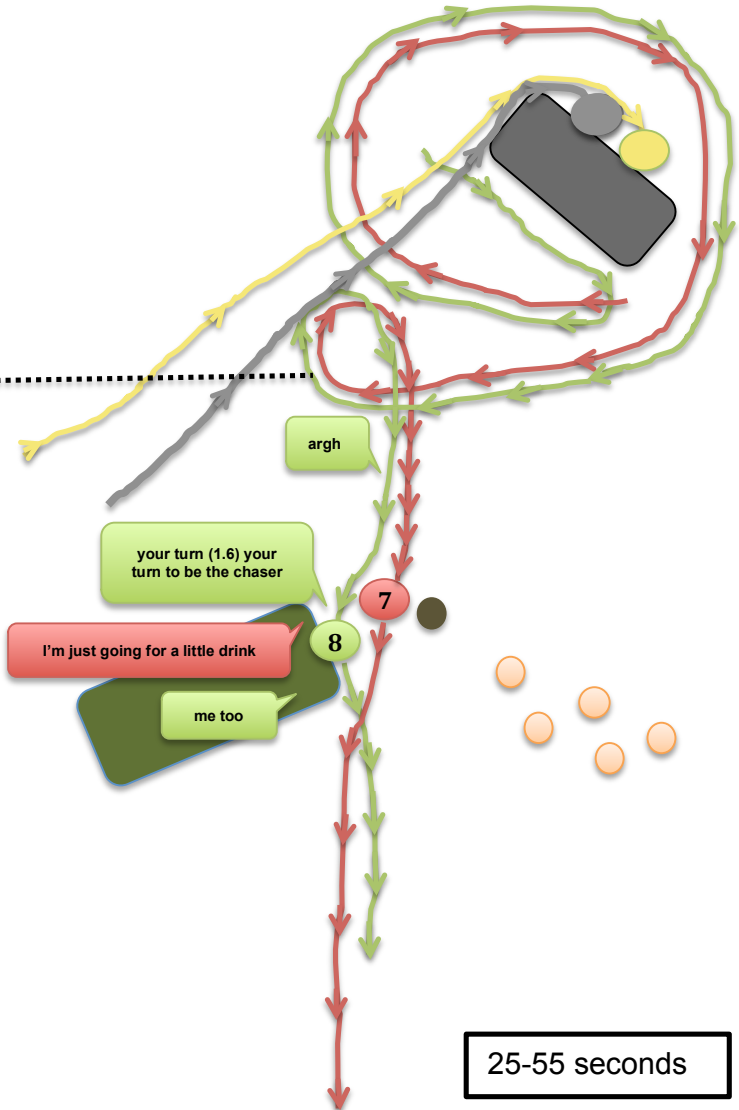
Flewitt et al.
(2009, 226)

Tl.



12





Flexibility, diversity and variation in multimodal transcription

“No longer necessarily ‘scripts’, nor exclusively ‘visuals’ ... ‘transcripts’ (or ‘transvisuals’) are diverse and flexible. There is multiplicity in the practices not only between researchers, but also in the work of individual researchers themselves as they make transcripts for different audiences and analytical purposes.”
(Bezemer and Mavers 2011, 192)

This calls for researchers to:

- Acknowledge the partiality of all transcripts
- Experiment with multimodal transcription design choices
- Consider the affordance of modes of transcription
- Make decisions about multimodal transcription design principled and explicit
- Reflect critically on these decisions and their analytical and rhetorical effects

For further examples of multimodal transcription, plus researcher commentaries:

MODE Transcription Bank

<http://mode.ioe.ac.uk/category/transcription-bank>

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Institute of Education
University of London

k.cowan@ioe.ac.uk

 [@katecowan](https://twitter.com/katecowan)

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