CORA Cork Open Research Archive
Cartlann Taighde Oscailte Chorcaí

Title	Oral history research at University College Cork: Past, present, and future
Authors	Goek, Sara S.;Kiely, Elizabeth
Publication date	2017
Original Citation	Goek, S. S. and Kiely, E. (2017) Oral history research at University College Cork: Past, present, and future. Cork: University College Cork.
Type of publication	Report
Link to publisher's version	https://repository.dri.ie/catalog/h9904j002
Rights	© 2017, Sara S. Goek and Elizabeth Kiely
Download date	2026-11-03 13:51:50
Item downloaded from	https://hdl.handle.net/10468/3889

UCC
University College Cork, Ireland
Coláiste na hOllscoile Corcaigh

University College Cork, Ireland
Coláiste na hOllscoile Corcaigh

Oral History Research at University College Cork:

Past, Present, and Future

Report by Sara S. Goek and Elizabeth Kiely

March 2017

With the support of the UCC Strategic Research Fund

Table of Contents

Introduction **1**

Sound Archive Project Aims & Objectives 3

Processing the Collections **1**

Irish Women at Work Oral History Project 2

Breaking the Silence 4

Digital Preservation **6**

Adding Collections to the DRI 6

UCC Oral History Research **11**

Survey Results 11

Collections 12

Planning for the Future **15**

Appendix: Dublin Core Metadata **17**

Works Cited **21**

Introduction

We define oral history broadly as interview-based research conducted not only for the purposes of individual scholars or groups, but also for archiving and future use. It is part of Ireland's rich cultural heritage, though it lacks the visibility of built heritage. In December 2015 Ireland ratified the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage, which defines its subject as being 'transmitted from generation to generation' and incorporating 'oral traditions and expression'.[1] Oral history and heritage originate from the people whose stories are told. Only by making those stories accessible can we once again hear and use them as a meaningful part of cultural heritage in our communities – local, national, and global.

The digital age offers significant opportunities in this regard. New technologies can facilitate access to recordings while also privileging their orality / aurality.[2] Rob Perks, curator of oral history at the British Library, has noted that the web should be embraced 'as an unprecedented democratic opportunity for disseminating hidden voices, challenging stereotypical historical views, and empowering people to share their own experiences with new worldwide audiences'.[3] While the relative newness of the digital age and the fast pace of change mean the challenges presented – legal, ethical, technological, financial, etc. – are still subject to debate, they are worth facing. Long-term collaboration and commitment can allow us to realise the true value of oral history and heritage.

In a 1998 report historian Diarmaid Ferriter called oral archives in Ireland 'haphazard, incomplete and inconsistent'.[4] Unfortunately his statement remains true. Oral history in Ireland is a fragmented, though developing field. Collections across the country remain in the hands of individual scholars or local archives where they are difficult for

[1] United Nations Educational, Scientific and Cultural Organization, 'Convention for the Safeguarding of Intangible Cultural Heritage' (Paris, October 2003): http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html

[2] Douglas A. Boyd, introduction to *Oral History and Digital Humanities: Voice, Access, and Engagement*, ed. Douglas A. Boyd & Mary A. Larson (Palgrave Macmillan, New York, 2014), pp.6-7; Michael Frisch, 'Oral History and the Digital Revolution: Toward a Post-Documentary Sensibility', in *The Oral History Reader*, 2nd Ed., ed. Robert Perks & Alistair Thomson (Routledge, London, 2006), pp.102-3.

[3] Rob Perks, 'The Challenges of Web Access to Archival Oral History in Britain', *IASA Journal*, no.32 (January 2009), p.74.

[4] Diarmaid Ferriter, 'Oral Archives in Ireland: A Preliminary Report', *Irish Economic & Social History*, vol.25 (1998), p.91.

researchers to discover or use. At UCC oral history is an existing research strength and its practitioners have conducted a number of projects of national significance. However, the impact of those projects is limited by the fact that no provision exists, institutionally or nationally, for long-term preservation of and access to the materials generated.

Recent years have witnessed some progress. The Oral History Network of Ireland, founded in 2010, has made great strides in raising awareness and bringing together practitioners. The UCC Oral History Research Network, founded in 2014 and under whose aegis this project was proposed, sought to extend that work on an institutional level. In June 2015 we convened a symposium titled *Oral History: Community Engagement and Digital Methods*. It engaged practitioners from different disciplines to consider issues including the archiving and dissemination of oral sources, copyright and intellectual property, research data management, and the status and future of oral history in third level institutions. This Strategic Research Fund grant resulted from the success of the event.

This project focused on the preservation of and access to two key collections that UCC researchers created: the *Irish Women at Work Oral History Project* and *Breaking the Silence: Staying "at Home" in an Emigrant Society*. Máire Leane and Elizabeth Kiely in the School of Applied Social Studies conducted the former. The latter was conducted under the auspices of the Centre for Migration Studies led by Piaras Mac Éinrí. Both received government funding as part of the Programme for Research in Third-Level Institutions (PRTLI) and both generated extensive collections that were initially made available online. The researchers involved in the original collections also authored academic publications based on their work.[5]

[5] These works include: Breda Gray, '"Breaking the Silence" – Questions of Staying and Going in 1950s Ireland', *Irish Journal of Psychology*, vol.23, nos.3-4 (2002), pp.158-83; Breda Gray, 'Breaking the Silence: Emigration, Gender and the Making of Irish Cultural Memory' in Liam Harte (ed.), *Modern Irish Autobiography: Self, Nation and Society* (Palgrave Macmillan, Basingstoke, Hampshire, 2007), pp.111-31; Elizabeth Kiely & Máire Leane, 'Pre-Baby Boom Women's Attitudes and Responses to Second Wave Feminism in Ireland', *Women's Studies International Forum*, vol.44 (May-June 2014), pp.172-83; Elizabeth Kiely & Máire Leane, *Irish Women at Work, 1930-1960: An Oral History* (Irish Academic Press, Dublin & Portland, OR, 2012); Elizabeth Kiely & Máire Leane, 'Money Matters in the Lives of Working Women in the 1940s and 1950s', in F. Devine, F. Lane & N. Puirseil (eds.), *Essays in Irish Labour History* (Irish Academic Press, Dublin, 2008), pp.219-37; Elizabeth Kiely & Máire Leane, 'Female Domestic and Farm Workers in Munster, 1936-1960: Some Insights from Oral History', *Saothar*, vol.29 (2004), pp.57-65; Elizabeth Kiely & Máire Leane, '"What Would I Be Doing at Home All Day?": Oral Narratives of Irish Married Women's Working Lives 1936-1960', *Women's History Review*, vol.13, no.3 (2004), pp.427-46; Elizabeth Kiely, Máire Leane & Clodagh O'Driscoll, '"A Union in Those Days Was Husband & Wife": Women's Narratives of Trade Unions in Munster, 1936-1960', *Saothar*, vol.27 (2002), pp.121-130.

The project researchers had considered the need for archiving the materials they collected. Among the original goals of the *Breaking the Silence* project was the statement: 'These interviews will be available on-line in Real Audio format alongside photographs, letters and other relevant artefacts. The audio (on CD-Rom) and document collection will also be archived and available eventually through the Boole Library or some other Archival institution.'[6] Likewise, sociologist Bronwen Walter peer-reviewed the *Irish Women at Work* project for the Higher Education Authority in 2004 and noted that 'at the time of writing the final report no satisfactory library repository had been made available for the Women in Irish Society oral history archive' though the researchers sought such a provision.[7] Both collections remained in the hands of individual researchers despite the original intentions to archive them. In addition, both websites (see Figures 1 & 2 below) lapsed without the technical support needed to maintain or update them. This is the situation our project sought to rectify.

Sound Archive Project Aims & Objectives

As outlined in the original grant application, this project sought to explore the feasibility of creating a sound archive in University College Cork to:

- Map the rich historical, social and cultural oral data already collected by UCC scholars.
- Integrate and preserve two existing online oral history collections to create a valuable and trusted long-term online searchable secondary research resource.
- Consolidate UCC's existing research expertise in the field of oral history and data preservation and utilise this to attract further research funding towards developing national as well as global research networks and opportunities.

The stated project objectives were:

- To identify the number and types of oral history projects that currently exist in the UCC research community, establishing the state of readiness of those available for digitisation and preservation in a discoverable form.

[6] Original project website.
[7] Bronwen Walter, PRTLI Desk Review, Higher Education Authority, 25 November 2004. From the files of the *Irish Women at Work Oral History Project*.

- To identify and select a suitable common platform / portal and the standardised metadata required to keep current holdings safe online and to make them accessible and searchable to scholars and civil society groups.
- To write a report based on the achievement of the first two objectives (this document).
- To develop a proposal (with projected costs) for the future development and management of a UCC digital sound archive / repository where oral history work of small or large scale being carried out in UCC can be safeguarded and conserved.

This report outlines the methodologies used to achieve these objectives, including processing the two key collections, identifying other known collections, and surveying researchers. It describes the findings of our work and concludes with an assessment of current and future needs for oral history research at University College Cork.



Figure 1: Screenshot of the original *Breaking the Silence* website (from the Internet Archive Wayback Machine, web.archive.org).



Figure 2: Screenshot of the original *Women's Oral History Project* website. It is now archived at: www.ucc.ie/archive/OralHistoryProject/.

Processing the Collections

The grant from the Strategic Research Fund enabled us to purchase equipment for digital storage and hire a post-doctoral researcher (Sara Goek) to collect, catalogue, and process the *Irish Women at Work* and *Breaking the Silence* projects. As stated above, these two projects were chosen because of their historical value and the fact that both had a previous online presence. The latter meant that all necessary permissions were in place to make the oral history interviews publicly accessible. Discussions with institutional and national partners led us to conclude that the best long-term solution for preserving these collections was archiving all source material in the University Archives, while also making the digital content available via the Digital Repository of Ireland.

Processing these collections for long-term preservation and access presented a number of challenges: First, they contain both digital and physical materials. The digital materials include audio files in multiple formats and digital images and documents. The physical materials include analogue audio, photographs, and project documentation such as consent forms. Second, technological obsolescence affected our ability to access some of the original project materials that stored on minidisks, floppy disks, and now-corrupted CD-ROMs. Finally, while all the interviews that appeared on the projects' respective websites had permissions for online dissemination, the collections as a whole contain more material than was originally made available, raising ethical questions around access.

The collections were processed following established best practices for digitization and metadata creation with the assistance of partners in the Boole Library and Digital Repository of Ireland. Where possible, the following standards were applied:

- The digital audio was preserved as uncompressed wave audio files. The audio was also preserved in compressed form as mp3 files and on the original minidisks and tapes.
- Photographs, letters, and other memorabilia present in original physical form were digitized as TIFF files at 600 dpi. All physical files were also preserved. Where digital photographs had been put online as jpeg files, but not kept in the original (having been returned to their owners), the lower-resolution jpeg images were also preserved.

- Dublin Core metadata was generated following established guidelines drawn from the Digital Repository of Ireland (DRI), International Association of Sound and Audiovisual Archives (IASA), and other reputed sources.[8] The table in the appendix shows how each Dublin Core field was used. It is intended to provide a model for future projects.

The sections below address the technical specifics of processing the two key collections.

Irish Women at Work Oral History Project

This collection contains thirty-nine oral history interviews conducted with women from Munster who worked outside the home between 1930 and 1960. Five researchers participated in conducting the interviews in 2001. The audio was originally recorded on minidisk and later transferred to tape and digitized onto CDs in two formats – uncompressed wave audio for preservation and compressed Windows Media Audio files for web streaming. In the process, some of the interviews underwent minor modifications from the original where the interviewees requested changes or omissions of sensitive information. The wave files on CD are the unedited original versions. Three CDs contained corrupted files that could not be accessed or copied: Catherine Walshe, part 3; Kathleen Fitzgibbon, part 2; and Maura Duffy, part 2. Consequently, these are preserved in other formats across the collection, but are unavailable as WAV files. The edited final versions of the interviews were only preserved in compressed audio form. In the collection's physical materials, they were on a single CD as Windows Media Audio (WMA) files. All the WMA files were intact and were converted to MP3 as a more compatible format for preservation. The original minidisks, tapes, and CDs have all been kept in the physical collection.

Project documentation was also preserved in the physical files. It included: information sheets the researchers sent to interviewees to collect preliminary biographical details before conducting the interviews; informed consent forms; annotated transcripts;

[8] DRI, *Dublin Core and the Digital Repository of Ireland* (Royal Irish Academy, Dec. 2015), http://dri.ie/sites/default/files/files/dri-dublin-core-metadata-guidelines-V2.pdf; DRI, *Qualified Dublin Core and the Digital Repository of Ireland* (Royal Irish Academy, April 2015), http://dri.ie/sites/default/files/files/qualified-dublin-core-metadata-guidelines.pdf; International Association of Sound and Audiovisual Archives, 'Descriptive Metadata – Application Profiles, Dublin Core (DC)', http://www.iasa-web.org/tc04/descriptive-metadata-application-profiles-dublin-core-dc; Mazé, Elinor A., 'Metadata: Best Practices for Oral History Access and Preservation', in D. Boyd, S. Cohen, B. Rakerd, & D. Rehberger (eds.), *Oral History in the Digital Age* (Institute of Library and Museum Services, 2012), http://ohda.matrix.msu.edu/2012/06/metadata/.

memorabilia lists for items contributed by some interviewees; handwritten letters from interviewees to the project researchers; original photographs donated by the interviewees (both front and back were digitized in instances where the backs of the photographs had writing on them); and methodological documents including an equipment list, list of interviewees, procedural information pack, and Bronwen Walter's HEA report. Full transcripts had been produced for each interviewee, but in most cases they seem to have been saved only on floppy disk and are therefore currently inaccessible. The types of documentation present in relation to each interview were catalogued in a spreadsheet. Due to time constraints for collection processing, only the letters, photographs, information sheets, and select methodological documents were digitized.

To organise the collection, a folder – in both digital and physical form – was created for each interview and these were alphabetized by surname. In most cases, this meant one folder per individual interviewee, but two interviews were conducted with multiple people and in those instances all interviewees are grouped in the same folder. Separate folders were also created for the compressed audio files, the project documents, the conference *Who's Telling Tales? Oral History in Ireland Today* held in UCC on 12 April 2002, and the exhibition based on the project, which was held in the Boole Library in February 2003. Photographs of the latter events are present in the collection.

The digital collection contains somewhat less than the physical one. Only one interviewee refused permission to have her name and interview published online (though she gave permission for it to be archived and used for research under an alias). The original project website contained audio recordings of the interviews (as WMA files), short biographical descriptions, and up to two photographs for each interviewee (a 'then' and a 'now' photo where permission was given). However, in consultation with the project creators, it was decided that all photographs donated to the project should be contributed to the new DRI collection. As part of the collection processing, letters written from interviewees to the researchers were also digitized, but we decided that these would not be put online because their authors may not have envisaged that eventuality. They remain preserved (digitally and physically) in the full archival collection.

Breaking the Silence

The original collection contains over seventy interviews focusing on Irish society and migration in the 1950s. The interviewees included both emigrants and non-migrants born between the 1910s and 1940s. Fourteen researchers contributed to the project. The audio was kept as uncompressed wave files and published on the website as streaming Real Audio files. Of the seventy-plus interviews collected, only forty-two were put on the original website.

The website for this project was more sophisticated than the *Irish Women at Work* project. As well as contextual information, most interviews had a related textual summary and a log with timestamps, corresponding keywords, and short descriptions so users could choose to listen to a particular section of the interview (Figure 3). The timestamps were linked, allowing a user to click on one and listen immediately to that place in the interview audio. Unfortunately, given the now-out-dated nature of the website, that functionality has not been preserved.



Figure 3: Example of a *Breaking the Silence* interview log with timestamps and subject keywords.

Documentation related to this project is incomplete and no physical files were provided. Among the digital files provided were all the webpages (HTML files), interview logs and summaries, wave audio files, and a word document from the original project that assesses the quality and strengths of each interview. To organise the collection, a digital folder was created for each interview and these were alphabetized by surname. The text summaries were incorporated into the Dublin Core metadata as the description. Where available, interview logs were converted from HTML to Word document (.docx) files and saved in the folder pertaining to each interviewee. Higher quality versions of the original images from the website were not provided and the low-resolution jpegs have not been preserved.

Digital Preservation

In the early stages of this project, we discussed the best means to address our digital access and preservation needs. While UCC is working to develop research data management strategies and an institutional repository, those initiatives were not sufficiently advanced to suit our more immediate goals. In addition, we wished to ensure the data was easily discoverable on a national and international level. We decided that the Digital Repository of Ireland best suited the intents of this project. In addition to depositing the primary collection materials with the DRI, all digital data was stored on three separate external hard drives. One has been given to the University Archives along with the physical project materials. The project lead (Elizabeth Kiely) retained the second and the project researcher (Sara Goek) kept the third. This section addresses the technical process of depositing the digital data and the decisions we made regarding formats, licensing, and access.

Adding Collections to the DRI

Following Dublin Core metadata standards (as detailed in the appendix), we began by creating an Excel spreadsheet of metadata pertaining to the interviews and images in the digital collections. Each metadata field was a column and each item a row. The metadata then had to be converted to XML. OpenRefine – free, open-source software – was used to clean up the data and output it with the XML markers. A custom-written Ruby script (by Eoghan Ó Carragáin) was used to generate a separate file for each item. An example of a final XML file for an interview is shown in Figure 4 below. The metadata and associated assets were then uploaded to the DRI individually, which took a significant amount of time. The interviews from the *Irish Women at Work* project were uploaded as mp3 files because the edited final versions were only preserved in that format.

```
<qualifieddc xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance"
xmlns:dc="http://purl.org/dc/elements/1.1/"
xmlns:dcterms="http://purl.org/dc/terms/"
xmlns:marcrel="http://www.loc.gov/marc.relators/"
xsi:schemaLocation="http://www.loc.gov/marc.relators/ marcrel.xsd"
xsi:noNamespaceSchemaLocation="http://dublincore.org/schemas/xmls/qdc/2008/02/11/
qualifieddc.xsd">
      <dc:identifier>ShortenE_interview</dc:identifier>
      <dc:title>Elizabeth Shorten Interview</dc:title>
      <dc:subject>Oral history</dc:subject>
      <dc:description>Elizabeth Shorten was born in 1925 and grew up in Clonmel,
County Tipperary. She trained as a nurse in St. Andrew&#x2019;s Military Hospital,
London, qualifying in 1947. She was employed in different hospitals in England and
she subsequently took up a position as a nursing sister with the Irish Army and was
stationed in Collins Barracks in Cork City. After marrying in 1955, she emigrated and
lived in England with her husband. While there she took up part-time work, which
included jobs in a bank and a music company. She returned to Cork in 1972, by which
time her husband was incapacitated and Elizabeth resumed nursing in St.
Finbarr&#x2019;s and other hospitals in the Cork City area and continued to work
full-time until 1984. &#xD;
&#xD;
Length part 53:43 &#xD;
Length part 2: 21:56</dc:description>
      <dc:creator>Shorten, Elizabeth</dc:creator>
      <dc:creator>Elders, Marian</dc:creator>
      <dc:source>Irish Women at Work Oral History Project, University College Cork</
dc:source>
      <dcterms:created>2001-03-05</dcterms:created>
      <dc:contributor>Elizabeth Kiely &amp; M&#xE1;ire Leane, University College
Cork</dc:contributor>
      <dc:rights>Copyright M&#xE1;ire Leane and Elizabeth Kiely. This work is
licensed for use under the creative commons agreement. License: CC-BY-NC-ND.</
dc:rights>
      <dc:format>audio/mpeg3</dc:format>
      <dc:language>en</dc:language>
      <dc:type>Oral history</dc:type>
      <dcterms:isPartOf>Shorten_img01.tif</dcterms:isPartOf>
      <dcterms:isPartOf>Shorten_img02.tif</dcterms:isPartOf>
      <dcterms:isPartOf>Shorten_img03a.tif</dcterms:isPartOf>
<dcterms:issued/><dc:date/></qualifieddc>
```

Figure 4: Dublin Core metadata for an item in XML.

In order to show relationships between items within the collection, each item was given a unique identifier and the Qualified Dublin Core relation field, <dcterms:isPartOf>, was used to link items. In the DRI's interface, links to related items – such as images of the interviewees – show up at the bottom of the page for each item (Figure 5 below).

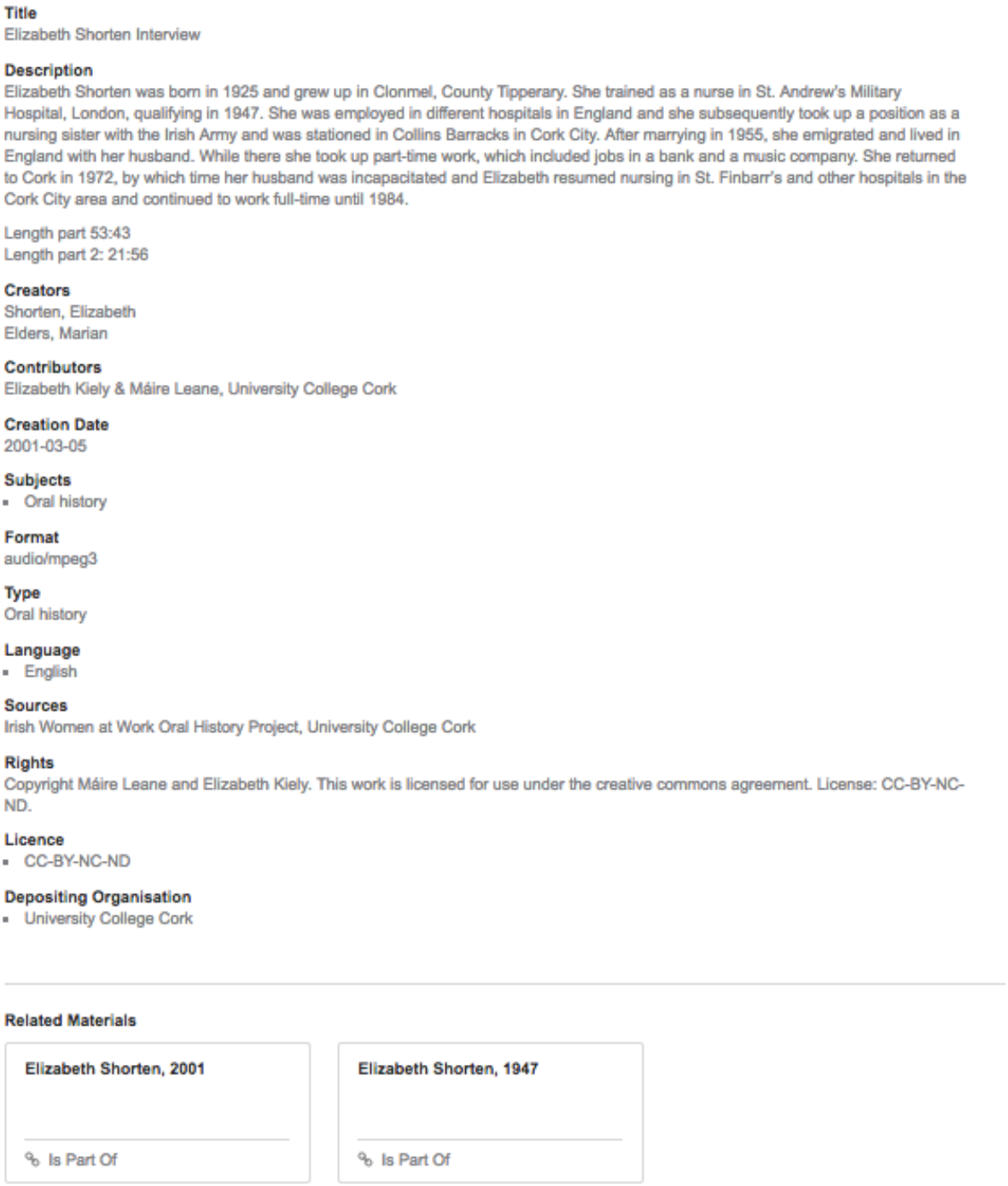


Figure 5: Example of an item page on the DRI, showing links to related items.

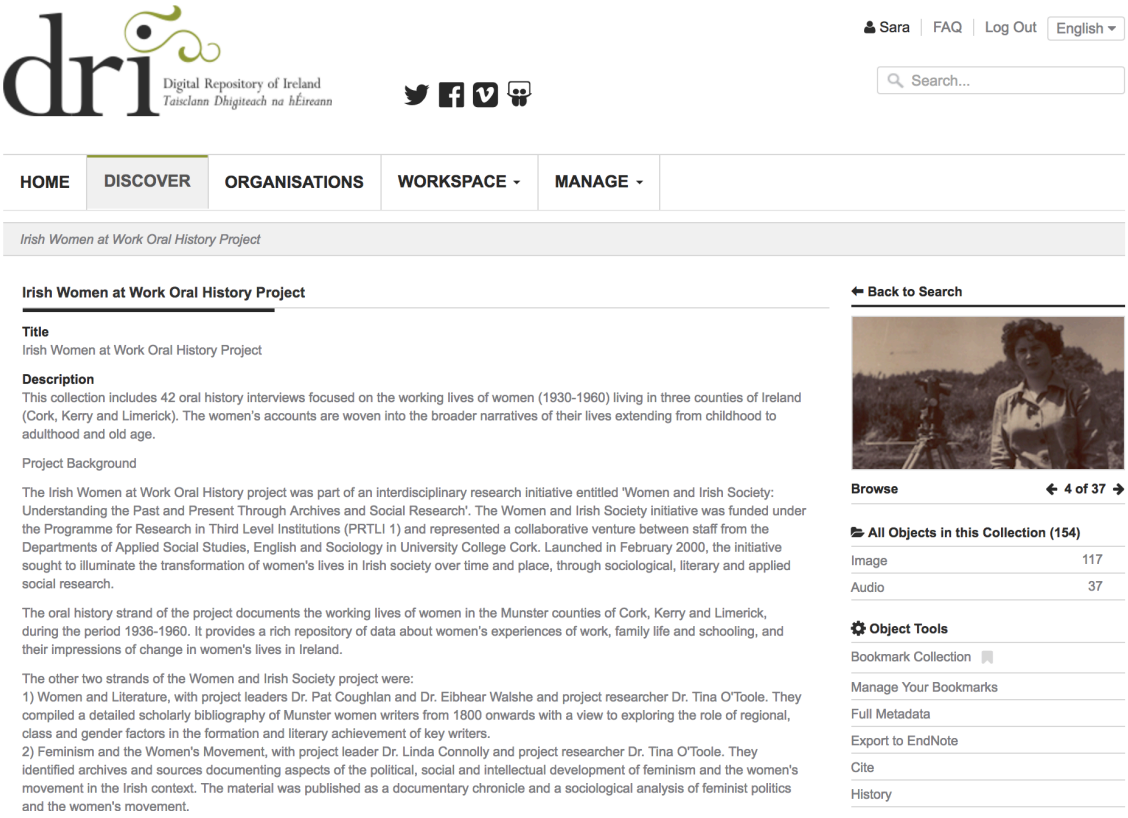


Figure 6: *Irish Women at Work* collection on the Digital Repository of Ireland

In terms of licensing and access, all the interviews were given a Creative Commons CC-BY-NC-ND (Attribution-Non-Commercial-NoDerivs) license. Such a designation requests any use of the item credit the creator and it does not allow any derivative or commercial re-use. The same license was applied to contemporary images taken as part of the original research project. Historical images, including the Drishane Convent sub-collection, were designated 'rights reserved' and access was limited to surrogates and only for logged-in DRI users.

The *Irish Women at Work Oral History Project* was made publicly accessible via the Digital Repository of Ireland in March 2017 (Figure 6). It is available from: http://repository.dri.ie/catalog/h9904j002. The collection contains 37 interviews and 117 images. A sub-collection was created for the 54 photographs donated by Sr. Paul O'Flynn that related to her work at Drishane Convent in Millstreet, Co. Cork.

At this time, the *Breaking the Silence* collection has been processed but not uploaded to the DRI, because necessary information and permissions were not provided

before the available funding and time for this project expired. The collection could be uploaded in future if those were made available.

UCC Oral History Research

Between April and August 2016 we surveyed faculty and postgraduates in the College of Arts, Celtic Studies and Social Sciences to get a better sense of the extent of oral history research in the university, past and present, as well as future research needs. The digital survey received eighteen responses from scholars in disciplines including history, social studies, ethnomusicology, theatre, Irish, French, criminology, folklore, geography, and digital humanities. The findings, including a list of other known oral history collections in the university, are presented below.

Survey Results

The majority of respondents (14) had previously undertaken research in oral/life history and all said they would potentially conduct oral history research in future. When asked if they use oral histories conducted by other researchers, twelve said yes. They access these materials in libraries, archives, personal collections, online collections, published works, and radio programmes. All respondents said they would potentially use oral histories conducted by other researchers in future if they were easily accessible. Twelve clearly stated that their preferred method of access was via an online repository.

We asked the respondents who had conducted their own oral histories if they would consider depositing them in a UCC sound archive if such a facility existed. Sixteen said they would at least consider it. Respondents stated that they would deposit materials in an archive for the following reasons:

- 'I feel that it would enable like-minded researchers to access information that they may not otherwise be able to (e.g. in the case of an interviewee passing away etc.)'
- 'Yes if it would ensure preservation and free access. [But] not if there was a pay barrier for people to access them.'
- 'Yes, if it were possible to do so in accordance with the release permissions agreed at the time with participants.'
- 'Yes. For long-term preservation'
- 'Yes, for easy access for the community.'

We also asked respondents about the challenges of conducting oral history research, specifically at UCC. They identified the lack of any suitable repository for the sources collected as a major challenge. Technical challenges were also a concern, including access to equipment for conducting and editing audio-visual materials and options for secure digital storage and access. One respondent noted that he/she perceived 'a lack of institutional support for and understanding of the preservation of qualitative audio-based material'.

In terms of training, half the respondents (9) said they had undertaken training in oral history. Only six respondents have or have had undergraduate or postgraduate students engaged in coursework related to oral/life history. Nine respondents answered the question 'do students receive any specialized training [in oral history] in class or from your department?': four said their departments offer no form of training and five said yes, students did receive training, but the form of that training varied from a single session for MA students to whole classes for undergraduates.[9]

The findings suggest that to maximise the value of oral history collections, they must be preserved and easily accessible. In today's research environment, the preferred method of access is via a trusted digital repository. With appropriate institutional support, this project can serve as a model for future work in the field.

Collections

While the two key oral history collections that this project focused on were chosen because of their existing permissions and completeness, in the process of this research we also identified a number of other significant collections conducted by university researchers. Brief descriptions of known projects are provided below. There are undoubtedly others that remain unknown to us.

Collections listed by faculty / departments / research centres		
Name	*Researcher / manager*	*Description*
Bealóideas / Folklore and Ethnology	Faculty	The Department of Folklore and Ethnology retains its students' projects, held in the Departmental Archive. Its faculty members also

[9] The undergraduate class referred to here was offered for two years only. It no longer runs.

		are involved in research in oral/life history and ethnography.
Cork Folklore Project	Dr. Clíona O'Carroll (Bealóideas / Folklore and Ethnology)	Dr. O'Carroll is Research Director of the Cork Folklore Project, a non-profit that is funded in part by UCC. It contains over 120 interviews, which are stored in its offices in St. Finbarr's College, Cork. The Cork Memory Map is a digital project with audio clips from some interviews in the collection: http://www.ucc.ie/research/memorymap/
Centre for Migration Studies	Dr. Piaras Mac Éinrí (Geography)	While this project involved the processing of one oral history collection gathered under the auspices of the now-closed Centre, two others exist: *The Scattering: Irish Migrants and their Descendants in the Wider World* and *Immigrant Lives: Eleven Stories of Immigrants in Contemporary Ireland*. These remain in the researcher's personal files.
Institute for Social Science in the 21st Century	Dr. Karl Kitching (Education)	The project *Making Communion: Disappearing and Emerging Forms of Childhood in Ireland's Schools, Homes and Communities* (2012-2013) included a collection of oral history interviews.
Traditional Music Archive, School of Music and Theatre	Mary Mitchell Ingoldsby	The Music Department's archive contains interviews and ethnographic recordings in addition to music.
University Archives	Catríona Mulcahy (archivist)	The University Archives contains among its materials oral histories related to the history of UCC. The oral histories processed as part of this project will be deposited with the University Archives.
The Volunteers Project	Prof. Geoff Roberts (History)	This collection contains 52 interviews (on analogue audio tape) with Irish World War II veterans of the British armed forces collected between 1996 and 1998. It remains in the researcher's personal files.
Oral History @UCC	Dr. Sara Goek (formerly of History)	This collection contains 22 interviews recorded by undergraduates for an oral history class offered in the School of History in 2013 and 2014. A selection is available online: http://www.oralhistoryucc.com/. The originals remain in the researcher's personal files.

---	Dr. Anne Etienne (English)	Interviews conducted for research in twentieth century British drama, held in the researcher's personal files.
---	Prof. Jools Gilson (Music)	Interviews conducted by the researcher and her students for use in radio broadcasts, held in her personal files.
---	Dr. Juniper Hill (Music)	Interviews conducted for research in ethnomusicology, held in the researcher's personal files.

PhD research projects involving oral history (current and recently completed)	
Researcher	*Description*
Siobhan Browne (Folklore / History)	Siobhan Browne is a PhD candidate researching the Irish in post-war Britain.
Dr. Liam Cullinane (History)	Dissertation: 'Work, Class and Conflict: A Comparative Study of Three Cork Factories, Incorporating Oral Testimony' (2016). The original interviews conducted for this research have been deposited with the Cork Folklore Project.
Orla Egan (History / Digital Arts & Humanities)	Orla Egan is a PhD candidate researcher LGBT history and activism in Cork. She is developing a digital project, the *Cork LGBT Archive* (http://corklgbtarchive.com/).
Dr. Sara Goek (History / Digital Arts & Humanities)	Dissertation: 'Farewell to Erin: Oral Histories of Post-War Irish Music and Migration' (2015). The interviews remain in the researcher's personal collection. A selection is being made available via the digital archive *Voices of Irish Music & Migration* (http://www.musicmigration.com).

When oral history collections are made accessible, evidence suggests that other researchers use them. For example, in addition to Liz Kiely and Máire Leane publishing a book and articles based on the *Irish Women at Work Oral History Project*, both Sara Goek and Liam Cullinane utilised the collection in their Ph.D. dissertations. Making more collections available via a trusted digital repository would heighten the impact of innovative research conducted at UCC.

Planning for the Future

The Strategic Research Fund Sound Archive project led to three key outcomes that, if built upon, can have significant impacts into the future. First, by processing two key oral history collections and laying the groundwork to preserve them in physical and digital repositories, we have provided a model for future projects. Many of the difficulties we encountered resulted from the unfamiliar territory we treaded. Collaborators, inside and outside of the university, were supportive but often hesitant to break new ground. Having demonstrated both the process and outcomes of such an initiative, we hope that others will follow in our footsteps on the long road to preserving Ireland's intangible cultural heritage. Researchers conducting new projects can address many of these issues in advance, such as gathering consent for online access and generating descriptive metadata that follows established guidelines while the projects are active, thereby minimizing the work that has to be done later to make their collections available.

Second, making oral history collections accessible online can lead to new research. For example, in processing the *Irish Women at Work* project, we digitized photographs that had been donated to the original researchers, but were never utilised. These included over fifty images of Drishane Convent and its nuns from Sr. Paul O'Flynn. Taken between the 1950s and 1990s, they depict not only the religious life, but also the management of the convent school and farm. They may interest researchers studying Irish women's history, religious practices, or rural life. Only by making collections such as these discoverable and accessible can they have an impact on future research.

Finally, the survey and attendant meetings with institutional collaborators demonstrated both the diversity of high quality oral history research in UCC and the need for institutional support. The table above gives a sampling of current projects. The majority of these remain in the hands of individual researchers or departments, largely undiscoverable and inaccessible to outside researchers. The survey showed that with proper protections in place, the researchers themselves would be willing to donate the sources they generate to a safe repository for long-term use. Institutional recognition of the value of oral heritage could secure that legacy.

In the section for general comments at the end of the survey, one researcher observed: 'Sound Archive support in UCC could ensure that the core material collected in many valuable projects university-wide could be preserved for future use. These collections will likely otherwise be lost: it is impossible to "redo" an oral history interview, and the potential loss of vibrant, multi-layered and valuable audio material to the university is great.' Intangible cultural heritage is particularly vulnerable in the digital age: it is far too easy for digital files to become corrupted or for formats to become obsolete. One need only think of the floppy disk. Relying on individual researchers to preserve valuable collections increases the likelihood of their loss in the long-term. UCC, and Ireland, need to be proactive to ensure that these valuable cultural and historical artefacts can continue to be reused and reinterpreted to shape our understanding of past, present, and future.

Appendix: Dublin Core Metadata

The following table describes each Dublin Core metadata field, as well as Qualified Dublin Core sub-fields, and an example of how they were utilized in this project for both collection-level and item-level metadata. These guidelines follow established archival standards and were agreed upon in consultation with staff from the Boole Library and the Digital Repository of Ireland. We hope that they will be useful as a model for future projects.

Collection-Level Metadata		
Field	**Description**	**Example**
Title	Title of the collection.	Irish Women at Work Oral History Project
Subject	The topic(s) of the collection. Use standard Library of Congress Subject Headings (controlled vocabulary).	Oral history Ireland--History Women--Employment--History
Description	Textual description of the collection. At minimum it should include a summary of the collection's origin and focus, creators, years created, and scope of the content.	This collection includes 42 oral history interviews focused on the working lives of women (1930s-1960s) living in three counties of Ireland (Cork, Kerry and Limerick). The women's accounts are woven into the broader narratives of their lives extending from childhood to adulthood and old age. […] An archived version of the original project website is available from: http://www.ucc.ie/archive/OralHistoryProject/
Creator	Names of person(s) or organization involved in creating the collection. Name format: Last name, First name. On formatting, see the Irish Guidelines for Indexing Archives.	Leane, Máire Kiely, Elizabeth
Source	A related resource from which this collection is derived, such as a larger collection or the holding archive or institution.	Irish Women at Work Oral History Project, University College Cork
Publisher	Name of publisher of item, if it was published.	N/A

Date	Date or date range of resource creation. Use creation date <dcterms:created>, published date <dcterms:issued>, or generic date field <dc:date>.	2000-2003
Contributor	Name individual(s) who contributed or provided the collection.	Leane, Máire Kiely, Elizabeth
Rights	Copyright year and holder. This may also include information about any intellectual property rights or usage restrictions associated with the collection.	Copyright Máire Leane and Elizabeth Kiely. Rights reserved.
Relation	A related resource. Use a unique identifier that conforms to the formal identification system.	N/A
Format	Physical medium or digital file format described using controlled vocabulary of Internet Media Types (MIME).	N/A
Language	Language of the resource, using controlled vocabulary RFC4646. Consult the full list of language sub-tags.	en
Type	Collection type (see below for item types).	Collection
Identifier	Unique accession number of the resource conforming to a formal identification system.	N/A
Coverage	Spatial or temporal topic of the resource content. Use only when relevant or applicable.	
dcterms:spatial	Spatial coverage of the resource content.	Cork Kerry Limerick Republic of Ireland
dcterms:temporal	Temporal coverage of the resource content	1930s-1960s
Item-Level Metadata		
Field	**Description**	**Example**
Title	Title of the item.	Joan Daly Interview
Subject	The topic(s) of the resource. Use Library of Congress Subject Headings (controlled vocabulary).	Oral history

Description	Textual description of the item. For an oral history interview this includes a summary of the topics covered and biographical details. Also include recording length details and a time-coded summary if one is available.	Joan Daly was born near Killarney in County Kerry. She began general nurse training in Whipps Cross London in the mid-1940s and qualified as an SRN. She continued to work in London for six months and then returned to nurse in Kerry until the early 1950s, when she took up nursing with the Irish Army. Joan was based in the Curragh Camp in Kildare and nursed there until her engagement in 1963, upon which she resigned. After marriage she did not work outside the home. Length: 1:14:53
Creator	Names of interviewee and interviewer. Format: Last name, First name.	Daly, Joan Leane, Máire
Source	A related resource from which this item is derived, in this case the collection of which it is a part.	Irish Women at Work Oral History Project, University College Cork
Publisher	Name of publisher of item, if it was published.	N/A
Date	Date of resource creation. Format yyyy-mm-dd for exact date or c.yyyy if only an approximate date is known.	2001-07-02
Contributor	Name individual(s) who contributed or provided the item.	Elizabeth Kiely & Máire Leane, University College Cork
Rights	Copyright held by creator(s) in year of creation. This may also include information about any restrictions or intellectual property rights associated with the item.	Copyright Máire Leane and Elizabeth Kiely. This work is licensed for use under the creative commons agreement. License: CC-BY-NC-ND.
Relation	A reference to a related resource. Use qualified Dublin Core terms.	
dcterms:isPartOf	The described resource is a physical or logical part of the referenced resource. Use the DC identifier of the referenced resource(s) to display linked materials.	Daly_img01.tif Daly_img02.jpg Daly_img03.tif
Format	Digital file format of the item described using controlled vocabulary of Internet Media Types (MIME).	audio/mpeg3
Language	Language of the resource, using controlled vocabulary RFC4646. Consult the full list of language sub-tags.	en

Type	Standard item types: document, moving image, oral history, sound, still image, website, event, email, lesson plan, hyperlink, person, interactive resource.	Oral history
Identifier	Unique accession number of the resource.	DalyJ_interview
Coverage	Spatial or temporal topic of the resource content. Use qualified Dublin Core terms when relevant or applicable.	[Examples are provided here, but this field was not filled out for all items due to project time constraints.]
spatial	Spatial coverage of the resource content.	Co. Kerry, Ireland Co. Kildare, Ireland London, UK
temporal	Temporal coverage of the resource content	1930-2001

Works Cited

Boyd, Douglas A. & Mary A. Larson (eds.), *Oral History and Digital Humanities: Voice, Access, and Engagement*, Palgrave Macmillan, New York, 2014.

DRI, *Dublin Core and the Digital Repository of Ireland* (Royal Irish Academy, Dec. 2015). Retrieved from http://dri.ie/sites/default/files/files/dri-dublin-core-metadata-guidelines-V2.pdf.

DRI, *Qualified Dublin Core and the Digital Repository of Ireland* (Royal Irish Academy, April 2015). Retrieved from http://dri.ie/sites/default/files/files/qualified-dublin-core-metadata-guidelines.pdf.

Ferriter, Diarmaid, 'Oral Archives in Ireland: A Preliminary Report', *Irish Economic & Social History*, vol.25 (1998), pp.91-5.

Gray, Breda, '"Breaking the Silence" – Questions of Staying and Going in 1950s Ireland', *Irish Journal of Psychology*, vol.23, nos.3-4 (2002), pp.158-83.

———, 'Breaking the Silence: Emigration, Gender and the Making of Irish Cultural Memory' in Liam Harte (ed.), *Modern Irish Autobiography: Self, Nation and Society* (Palgrave Macmillan, Basingstoke, Hampshire, 2007), pp.111-31.

International Association of Sound and Audiovisual Archives, 'Descriptive Metadata – Application Profiles, Dublin Core (DC)'. Retrieved from http://www.iasa-web.org/tc04/descriptive-metadata-application-profiles-dublin-core-dc.

Kiely, Elizabeth & Máire Leane, 'Pre-Baby Boom Women's Attitudes and Responses to Second Wave Feminism in Ireland', *Women's Studies International Forum*, vol.44 (May-June 2014), pp.172-83.

———, *Irish Women at Work, 1930-1960: An Oral History* (Irish Academic Press, Dublin & Portland, OR, 2012).

———, 'Money Matters in the Lives of Working Women in the 1940s and 1950s', in F. Devine, F. Lane & N. Puirseil (eds.), *Essays in Irish Labour History* (Irish Academic Press, Dublin, 2008), pp.219-37.

———, 'Female Domestic and Farm Workers in Munster, 1936-1960: Some Insights from Oral History', *Saothar*, vol.29 (2004), pp.57-65.

———, '"What Would I Be Doing at Home All Day?": Oral Narratives of Irish Married Women's Working Lives 1936-1960', *Women's History Review*, vol.13, no.3 (2004), pp.427-46.

Elizabeth Kiely, Máire Leane & Clodagh O'Driscoll, '"A Union in Those Days Was Husband & Wife": Women's Narratives of Trade Unions in Munster, 1936-1960', *Saothar*, vol.27 (2002), pp.121-130.

Mazé, Elinor A., 'Metadata: Best Practices for Oral History Access and Preservation', In D. Boyd, S. Cohen, B. Rakerd, & D. Rehberger (eds.), *Oral History in the Digital Age* (Institute of Library and Museum Services, 2012). Retrieved from http://ohda.matrix.msu.edu/2012/06/metadata/.

Perks, Rob, 'The Challenges of Web Access to Archival Oral History in Britain', *IASA Journal*, no.32 (January 2009), pp.74-82.

Perks, Robert & Alistair Thomson (eds.), *The Oral History Reader*, 2nd Ed., Routledge, London, 2006.

United Nations Educational, Scientific and Cultural Organization (UNESCO), 'Convention for the Safeguarding of Intangible Cultural Heritage' (Paris, October 2003). Retrieved from http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html.