

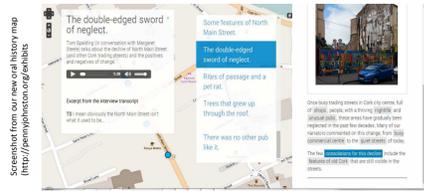
1.

Cork Folklore Project is an oral history archive, dedicated to collecting stories of everyday life in Cork city & county.



2.

Digital Projects include a new oral history map, presenting stories about the old main streets of Cork.



We used an interactive online map, sound **excerpts** from our interview archive, photographs & texts from interview transcripts.

New narratives online: re-contextualising the oral history archive

3.

Some oral historians think that the oral history narrative “cannot be separated from its form” (Abrams 2010, 130).

HOWEVER, taking excerpts, then publishing them online with images, text & other media **Re-Contextualises** oral history narratives.



4.

Justifications for cutting up old narratives & creating new ones include engagement & preservation.

5.

We create digital projects to **Engage** with new audiences.



By presenting excerpts from interviews in new ways we try to reach a different community of users.

6.

Innovative digital practice makes it easier for us to demonstrate the value of our work & our archive to others.

By showing “value” we help to maintain & sustain support for our organisation.

Sustaining the Cork Folklore Project means that we can continue to collect, curate & **Preserve** oral histories for the future.

Method

Cork Folklore Project uses an open ethnographic, semi-structured interview process to collect oral histories.

People tell their stories in their own words to create a collection of voices.

Visit a test website

www.pennyjohnston.org/exhibits

& send us your feedback!

References

Abrams, L. (2010). *Oral History Theory*. Abingdon: Routledge.

Assman, A. (2008). “Canon and Archive”, pp. 97–107 in Erll, A., Nünning, A., & Young, S. B. *Cultural memory studies*. New York: Walter de Gruyter.

Macdonald, S. (2002). *Behind the Scenes at the Science Museum*. Bloomsbury Academic.

Canon & Archive

We use digital methods to try to make our archive more active.

This draws on Assman’s (2008) theories about cultural working memory, & the dynamic nature of canon & archive.

Value?

The notion of value in cultural heritage has been increasingly linked to economics & finance.

Macdonald (2002) shows that this has been a feature of cultural production since the 1980s.