



ORAL HISTORY MADE EASY

**WEEK 6: CELEBRATING YOUR SUCCESS, NEGOTIATING THE
NEXT STEPS OF YOUR ORAL HISTORY JOURNEY & EXPERT
PANEL**

**WITH DR ANGELA MAYE-BANBURY BA MSC PHD SFHEA
ORAL HISTORIAN & EMERITUS FELLOW IN ORAL HISTORY**

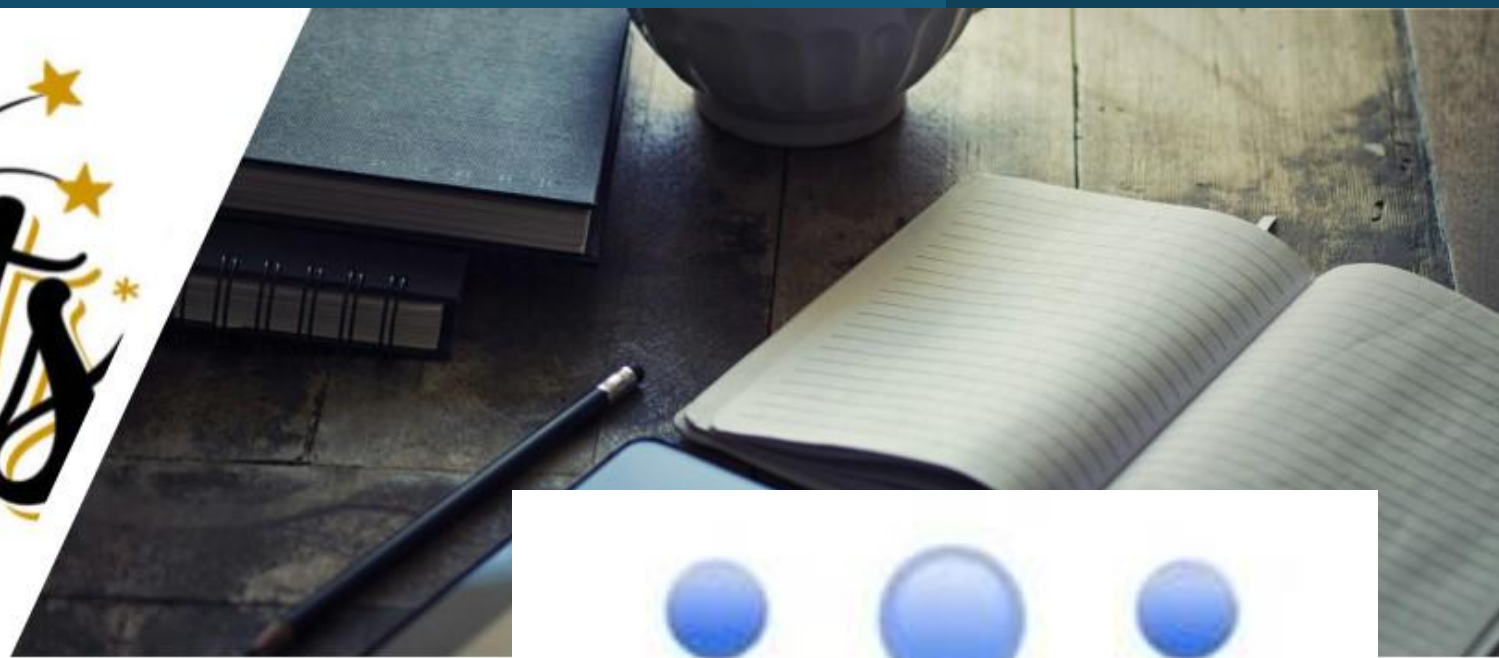


**Celebrate our inspirational students &
inspirational colleagues spring 2026**

Overview

- The oral historian's responsibilities: checking transcripts for sensitivities. ✓
- Course updates. ✓
- Let the celebrations and recognition begin! ✓
- A personal message from AMB. ✓
- Course evaluation and assignment. ✓
- Brief recap of the themes we covered: what is more memorable for you. ✓
- Next steps: lifelong and experiential learning; sharing your oral history plans with each other. ✓
- Our expert panel ✓

Congrats



A personal
message
from AMB

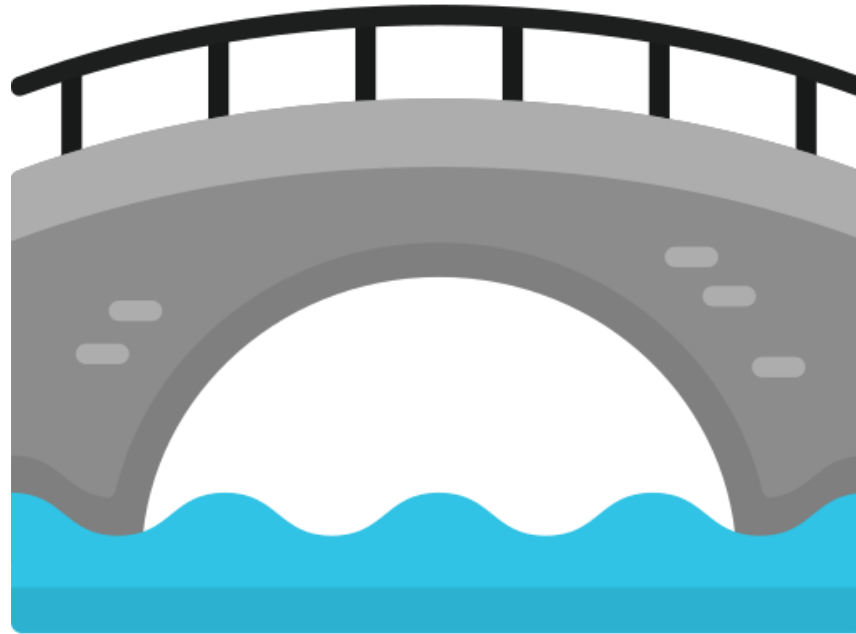
YOU
Extraordinary
ARE



ORAL HISTORY
MADE EASY



I AM AN ORAL HISTORIAN!



6 STEPS TO SUCCESS



to become an oral historian



STEP
01

DECIDE

what sort of oral historian you want to be.



STEP
02

RESEARCH

definitions of oral history & their application



STEP
03

APPLY

an ethical approach in your practice always.



STEP
04

GET READY

for your first oral history interview.



STEP
05

ORGANISE

& curate your oral history collection.



STEP
06

NEGOTIATE

the next steps of your oral history journey.

Proprietary DRAGON FRAMEWORK



Completion of training needs analysis

1:1 Mentorship with AMB 30 mins x 2

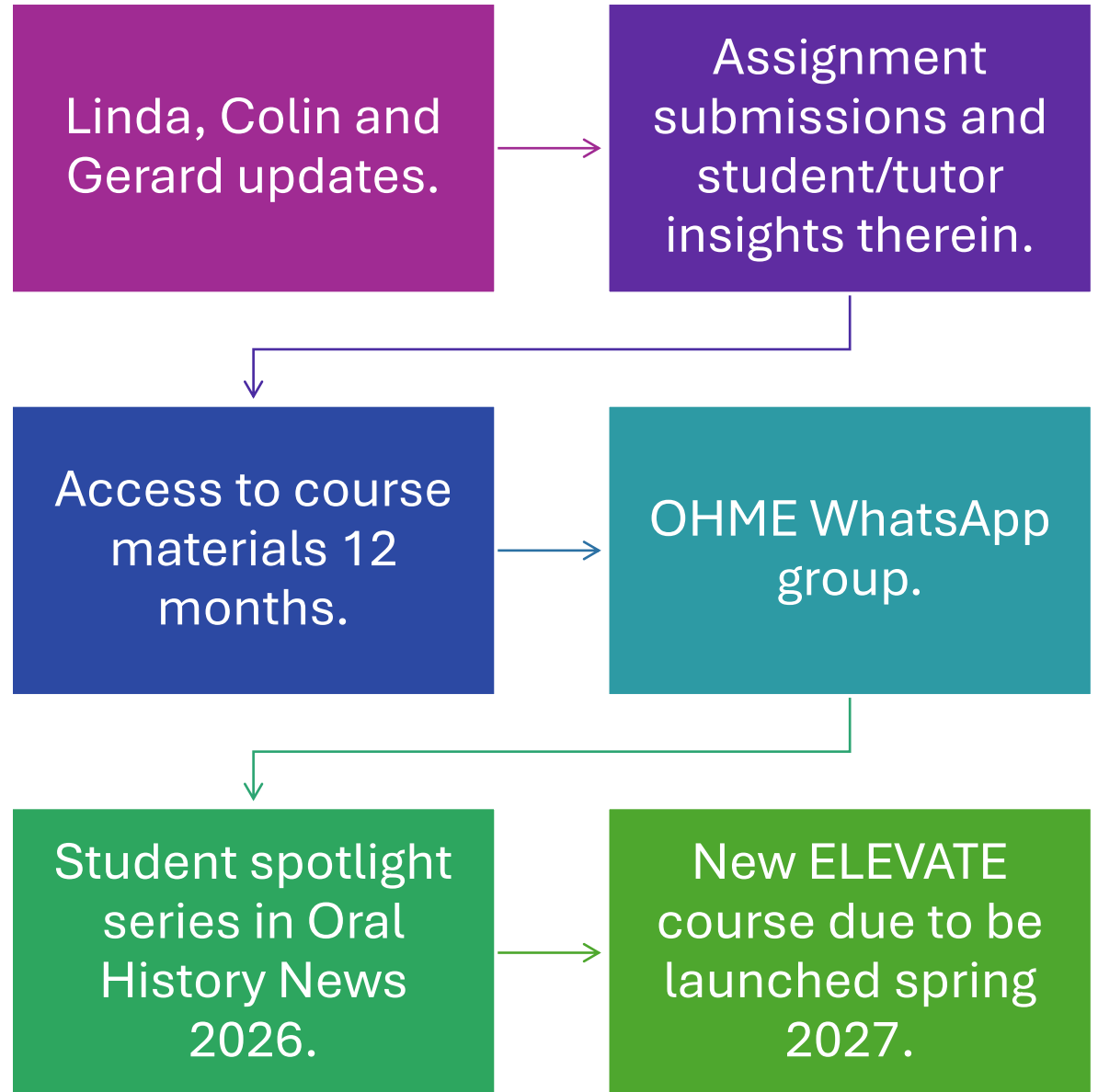
Motivation hub meetings x 2

End point assessment (1,000 words)
Celebration event & award of certificate of participation

In oral history, you are never on your own



Student updates





Colin Macrae Adamson

Oral Historian



Aisling Cotter

Oral Historian



Sulotta Soren De Clercq

Oral Historian



Kristin Fowler

Oral Historian



Mairead Heffernan

Oral Historian



Anne Hickey

Oral Historian



Alexis Howard

Oral Historian



Mackenzie Kelly

Oral Historian



Elizabeth Campbell

"Njia" King

Oral Historian



Emma Laffey

Oral Historian



Sonia Long

Oral Historian



Caoimhe Macgonigle

Oral Historian



Michi Masumi

Oral Historian



Gerard Mulherin

Oral Historian



**Maxwell Stephen
Supple Marcelin
Nadeau**

Oral Historian



Dominika Nala

Oral Historian



Alana Nowak

Oral Historian



Carmel O' Brien

Oral Historian



Linda Ritcey

Oral Historian



Richard Sanon
Oral Historian



Michelle Simonett

Oral Historian



Ryan Wellman

Oral Historian

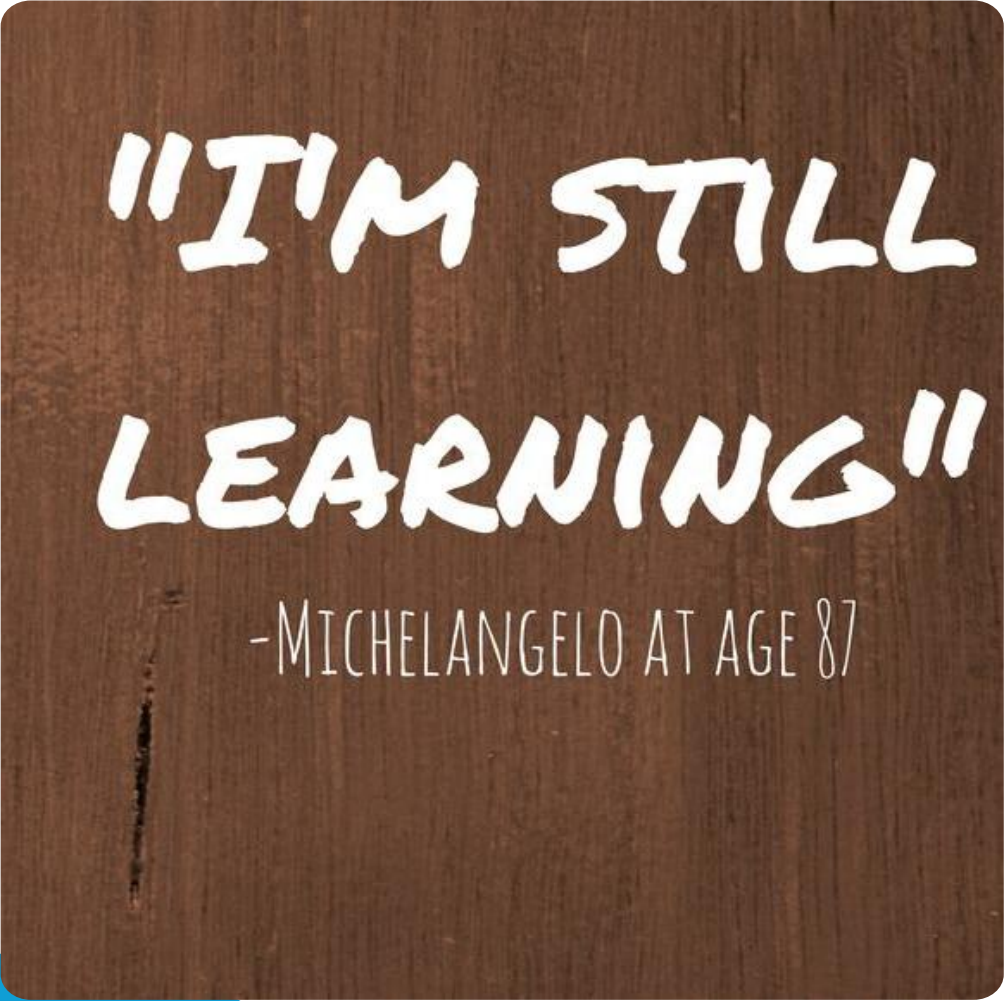


REVISIT YOUR ORAL HISTORY PROJECT DESIGN

Revisit oral history project design

- ✓ Your project title
 - ✓ Topic/purpose
 - ✓ Methodology
 - ✓ Scope, time and place.
 - ✓ Potential narrators.
 - ✓ Selected archives
 - ✓ Planned outcomes, including dissemination strategy.
 - ✓ Timeframe for completion.
- (One side of A4).



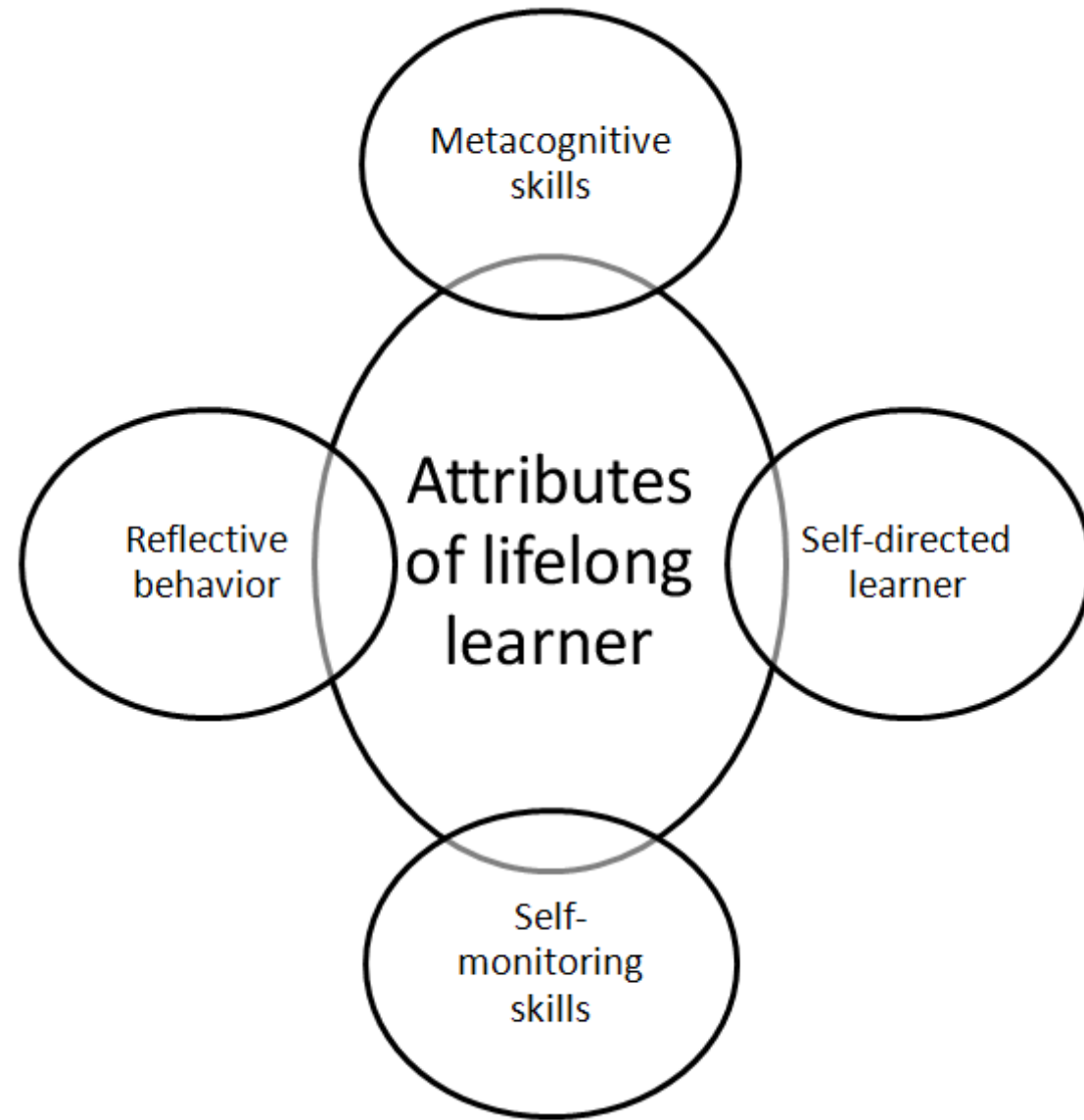


"I'M STILL
LEARNING"

-MICHELANGELO AT AGE 87

Lifelong learning

- Have professional development discussions with people who can support you: mentors (internal and external); line managers and others.
- Keep your own strategic development goals uppermost and work systematically towards achieving them.
- Celebrate successes: big and small wins.



Might critical reflection be your super power?



Challenge yourself with self - reflection





Your evaluation of Oral History Made Easy

Please now complete the OHME student evaluation

To ensure continuous improvement

Reflection & professional development.

Completion needed for name on your
Certificate Of Applied Oral History Practice



Ongoing responsibilities to our narrators after the interview



- See informed consent and ongoing permissions especially if anything changes in how the interview may be used so the narrator, the oral historian and project can consider the implications.
- Review and approval before publication to give the narrator a chance to check any factual errors and/or request material be restricted or removed.
- Ensure our narrators are properly represented, respected and protected.
- Our narrators' words must be represented faithfully so meaning is not distorted. Light editing may be needed for clarity but this should be minimal.
- Ongoing ethical care should circumstances change including protection of personal data, the recording and transcript.
- Preservation and access so the recordings do not degrade over time.
- Self care for you as the oral historian.

		ACCESS
0 NONE	The recording contains personal data where the data subject cannot be identified either on its own or in combination with other information e.g. a child not mentioned by name with whom an older participant played	Online
1 VERY LOW	The recording contains personal data in which a living individual could be identified but is very low risk because of the wider context. It may contain confidential information but is low risk given passage of time. e.g. a participant whose oral history was recorded in the 1980s says she wants to leave her current job but that she wants to keep this confidential until she tells her current employer	Online
2 LOW	The recording contains personal data or sensitive personal data in which a living individual could be identified, however the personal data in question would be considered low risk because of the wider context. e.g. a recording in 1970s where participant says his neighbour is a member of the Labour Party	Online
3 MEDIUM	The recording contains personal data or sensitive personal data in which a living individual could be identified, however the personal data in question would be considered low risk because of the wider context e.g. participant talks about a former colleague, now 90 years old, positively but references the colleague's religious practices.	Partial online with redaction
4 HIGH	The recording contains personal or corporate information that is libellous, personal or corporate information that is confidential where the reason for confidentiality has not ceased with the passage of time or sensitive personal data. Publishing the material online or allowing access onsite carries a high risk of causing damage or distress to the data subject or their identifiable living relatives e.g. rumours of an affair between two well known people and suggestion that had a child together.	Partial online with heavy redactions
5 VERY HIGH	The recording contains sensitive personal data which could cause an identifiable individual to be negatively	Onsite

What happens to the original recording



“It is vital that the original recording is not edited or redacted in any way, but that playback or publicly-accessible copies are generated and then passages muted, each redaction being carefully annotated on any content summaries and transcripts” (British Oral History Society, 2024).

Archiving and storage (1)



- “Every effort should be made to ensure oral history materials are adequately stored, processed, maintained, and made accessible according to archival standards and best practices” (Oral History Association, 2022). Sources ‘born digital’ are unlikely to be easily accessible in the next 8 – 10 years.
- Make the interviews discoverable i.e search engine optimisation.
- Record in .wav format (can be converted to MP3).
- Upload onto web archive.
- Ask for library cataloguing or other public archive.



Archiving and storage (2)



- Multiple computer external hard disc drives are now favoured over CD-Rs and DVD-Rs for long-term storage.
- Make multiple copies and place on both cloud storage, portable disc drives hard discs.
- Use RAID (Redundant Array of Inexpensive Disks) ready hard discs.
- Find a public repository for your interviews. <https://corkfolklore.org/>
- Your method of archiving should be future proof.
<http://ohda.matrix.msu.edu/2012/06/the-digital-mortgage/>
-



Sharing and storing your oral history



- Public archive (retain at least two copies)
- Project web site
- Youtube (upload image and audio)
- Soundcloud.
- Itunes
- Vimeo
- [OHMS \(Oral History Metadata Synchroniser\)](#)
- <https://openlearnware.tu-darmstadt.de/collection/digital-oral-history-exploring-the-state-of-the-art/> and [Digital Repository Ireland resources](#)



Digital preservation

- We preserve to ensure that those who need access do have access in the longer term.
- Digital preservation is the systematic storage of our oral history recordings. It therefore concerns the system out in place and the people responsible for maintaining that system.
- Storage, integrity, control, metadata and content (check regularly for 'bit rot').

Digital preservation

- Identify relevant files: recordings (format); release forms, transcripts.
- Document: catalogue (online and hard copy); project title; length; any restrictions.
- Organise: maintain rather than create; consistent naming (name/date i.e. Johnston_Tom_16thOct2018); folders; sub folders
- Storage: designate a central storage materials and consolidate all files from other equipment e.g. camera; email etc.
- Backup: three copies of your file different locations using three different media e.g. on computer; hard drive(different locations); cloud based storage.
- Maintain: spot check for 'bit rot'; replace is necessary; plan to replace backup drives every 4 – 6 years.



BROWSERTRIX

Archive, Curate, and Share the Web.

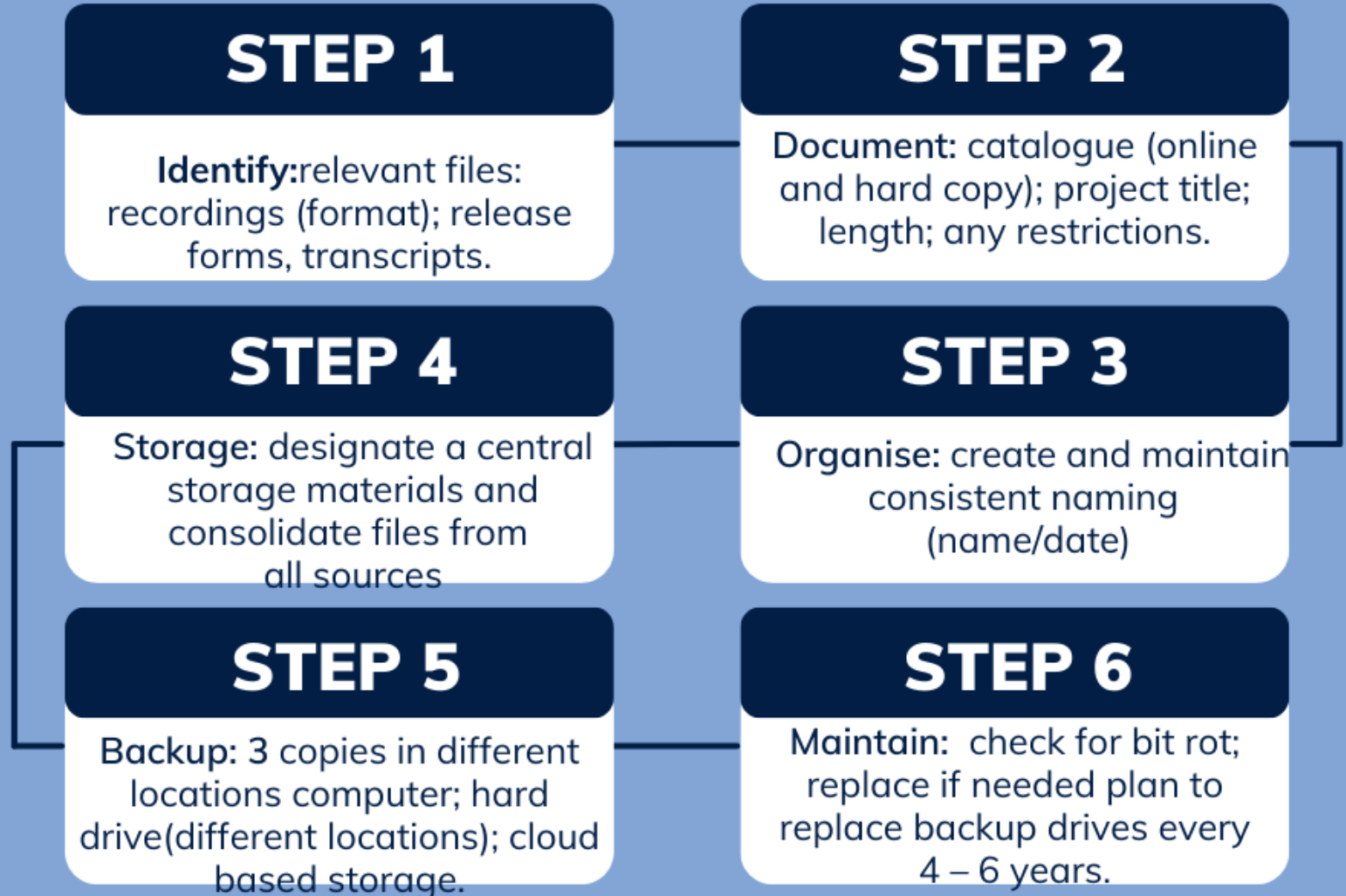
High-fidelity crawling, innovative quality assurance, and collaborative organization empower you to preserve, curate, and share archived web content with confidence.

Archiving your web site

- <https://webrecorder.net/browsertrix/>
- Installable version of Browsertrix here
<https://github.com/webrecorder/browsertrix> and
instructions for installing here
<https://docs.browsertrix.com/deploy/local/>

Digital preservation

STEP BY STEP FLOWCHART



Meet our inspirational colleagues Spring 2026



Rodney Hessinger, Professor of History John Carroll University Ohio Cleveland.

Marissa Marissa Ortosky-Dorantes, archivist for the Sisters of Charity of St. Augustine.

Dr. Christiana Best, Associate Professor in the Department of Social Work and Equitable Community Practice at the University of Saint Joseph and OHME Spring 2023 alumni.

Adam Azzalino independent oral historian, researcher, oral history education advocate and esteemed OHME Spring 2023 alumnus.

The power of the 'peak end rule' as oral historians.



- The peak-end rule refers to the memory heuristic in which the most emotionally salient part of an experience (i.e. the peak) and the conclusion of an experience (i.e., end) are weighted more heavily (Strijbosch et al, 2019).
- What this means when practising oral history: we need to look beyond these peaks and explore what is missing in the account.
- What this means for scholars of oral history: we need to be mindful of our propensity to foreground the most intense learning experience and ensure we review our learning experience holistically.

The peak end rule in practice



What was your most memorable experience as a student on Oral History Made Easy?



Staying in touch

Minimum twelve months access to materials May 2027. Make sure you archive all content.

Join the summer programme for booster and to share your oral history journey with new students. Stay in touch through our learning community.

Oral History Made Easy newsletter – [subscribe](#).

Connect with [AMB on LinkedIn](#) @DrAMayeBanbury oralhistorymadeeasy@gmail.com

Anyone you know who might be interested in joining summer 2026.





References

Strijbosch, W., Mitas, O., van Gisbergen, M., Doicaru, M., Gelissen, J. and Bastiaansen, M. (2019) *From experience to memory: On the robustness of the peak-and-end-rule for complex, heterogeneous experiences*. **Frontiers in Psychology**, 10, p.1705.
doi:10.3389/fpsyg.2019.01705