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IVRLA\textsuperscript{1} RESEARCH REPORT  
CHANGING IRELAND: CULTURAL HERITAGE AND MIGRATION

Dr Anne Mulhall (Principal Investigator), Dr Tom Donaghy, Dr Catherine O’Connor and Dr Ian Russell (Researchers)\textsuperscript{2}

1. CONTEXT

This project sought to explore how understandings of what constitutes cultural heritage have changed between the mid-twentieth century and the contemporary moment in Ireland. The project has two strands, both of which take as their starting point key projects carried out by the Irish Folklore Commission. The first strand, beginning with a survey of the Schools’ Scheme (1937-38), worked to produce a new schools’ project that would reflect both continuity and change in contemporary understandings of cultural heritage in Ireland. The second strand, taking the Emigration to America Questionnaire (1955) as its starting point, focuses on the relation between migration and “home” in the experience of women who have migrated to Ireland. Each strand replicated and reworked aspects of these surveys in order to open up for interdisciplinary analysis the ways in which issues around Irish culture, heritage, and the experience of migration in Ireland have changed, and to begin an exploratory dialogue between the past assumptions and present realities of the Irish social and cultural landscape.

The IVRLA phase of this project is the start of what it is hoped will become an ongoing cross-disciplinary research area. It was conducted in the period from September to December 2009 by a team of three researchers and three principal investigators. As materials gathered by this project are still in the process of being prepared for internet publication, oral and digital outputs arising from the two project strands are not available directly on the

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\textsuperscript{1} The UCD Irish Virtual Research Library and Archive (IVRLA) is a major digitisation project which was undertaken by University College Dublin from 2005 to 2009. Material selected from UCD’s extensive resources of archival and rare material was digitised and catalogued before being made available from a single virtual location (http://ivrla.ucd.ie). This digitised material covers a wide range of humanities and social science disciplines and is arranged in curated collections which can be browsed, searched, bookmarked, or downloaded. In addition to the digitisation of existing UCD collections, the IVRLA conducted a series of demonstrator projects. The remit of these projects was to develop additional digital research resources and to present these in the form of an exhibition collection. Some of these projects incorporated existing IVRLA material but many generated new content which was inspired by the potential of digital resources. Consequently, the IVRLA and its demonstrator projects show how digital repositories can provide access to diverse archival research materials as well as challenging the ways in which we consider digital content and generate research in a digital environment. The IVRLA is a component of the UCD Humanities Institute of Ireland and is funded under the Programme for Research in Third Level Institutions (PRTLI) Cycle 3, administered by the Higher Education Authority.

\textsuperscript{2} We gratefully acknowledge the contribution of the other members of the research team, Dr Alice Feldman and Dr Brian Jackson (principal investigators), to this report.
IVRLA website, but will be published on a separate project website hosted by the John Hume Institute for Global Irish Studies as they become available. These materials will include:

- A selection of audio interviews from the “Immigration to Ireland” project strand;
- Video clips from the oral history training workshops and meetings held during the planning and training phase of the “Immigration to Ireland” strand;
- Digitised materials arising from the New Schools strand; and
- Analysis of the materials and findings of the two project strands.

As the two strands have very different methodologies and project issues arising, this paper reports on each strand separately before considering potential future directions for the overall project.

2. SCHOOLS’ FOLKLORE SCHEME 2009/10

Background

The new schools’ project strand was inspired by the results of the Irish Folklore Commission’s 1937-38 Schools’ Scheme. This was a project that involved the collection of folklore from schoolchildren in fifth and sixth class in the Irish national school system. Pupils were instructed to interview members of their family and community about local folklore and then write up their notes during composition classes at school. Manuscript books were distributed to national schools throughout the country into which principals were instructed to copy this information. Both the catalogued manuscripts and the original children’s copybooks are held in the National Folklore Collection at UCD and some of this material has been digitised and made available through the IVRLA. The scheme was widely publicised in the Irish media and instructors were sent out to schools to explain the process to principal teachers. In addition, a handbook, *Irish Folklore and Tradition*, was drawn up by the Irish Folklore Commission to inform teachers of what sorts of materials and topics students should

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3 Please refer to the project webpage at <http://www.ucd.ie/johnhume/pilotprojects/index.html>.

4 The project team members working on this strand were Dr Brian Jackson (principal investigator) and Dr Tom Donaghy and Dr Ian Russell (researchers).

5 The IVRLA has two separate collections of this material: *Schools’ Manuscript Collection* - *My Home District* and *Schools’ Manuscript Collection – Carna & Ballinasloe*. The *My Home District* collection comprises some 2,700 essays written by schoolchildren from throughout Munster and Connacht and selected by staff at the National Folklore Collection from the official notebooks. The *Carna & Ballinasloe* collection comprises five complete volumes of bound official notebooks (almost 700 essays) from schools in the Carna and Ballinasloe districts of County Galway. In addition, another IVRLA research project *Folklore Schools 1937-38* has catalogued some of the original copybooks from this collection and made this catalogue available online.
collect and write up. The handbook contained a series of fifty-five questions on topics ranging from local monuments and ruins to tales of landlords and penal times to accounts of ghost stories and famous tales from the locality.

**Overview: Relation of this Project Strand to the Original Survey**

The schools’ strand of the project took the spirit of the 1937-38 Schools’ Scheme as a base for developing a modern schools’ folklore scheme examining the remnants and remembrances of cultural heritage. It departed, however, from the original survey’s rationale as an instrument of documenting extant national heritage and aimed instead to develop more inclusive means of activating and documenting new and emerging forms of heritage in a rapidly changing and culturally diverse Ireland today. This strand of the project analysed the topics included in the Irish Folklore Commission’s Handbook along with the holdings from a small number of selected schools in the National Folklore Collection. Researchers then drew up a new handbook of modules for use in Schools relevant to contemporary culture, inspired by those of the original scheme but allowing for an inclusive, open-ended process. It was not possible during the time span of this phase of the project to achieve the aim of distributing the new handbook to fifth and sixth class students in the selected primary schools. However, the distribution is now underway and all of the target schools will have received the handbook by the end of 2010. Survey responses will then be gathered. The new schools’ modules that have been developed should also be of future use for schools, particularly in the area of intercultural education.

For this strand, it was decided to focus on schools in Dublin, Kildare and Meath. We intended to distribute the new modules to an initial representative sample of nine to twelve schools in these counties. The selection criteria and process involved a number of stages. The first stage involved identifying a matching school – that is, a school that had participated in the original survey and was still operational – or, failing that, a successor institution (a new school formed as the result of amalgamations of original participating institutions). A second stage consideration in the selection process for participation was a desire to reflect the realities of the changing demographic of the greater Dublin area. The original Schools’ Scheme had limited representation from Dublin City,\(^6\) having concentrated for the most part on rural areas. However, many schools that in 1937 had served rural areas are now serving

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\(^6\) The 1937-38 scheme was regarded as voluntary for Dublin (as it was for Cork, Limerick and Waterford). Although schools from these cities did participate, the material gathered was not nearly as comprehensive as it was for the more rural areas.
catchment areas that would be considered urban or suburban. Furthermore, the populations in these areas reflect the demographic transformation of contemporary Ireland. Specifically they have significant immigrant populations and, one would expect, a particular perspective on cultural heritage. Working with staff in county education centres, the project team sought to identify schools whose participation would address both the retrospective criteria of the original survey and the prospective criteria of urban expansion and demographic change within specific counties.

**Detailed Output**

The first stage in the process was to select a sample of responses from the 1937-38 Schools Folklore Project held in the National Folklore Collection in order to explore what kind of materials had been generated by that project and to forge a meaningful connection between the original project and the generation of a new schools’ scheme that would be more appropriate to the changed context of contemporary Irish culture and society. The schools focused on were:

**Dublin:**  
Tillystown, Bray (NFCS_Box_798A)  
St Brigids, Foxrock (NFCS_Box_798-99)  
St. Peter’s, Phibsboro (NFCS_Box_798-99)  
Harold (boys), Dalkey (NFCS_Box_798-99)  
Swords (girls) (NFCS_Box_788A)  
Balrothery (NFCS_Box_784A)

**Kildare:**  
Athgarven, The Curragh (NFCS_Box_776A)  
Clongorey, Newbridge (NFCS_Box_776A)  
Cill Dara Presentation Convent (NFCS_Box_778-779)  
Baile An Mhuilinn, Newbridge (NFCS_Box_775A)  
Larch Hill Kilcock (NFCS_Box_772)  
Kilkea Castle (NFCS_Box_781)  
Christian Brothers, Naas (NFCS_Box_776B)

**Meath:**  
Enfield (NFCS_Box_692B)  
Slane (boys) (NFCS_Box_713C)  
Walterstown (NFCS_Box_686A)

A selection of these items have been digitised and made available through the IVRLA.

To collect information for the new schools’ project, researchers designed a detailed set of Cultural Heritage modules for use in primary schools. This was the outcome of an involved
developmental process. First, the researchers studied the sample responses from the schools listed above as well as the handbook with sample exercises distributed to schools for the 1937-38 project. The purposes of this were: to discern what categories used in the original project might be best suited for adaptation to a contemporary schools’ cultural heritage project; to explore the kinds of topics focused on in the schools and responses these topics elicited from the respondent children; and to select examples from the student’s responses that could be integrated into the cultural heritage modules devised for this project strand.

Bridging the historical, cultural and social distance between Ireland of the 1930s and contemporary Ireland was a complex but important aspect of this project. The issue for researchers was how to make the connection between the rubrics for the original project, which was designed to collect traditional folklore knowledge from rural areas, and the different demands of the present, particularly for a diverse urban population, many of whom might not have much knowledge of Irish folklore or heritage in the traditional sense of that term. The key task was to devise a project for contemporary urban schools that would respect both Irish cultural heritage and cultural traditions and practices that have come to Ireland from elsewhere. We also wanted to retain a sense of openness as to what cultural heritage might mean or be for young students, not only in the light of the increasing cultural diversity of Irish society, but also in light of the changed sense of what culture is in a heavily mediatised and globalised society.

Seven modules were devised in all, with each module designed to integrate suitable topics from the original schools’ project within a framework more appropriate for contemporary school children. Each module gave a brief description of its focus and objective; a list of questions to spark students’ imaginations on the module focus; and a range of activities suggesting different media and contexts through which students could explore the topic. Sample student responses on related topics from the original project were included as well. In order to retain the collaborative nature of the project and to ensure that the input of primary school teachers themselves was central to the process, the modules were discussed with primary school teachers and their feedback was incorporated. Teachers are, of course, the people most cognizant of what will or won’t work in the classroom and what might best speak to the needs of the students and the curriculum, and their full involvement in the process is vital to the success of this and future phases of the project. There will be many benefits for children who participate in this new project. By seeking out stories, images and customs both from their family and the wider community they will not only learn much about
their local history and culture but will develop valuable oral history and interview skills. They will also become valued participants in the preservation of Ireland’s cultural heritage.

The output of this project strand which has been digitised and uploaded to the IVRLA comprises sample material from those schools which participated in the original 1937-38 scheme, the new modular questionnaire including related topics and extracts from the 1937-38 scheme, and a briefing document for school teachers. The process of dissemination within the chosen schools and the materials produced by the participating students will be documented on the John Hume Institute for Global Irish Studies project website as they become available.

3. MIGRATION TO IRELAND

Background

For the migration strand of this project, we took the 1955 Emigration to America questionnaire as an important historical precedent and an imaginative springboard. This questionnaire was a key aspect of historian Arnold Schrier’s research for a study of the impact of Irish emigration on Irish culture in the post-Famine period, 1850-1900. The questionnaire was drawn up in consultation with Sean Ó Suilleabhain (then principal archivist with the Irish Folklore Commission) and distributed by collectors from the Irish Folklore Commission. Schrier published a book based on this research, Ireland and the American Emigration 1850-1900 in 1958. Schrier’s questionnaire sought information about friends and relatives who emigrated to the US before 1900, such as their marital status and reasons for emigrating. It enquired into cultural practices around emigration, such as the “American wake” (the farewell party the night before the emigrant was to leave); the “American letter” (letters sent home by emigrants, sometimes containing remittances); songs and ballads about emigration in the respondents’ localities; the significance of remittances; and the reception of returning emigrants. The questionnaire and a selection of materials gathered by the collectors have been digitised and made available online by the IVRLA.

Relation of this Project Strand to the Earlier Project

In his study, Schrier examined the impact of Irish emigration on Irish culture in the post-Famine period. How did mass emigration to the US impact upon the home country? What were the perceptions of emigrants and returned emigrants in Ireland? What cultural

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7 The project team members working on this strand were Dr Anne Mulhall and Dr Alice Feldman (principal investigators) and Dr Catherine O’Connor (researcher).
practices and productions had accrued around the experience and effects of emigration? This project strand focuses on the intersections between migration and home, but given the rapid increase in in-migration to Ireland since the mid-1990s, we were interested in exploring the impact of migration on the home cultures of people who have migrated to Ireland. What are the perceptions of Ireland from the perspective of migrants’ homeplaces? How has migration to Ireland impacted on migrants’ families and communities? Are cultural practices from the home place maintained in Ireland? Have any particular cultural practices and productions emerged from the experience and effects of migration? These are some of the questions explored as we sought to understand how the place of Ireland has changed within the context of global migration by attention to the home societies and to the everyday cultural practices of people who have come to Ireland from elsewhere.

Schrier’s research in the 1950s focused almost entirely on men: both the interviewers from the Folklore Commission and the respondents were overwhelmingly male. In this project, we spoke to this focus by concentrating on the experiences and opinions of women. This is far from the first project to recognise and address the male bias of the 1955 study. Several major projects have informed and inspired this project in different ways. Some of these explore the impact and experiences of women who stayed in Ireland and those who returned: the oral archive project Breaking the Silence: Staying ‘at home’ in an emigrant society, carried out under the direction of Breda Gray by the Irish Centre for Migration Studies at UCC\(^8\) and Bernadette Whelan’s work on the impact of returned emigrant women on gender behaviour in 20th-century Ireland, including her work as co-director of the IRCHSS project “Inventing and Reinventing the Irish Woman”\(^9\) are ground-breaking projects to which our researcher, Catherine O’Connor, contributed. Other important projects involving the building of oral archives have focused wholly or in part on the experiences of recent immigrants in Ireland. For instance, the following projects have been important for this project strand, and have, in the cases of the MCRI and Voicing Places projects, directly fed into it through the involvement of Alice Feldman and Ian Russell: Immigrant Lives: immigrant and asylum seekers in Ireland today, an oral archive project carried out by the Irish Centre for Migration Studies at UCC under the direction of Piaras Mac Éinrí;\(^10\) the Migration, Citizenship and Research Initiative at University College Dublin, under the direction of Alice

\(^8\) For further details on this project, consult <http://migration.ucc.ie/oralarchive/testing/breaking/index.html>.

\(^9\) For further details on this project, consult <http://inventingirishwoman.blogspot.com/>.

\(^10\) For further details on this project, consult <http://migration.ucc.ie/oralarchive/testing/lives/index.html>.
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Feldman, and the Heritage Council-funded project *Voicing Places, Placing Voices: Stories of Clanbrassil Street and the ‘Monto’*, a joint initiative between UCD, Dublin City Council and CREATE.

Our project, then, is indebted to previous work on Irish women and emigration, immigrant experience in contemporary Ireland, and the politics of cultural heritage. The decision to focus on *immigrant women’s* experiences and knowledge had the added value of building on networks and relationships established within the Women Writers in the New Ireland (WWINI) network. This network, established and initially funded as a seed project by the IRCHSS-funded MCRI, is primarily for migrant women writers in Ireland and some members of WWINI were recruited as interviewers for the project. While the data analysed by Schrier was collected through questionnaires distributed by the Folklore Commission interviewers, our information was collected through semi-structured interviews. Our methodologies also differ from Schrier’s research in being migrant-led. These interviews were conducted by six women who are themselves migrants and members of the WWINI network, most of whom have worked within migrant cultural organisations and intercultural agencies. Each interviewer was trained by Catherine O’Connor, an experienced oral historian in the area of women and Irish emigration, in methodologies and ethical issues involved in this work. The cohort for the study was diverse, in terms of age, socio-economic status, residency status, and country of origin.

Focus of the Project Strand

Our focus for the project was on the complexities of home and belonging for women migrants in Ireland. We were interested to find out what attitudes were in the women’s home places toward migration and migrants, what kinds of practices and traditions had accrued around migration, whether Ireland was a usual or unusual country of destination, and what kinds of knowledge people in the women’s home countries had about Ireland. We were also interested to know how or whether people brought their home place with them to Ireland, or how or whether they were able to integrate the “here” and “there” of migration experience in making another home in Ireland. As Ahmed et al. note, “home” is complicated by the

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11 For further details on this initiative, consult <http://www.ucd.ie/mcri>

12 For further details on this project, consult <http://www.placingvoices.com>.

13 WWINI itself was initially established to promote cross-sector and interdisciplinary collaboration and received seed funding made available as part of the Irish Research Council for the Humanities and Social Sciences project *Bridging the Research-Policy Divide: Evidence-based Practice in Irish Integration Policy* led by the UCD Migration and Citizenship Research Initiative.
experience of migration and the conditions that impel or impede migratory mobilities. The apparent “homeliness” of home can belie the fraught relations and intersections that constitute being at home, away from home, or without a home. For Ahmed et al., a central issue here is “the privileging of movement over ‘staying put’” (7), a hierarchization that fails to recognise the multiple contingencies of both staying and going: “the question of who can travel has to be supplemented by the question of who can stay at home?” (7). The creation of home in a place other than home is likewise a complex process.

Homing, then, depends on the reclaiming and reprocessing of habits, objects, names and histories that have been uprooted – in migration, displacement or colonization. […] being at home and the work of home-building is intimately bound up with the idea of home: the idea of a place (or places) in the past, and of this place in the future. Making home is about creating both pasts and futures through inhabiting the grounds of the present […] And, indeed, both uprooting and regrounding can entail forms of mourning, nostalgia and remembrance as well as physical sickness and experiences of trauma. (Ahmed et al. 9).

Research Outputs

The work completed and recorded in the migration strand of the project is twofold. First, we have recorded the project process itself in some detail, with the aim of contributing to best practice for this kind of interdisciplinary and cross-sector project. The most significant material evidence for the process itself are the video recordings of the initial training workshop that Catherine O’Connor and Anne Mulhall convened for the interviewer participants, and the video recording of the mid-project workshop where we reconvened to discuss any issues that had arisen in the course of the interviewing process. The first workshop also provided the group with the opportunity to collaborate on the aide memoire for interviewers, to be used as a reference tool during semi-structured interviews with respondents. We also, as a group, refined the aims of the project, taking cognizance of the feedback and ideas generated by the interviewers during discussion. Ethical issues and issues of informed consent were discussed in detail. The outcomes of these aspects have been fully documented and video clips from both workshops will be made available on the John Hume Institute for Global Irish Studies project website in October 2010.

The second aspect of this project is the interviews themselves. 33 interviews were conducted, averaging one hour each. These interviews are currently being transcribed and anonymized, and a sample of interviews that give a sense of the variety of women migrant’s
voices, experiences, and positionings will be made available on the project website by the end of October 2010. Interviews were conducted with women from a diverse range of backgrounds. Women from Spain, Nigeria, Poland, Columbia, Jamaica, Basque Country, Chile, Brazil, Zimbabwe, United States, and South Africa took part in the interviews.

Women’s experience varied greatly according to their country of origin, their residency status, whether they had been through or were currently going through the asylum process, their age, how long they had been resident here, whether they were working or could work, whether they felt part of a community or had family members in Ireland. Unsurprisingly, most women did not see Ireland as a traditional country of destination. Clearly, however, migration paths are being constituted, with chain migration a significant factor for some women in coming to Ireland. In terms of bringing home to Ireland and making home here, many women spoke of the importance of religious practices and communities to their sense of home and belonging, with church meetings and activities and prayer groups marking the intersection between spiritual practice and a sense of communal belonging. Food is frequently spoken of as an aspect of home that is missed, and that women try to reconstruct in Ireland in making a home here. Not just the type of food, but also the communal social and cultural practices around food are involved here. Home is, for many women, brought into their space in Ireland through the immediacy of communication technology and social networking sites. Facebook, Skype, and Yahoo Messenger all make home more accessible, and facilitate some integration between women’s lives here, and their friends and families in other countries. Home is a complex and emotionally charged space for many women, with loneliness, isolation and the experience of marginalization making it very difficult for many to make a home in Ireland.

**Methodological and Ethical Issues**

Two issues immediately arose in relation to the collection of material for this project. First, we wanted to address the asymmetrical dynamics involved in the researcher-respondent relationship, an imbalance of power and positioning that can be particularly problematic in the context of migration. Second, an immediate issue for a project of this nature, especially given a short timeframe for completion of primary research, is access to interviewees. A pressing initial concern was how to reach and recruit appropriate interviewees from the migrant community in Ireland in a short space of time. We drew on our involvement with the Women Writers in the New Ireland (WWINI) network, a network of migrant women living in Ireland, and sent out a call for anyone interested in becoming involved with the project as an interviewer. Six women from the network got involved, and this involvement was vital in
locating other women who were eager to be involved as interviewees. Without the involvement of WWINI, it is doubtful that the project interviews could have been completed in such a short timeframe, as building up a qualitative sample can take some considerable time. The women from WWINI were central to the process, with established connections through everyday and working life with many suitable potential participants in the project. Additionally, Anne Mulhall and Alice Feldman had an existing relationship of trust built up through three years of working together in the network, and this was vital in the speed and effectiveness with which the whole process was completed. Most importantly, the key role of the WWINI interviewers in the process was, we felt, central to the ethical aspirations of the project, serving to at least partially destabilize the usual asymmetries of power and positioning involved in the researcher-subject relation.

There are, of course, many ethical issues involved in a project of this nature. Any project of this kind is a risk for the respondent participants. “Home,” as we’ve noted, is a complex emotional space, and the emotions, memories and material and political actualities that resonate with it can be extremely difficult. One ethical issue involved in a project like this is the instrumental use of other peoples’ lived experience. It is important to listen to what these women have to say; their individual experiences, thoughts and opinions provide a knowledge that we could not otherwise have access to. From a slightly different angle, it is important that our knowledge in areas such as migrant experience is grounded in the knowledge that women such as these are generous enough to share with us. However, it is likewise important not to reduce these women to sources to be mined for information. As Joanna Bornat observes in relation to the practices of oral history: “Too many of us saw the interview as just another source of evidence to be extracted…It was well-intentioned but with one aim in mind: the eliciting of ‘usable’ material” (Bornat 1989, qtd in Thomson 1998, 588).

This recognition raises one of the most difficult ethical questions for a project of this nature: the ownership of the often highly personal, intimate details of the respondent’s story. It is, of course, crucial that the respondents retain control over whether their words can be used, and how. For instance, several women, having read the information leaflets, gone through the consent forms, and conducted more than one interview, decided that they did not want their interviews to be used. Upon reflection, some were apprehensive about what they had said being publicly available. Some women, having waived anonymity, then changed their mind. There is no guarantee that a respondent who is happy to have their interview made publicly available now will not have a change of mind, or a change of circumstance, at some point in the future. How this can be resolved in the context of data storage and public access
to the data is an ongoing ethical dilemma. The internet has become central to the
documentation and dissemination of life narratives over the last decade. However, particularly
in the case of those who are marginalized within our society, the very accessibility of the
internet can accentuate the vulnerability of the interviewee. Even in 1998, the ethical issues
involved in dissemination are broached by Thomson:

Can there be informed consent when interviewees can barely imagine how their words
may be taken up and used by a vast anonymous audience? How can archivists
maintain copyright restrictions [… ] and how will people obtain legal recourse if their
stories are exploited? […] Who will access and use the Internet and how might the
social marginality – and historical silence – of particular groups be reinforced by
technological exclusion? (594).

These are some of the issues that we are attempting to address in building the oral archive of
the materials collected during this project.

4. FUTURE RESEARCH DIRECTIONS

The new schools’ project strand has great potential for future use and expansion. This
strand has already made the planning and design documents available through the IVRLA and
will be making digitised responses available on the John Hume Institute for Global Irish
Studies project website. It is hoped that the existence of this resource will encourage further
participation. Contact has already been made with county education boards and teacher’s
groups to publicise the project and encourage teachers to adopt this as a class project. As
designed the project is very scalable and so could be used across a wide demographic to
collect material across the country, or indeed from Irish emigrant children in schools abroad.
The returned information from the modular projects can either be written up or included in
designated copybooks or, where the facilities are available, can be compiled digitally before
being sent back to the project co-ordinators. This will allow students to continue to improve
their written/visual communication skills as well as computer skills. Where possible,
materials can also be returned in a visual format (for example drawings or photographs of
local buildings, monuments, or topographical features) if students find this route more
rewarding thus giving them experience of many varied artistic forms. As all the returned
material will be made available online it is envisioned that the project will eventually reach a
relatively self-sustaining stage where schools (and perhaps later individuals) who wish to
participate can download the questionnaire and relevant background material and, upon
completion of the questionnaire, can upload their findings to the existing site.\textsuperscript{14}

The migration to Ireland project strand contributes to a growing body of scholarship on cultural heritage and social change in Ireland at UCD that is based on interdisciplinary and cross-sector dialogue through collaborative research practices. In the first instance, this strand aims to construct an online oral archive of the interviews conducted for the project. In this, the online oral archives constructed by the Irish Centre for Migration Studies at UCC\textsuperscript{15} are an excellent example of how such materials can be made accessible to the public. It is also hoped that it will be possible to expand the project to include a wider sample of participants to reflect the diverse experiences of women who immigrate to Ireland.

The research team look forward to the use and expansion of both strands in further explorations, located at the confluence of Irish immigration and emigration stories, of personal and community understandings and expressions of cultural heritage within an increasingly diverse society.

\textbf{WORKS CITED}


\textsuperscript{14} Although such a development would not require ongoing academic involvement, it would require appropriate cataloguing and IT resources to ensure that the material uploaded has associated metadata (including subject headings) and is made available in an organised and coherent manner.

\textsuperscript{15} For further details of these oral archives, consult \texttt{http://migration.ucc.ie/indexprojects.htm}. 