

# *History in Residence:*

A radio documentary about Dublin City Council's six historians in residence.

By

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# Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Journalism & Media Communications, is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not copied in part or whole or otherwise plagiarised the work of anyone else, including other students.

Signed: \_\_\_\_\_

Brian Byrne

Dated: August 2019

# Abstract

This documentary is an examination of the work of Dublin City Council's six historians in residence, the importance of public history, the history of Dublin and how we all relate or do not relate to it.

History has long seemed the realm of the academic and the scholar, this 45 minute documentary will chart the efforts of Dublin City Council's six historians in residence. As they attempt to take history down from its ivory tower of academia and make it a tangible thing to the public.

Through the use of audio interviews, SFX and music, the documentary will explore the themes of public history and identity, what it means to be Irish and what it history means to us all. The narrative which emerges from these various themes, provides an insight into how important our history is to us, what we can learn from it, and what we are destined to repeat without it.

In this programme I'll be interviewing Dublin's six historians in residence as I follow them through a normal workday. Moving from historian to historian, wending our way through Dublin's districts, criss-crossing the Liffey, treading the steps of hidden history which permeate the brick and mortar of Baile Átha Cliath. With the historians as our guides, they will peel back the layers of the past, exposing the stories which lie just out of sight. Their mandate was to make history tangible for as many diverse groups as possible. On this journey we'll hear from all the different people with whom the historians have interacted with over the past year; be they prisoner, pensioner or pupil.

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Go raibh míle maith agaibh.

Brian Byrne  
July 29th, 2019

# Chapter One: Introduction

Initial concept, background, themes and purpose

The purpose of my radio documentary is to celebrate the work of Dublin City Council's *Historian In Residence* program, and examine how it has changed the city's relationship with its past.

As the narrator, the narrative will be driven in part by the examination of my own relationship with history, and how it has changed over the course of making the documentary. As well featuring seven main contributors, the six historians in residence and one senior member of Dublin City Council. The main themes of commemoration, the public perception of history and historians, the importance of public history and Dublin's relationship with its past will be explored throughout.

The documentary is composed of interviews recorded on location and in the studio, vox pops and narration. Music, sound effects and sound recorded on location also form an integral part of the documentary - linking and punctuating segments of narration and interview. These aural elements act as connective tissue, working in tandem with the main narration creating tension, emotion and an audio image of Dublin.

The initial idea for this documentary came from a throwaway mention of the Historians in Residence program in a lecture during the first year of my course (2018). After further research I found that the program was quite unique, I could not find reference to any similar program which engaged multiple public historians for a commemorative period, either in Ireland or around the world. Although the idea of a historian in residence is not an entirely new concept, 'In the year 2000 Limerick Corporation (now Limerick City Council) engaged the historian and researcher Sinéad McCool as Historian in Residence at Limerick City Library. This was a year-long project to celebrate the new millennium.' (Limerickcity.ie, 2019)

The uniqueness of the program made in an excellent choice for a documentary as nothing like it has been documented, it is a completely new format. I felt that the audience would be interested in how the historians implemented themselves and what impact the program made in the

various communities of Dublin. The historians program was launched based on the success of the 1916 centenary celebrations which saw, “Hundreds of thousands of people filled the streets and squares of Dublin to celebrate the centenary of the Easter Rising” (Linehan, 2016) Since then there has been an increased interest and awareness in history. And after researching the programme, I found that the concept contained opportunity for a variety of different scenes and contributors. And as the goal of the Historians program was to change people’s ideas about history, I established that many of the key elements needed for a documentary were present.

After hearing about the BAI’s *Sound & Vision* scheme in the first year of the course, I decided to seek funding for the Historians in Residence documentary. The application was successful in round 31 of the scheme and received €3,500, and will be broadcast on *Newstalk* on completion. The initial application pitched the story as a ‘day-in-the-life’ program which aimed to fit all 6 historians into a cohesive narrative taking place over one day. After the program was accepted, this aspect was toned down in the second version of the treatment as initial attempts to structure the story in this manner proved restrictive and unrealistic.

For the program to be commissioned under the *Sound and Vision* scheme, there are themes which it must cover. These are the themes which overlap with this program:

- Irish culture, heritage and experience,
- Recording aspects of Irish heritage which are disappearing, under threat, or have not been previously recorded
- And representing the diversity of Irish culture and heritage.

These are directly and indirectly explored throughout the program and in line with the aims of the scheme, an effort was made to highlight them throughout.

As outlined above, some aspects and themes of the documentary changed over time, however the scope of the documentary remain constant throughout. Interview the six historians in residence about their experiences and thoughts on history, get an overview and insight into the background and reasons for the program from senior staff at Dublin City Council and chart the impact of it all from the reactions of those the Historian in Residence program had interacted with.

One of the main changes in the narrative was the decision to include more of a personal angle, delving into my own relationship with history as the narrator and using myself as the one familiar character that the audience could relate to throughout. The main reason for this was that in order to give equal amounts of time to each historian and section, a main narrator to drive the action and bring the audience on the journey was needed.

### Choosing radio as a medium

Choosing radio as the medium for this documentary was a relatively straightforward decision. It is a medium that I was familiar with, having previously produced two short radio documentaries, '*The Boxing and the Bingo: The Story of Dublin's National Stadium*', and '*Science for the Love of It*', a biography style program. However, my familiarity with the medium was not the dominant reason behind the decision. The nature of the documentary and the themes explored, particularly the personal relationships with history and the internal image of Dublin created, are things which are unique to each of us. In this regard radio can be more powerful than a visual medium, as you can tap into the unique and individual images specific to each person. A radio documentary allows each listener to imagine and create their own version based on what they hear, '...the sights and sounds of radio are created within us, and can have greater impact and involvement. Radio on headphones happens literally inside your head. (McLeish, 2018, p.3) This was important as the relationship with history that the documentary explores, is personal to everyone. A visual medium would have been more limiting as it would have explicitly depicted the relationship.

The personal and intimate nature of the medium of radio was also a factor in my choice. A microphone gives you permission to get close to your contributors, both in the sense of physical proximity and metaphorically in terms of understanding them, their thought processes and who they are. This proximity allows you to capture all of their vocal idiosyncrasies. As McLeish states (2018, p.6), 'A voice is capable of conveying much more than reported speech. It has inflection and accent, hesitation and pause, a variety of emphasis and speed.' The medium of radio is perfect for capturing more than just facts about history, and the historians, the minutiae of their voices can imply a dozen different details, all of which are emphasised by the absence of any visual aspect to the media.

The unobtrusiveness of audio recording equipment also allows you to capture the contributors at their most natural, so that they almost forget they are being recorded. In a visual medium, the degree of set-up involved in framing and the fact that being on camera adds a level of stress to participants means that it may have been more difficult to capture the more personal anecdotes needed for the documentary.

The personal nature of radio and the fact that each person's image of the story is unique to them harkens back to the original way stories were told, as Biewen puts it in the foreword to Reality Radio,

It seems fair to say that the first documentaries were stories told around the fire...From the mouth to the ear, with the pictures formed in the imagination of the listener. Of the modern media, radio comes the closest to that primordial form of storytelling...conjuring rather than displaying pictures... (Biewen and Dilworth, 2010, p.14)

The power of radio - that the story is created in this intangible space where the narrative and the listener meet - means that there are no restrictions on what can be documented. Whereas with a visual medium, to explore specific eras from Dublin's history, artefacts or visual representations of that era would need to be sourced. Artefacts that may not exist, but with radio, using, '...appropriate sound effects and supported by the right music, virtually any situation can be brought to us. (McLeish, 2018, p.2) The power of radio to conjure these times and places into the minds of the listener, was one of the reasons I chose radio as a medium for this project. Dublin's history is full of gaps, and the stories I would be reporting came from various eras of the past, depicting these stories through audio would allow me to access times and places which have no artefacts or records available to support them.

### Layout of this dissertation

In this introduction, I have delved into the thought processes behind the selection of my subject and outlined its aims. Throughout the rest of this document I will note the progress of the documentary in relation to these aims. And hopefully I will have succeeded in weaving the themes outlined above into an entertaining, cohesive and informative product for the audience.

The second chapter will discuss my research into the art and history of radio documentary making, and how this project fits into the genre. I will also detail and critique similar media which acted as comparisons for my own, and discuss how they helped inform my own practice. I will also briefly detail the themes of public history and commemoration.

Chapter three will delve into any technical issues which arose from the recording process, and how they were dealt with. It will cover the editing and post production phase of the project, and give insights into the use of music and sound effects in the documentary.

The fourth chapter will deal with feedback and how the final product was reached, including how supervisor consultation was factored in, how themes and ideas for segments were chosen, emphasised, or omitted during the production and why.

The final chapter will reflect on the overall planning and execution of the documentary, including my reflections on its strengths and weaknesses, whether it is fit for broadcast, what would I change if I could start the project over. And whether there are any tangential aspects or themes which on reflection, should have been explored.

## Chapter Two: Evidence of Research

This chapter will detail the research undertaken for this documentary, including academic journals and textbooks, journals, websites, lectures, interviews and conferences, as well as other material that was important to the conception of the idea and the design and execution of the project.

The chapter is divided up into three sections: the art of the radio documentary, an examination of comparative documentaries, and a brief exploration of the themes of public history and commemoration.

Throughout the chapter these headings and the themes will be examined in light of how relevant they were to the formation of the program and how they played a significant role in structuring both the interviews and the overall program.

### The art of the radio documentary

The format of the radio documentary has changed and evolved in step with technology over the years, in spite of all the change however, there are still two broad definitions of documentary programme, the classic documentary, and the feature. With the creative use of music and narration throughout, my programme bears many of the characteristics of the feature, as McLeish defines it. "The feature...may include folk song, poetry or fictional drama to help illustrate its theme. The feature is a very free form where the emphasis is often on portraying rather more indefinable human qualities, atmosphere or mood" (2018, p.264). My programme is situated firmly in the tradition of the feature in this regard. It uses music, sound recorded on location, narration and artificial sound effects to construct totally new scenes and portray the programme's themes. Echoing Scott Carrier's essay in Reality Radio, "...there were no rules other than to tell the truth. It was wrong to think there was only one way to do it. (Biewen and Dilworth, 2010, p.29).

Another way in which documentary programmes may be categorised is by the nature of their subject. According to RTE's Documentary on One Unit, "Documentaries tend to fall into two categories - i) Story based docs, and ii) Topic based docs". (O'Brien et al., 2018) Mine falls into the latter category here. It follows the story of six historians, but it is more of a topic than an actual story. It does contain tension which is a key aspect of any story, however many of the themes raised in the programme are general in nature. For the programme to be a story based documentary it would have to follow a central character on a specific arc. In this manner my programme is clearly a topic based documentary.

Beyond the traditions of feature versus documentary, or topic versus story, the style of narration featured in a programme is another prominent factor when it comes to defining radio documentaries. Historically the narrative was constrained by technology, in the early days of radio, "...documentary" producers tended to make their shows entirely in the studio" (Biewen and Dilworth, 2010, p.6). This meant the voices you heard were the producers or whatever guests they could source. However, the advent of portable recorders and improvements in recording technology made tape cheap, allowing producers to leave the confines of the studio "...today a producer would go out and record actual auto-workers and mothers and...make them the only narrators of their stories" (Biewen and Dilworth, 2010, p.6). This has led to the character driven narratives we are used to today.

In looking at the various documentary traditions and traits so far my programme has fit cleanly into two separate categories, however with narration the definition is more blurred. I will take two documentaries to explain this, the first is Ghetto Life 101 (1993), and the second is Serial (2014), two touchstone audio texts in the recent history of American radio. Ghetto Life 101 was produced by David Isay, but the show was recorded and narrated by its two subjects, teenagers LeAlan Jones and Lloyd Newman from the south side of Chicago. "Not only did they do all the interviews and narration in staking their claim to be the true 'experts' on their own lives, they also helped select the music and write the script, much in autoethnography's spirit." (Ehrlich, 2003, p.433) By providing the characters with recorders, and allowing them to narrate the voice and story of the programme belongs in its entirety to its characters.

In Serial, producer Sarah Koenig takes the listener on a journey into the case of Adnan Syed. Spanning thirteen episodes, and dozens of in-depth interviews, the story is narrated and driven

by Koenig. The length and complexity of the story does necessitate a constant grounded point of contact, however the narration is not objective. As RTE series producer Liam O'Brien said "... it's very personality driven. Its as if the story almost takes second place to this kind of sense of, I'm going to tell you how important this is and I'm going to take you there..." (Sweetman, 2017. Throughout my programme's production, the advantages and disadvantages of each of these styles is something I have been highly aware of. Due to the fact that my programme is both a feature and a topic, it needs to straddle the line between these two styles. Using my own narration and personality to drive the action across six different interviews, while also affording my characters the room to tell their own stories. This is how my programme fits into the art and tradition of the radio documentary.

### Examination of comparative media

During the research phase of this project I consumed various audio documentaries which helped to inform and structure my own programme.

The most influential of these was a Newstalk radio documentary titled, *Shelf Life* (2012). This documentary also deals with a topic, chronicling the life and times of Dundalk's public library. It does not have a set story arc or tension with which to drive the narrative. Instead it artfully threads the voices of the library together painting an audio picture of the structure and its inhabitants. Music is used to great effect throughout the piece, in particular the song, 'It's Oh So Quiet', by Betty Hutton, is used in different ways throughout the feature; as an introduction, comical punctuation, to add pace to stories within the feature, and to denote transitions throughout. All while keeping the listener 'in the story', as it suits the tone of the piece. The use of music as a narrative device to thread the various stories in the programme together informed the way in which I would think about the use of sound, music and narrative in my own programme. The opening in particular is excellent at capturing a listener's attention, as McLeish states regarding an opening, "The object is to create interest, even suspense, and involve the listener in the programme at the earliest possible time." ( 2018, p.272) *Shelf Life* achieves this by marrying a distinctly unique voice, sound recorded on location and a familiar song (which matches the theme of the programme), to paint a picture in the mind of the listener. The use of a

song which both matches the tone and is also at odds with it is an aspect which informed my own programme greatly.

*An Unexpected Kitchen* (2004) from The Kitchen Sisters' series, Hidden Kitchens, also helped to inform my use of music throughout my programme. The short feature details former boxer George Foreman's relationship with food growing up, but tells the wider impact of his 'George Foreman Grill' on the world through personal stories of people who had to conceal their cooking. The Kitchen Sisters use music from Texas throughout to maintain the right tone (Foreman was from Texas). When sourcing music they often look for, "...something with a long musical intro, an instrumental solo in the middle, and a long tail of instrumental music at the end — no lyrics. We graft beginnings, middles and ends (the instrumental bits) together to use as beds for our stories to lie on." (Nelson and Silva, 2014) This process informed how I would construct music for my own programme, as well as seek to source music from Dublin and Ireland to create an aural tone. Their choice to leave in the lyrics from "...The Ma Grinder," ...."My name is Piggly Wiggly, I've Got Groceries on my Shelf..." Mostly we tend to steer away from lyrics in our stories because they can get too literal if you don't watch out. But these were so great. And...lay in perfectly under George's story." (Nelson and Silva, 2014) The delicate balance in the decision whether to leave lyrics in, or use them to emphasise and underline points in the story, played a major role in how I approached the same issue in my own programme.

*007, The Irish Connection* (2017) an RTÉ One radio documentary about the life of Kevin McClory is another programme which influenced my own. The narration throughout is excellent, and it plays on tropes of the James Bond using music to great effect. It also begins with a seemingly unrelated personal anecdote from the narrator, which serves to draw you into the story and bring you closer to the narrator. These are aspects which I emulated during the production of my own programme.

# Chapter Three: Constructing and Designing the Documentary

## I. Design Concept

The concept behind the design of this project was to create a radio documentary that was between 40 and 45 minutes in length. It mainly consists of interviews with the six historians in residence, senior members of Dublin City Council who organised the program, and of course the multitude of people who interact with the historians.

The main topics would be:

- i) the day to day job of being a historian in residence,
- ii) how they first fell in love with history
- iii) the relationship of irish public with history,
- iv) the idea of public history,
- v) commemoration and how its changed,
- vi) Stand alone stories from each historian about their area,
- vii) vox pops from the people the historians interact with.

The format of the documentary was straightforward with each of the main interviewees afforded their own self contained segment. These were initially intended to be equal in length, giving each contributor around six minutes each. However, as production progressed this changed, an issue I will examine in chapter 4.

<b>Chapter</b>	<b>Speaker</b>	<b>Function</b>
Introduction	Narrator	Introduction to the doc, set the stakes, capture attention and layout why they should listen
1	Cathy Scuffil	Paint a picture of the contributor, tell a story unique to their area, get opinions on the main themes of the programme
2	Maeve Casserly	Paint a picture of the contributor, tell a story unique to their area, get opinions on the main themes of the programme
3	James Curry	Paint a picture of the contributor, tell a story unique to their area, get opinions on the main themes of the programme
4	Mary Muldowney	Paint a picture of the contributor, tell a story unique to their area, get opinions on the main themes of the programme
5	Bernard Kelly	Paint a picture of the contributor, tell a story unique to their area, get opinions on the main themes of the programme
6	Tara Doyle	Overview of the historians programme.
7	Cormac Moore	Paint a picture of the contributor, tell a story unique to their area, get opinions on the main themes of the programme
Conclusion	Narrator & all Contributors	Summarise, reflect, provide insight, sum

## II. Interviews

The interviewees were easily defined as the 6 historians who work on the program, as well as senior members of Dublin City Council who oversee the program. I was put in contact with some of the historians via Tara Doyle, the head of the program.

General interview topics, I interviewed each of the historians about the same topics so that their answers could be compared and contrasted throughout the documentary. Questions covered the following topics:

- Their experiences on the program to date
- the highs and lows
- thoughts on public history and the topic of commemoration
- what sparked their passion for history
- their views of Ireland and Dublin's relationship with history
- what have they learned about their area
- stories from his area and his thoughts on history in general

### Profiles of main contributors

#### **Tara Doyle, Senior Librarian at Dublin City Public Libraries**

Tara heads up the historians in residence program, it was under her stewardship and direction that it was created in light of the success of the 2016 centenary celebrations. Tara herself is extremely interested in history and her role as head librarian gave her an opportunity to create a new style of history program in Dublin. As part of her role the historians report directly to her at monthly meetings, she was in charge of hiring, overseeing and implementing the program effectively. She also runs the Festival of History, an annual event in Dublin which aims to celebrate the multitude of stories which exist in the Irish history.

I initially contacted Tara in March 2018 via her Dublin City Council email address, with a brief outline of my documentary. We later had a call to further discuss and then a meeting to run

through the project in detail. This allowed me to get a better sense of her and also ask some general questions about how the program was started and is currently structured. I met her at various events during 2018, including the festival of history.

In February 2019, I arranged to call to her offices at Pearse Street Library to record a more formal interview. This interview was recorded on a Zoom H4n and lasted 55 minutes. The interview was recorded in the lecture room at Pearse Street Library, which was not ideal, as it has a small road facing window which picked up a lot of noise, as well as the room being quite airy so there was a bit of an echo. However, the quality was still usable.

The interview covered, Tara's own history, and how she got involved in Dublin City Council, the genesis of the Historian in Residence program, the decade of commemorations and her passion for history in general. My intention with this interview was to get an insight into the program from a more overview level, as well as information on how and why it was created. Tara spoke with great passion about the importance of history and in particular public history.

### **Cormac Moore, North Central Area**

Cormac is originally from county Laois, but has lived in Dublin for many years. His original training is actually in business, and he currently runs an IT recruitment business. He returned to college 10 years ago to pursue a masters in history. It has always been a great passion for him. This year he submits his PHD in history, and is currently completing his third book. The historian in residence program is a way for him to bring history out of the academic field and to the normal person on the street.

I initially contacted Cormac around April of 2018, we arranged to meet in the city centre for a coffee so we could learn a bit more about each other. After taking notes on this pre-interview, we arranged to sit down and record the feature length interview on June 25th 2019. This took place at a podcast studio at my place of employment. I arranged with Cormac via email and he came in after work. Cormac is an excitable interviewee and waxed lyrical about his love for history over the course of the 50 minute interview. The audio quality from the interview is clear but Cormac speaks at a naturally louder volume and audio levels as a result are too high and peak in various places throughout, however the majority of the interview is usable.

### **Maeve Casserly, South East Area**

Maeve is an education officer in the National Library on Kildare street, she has a masters in Public history from UCD and is currently undertaking a PHD. She's originally from Wexford but now resides in Dublin, and is the historian for the south east area of the city. I first contacted Maeve by emailing her at her National Library address, briefing her on the scope of the documentary and asking to meet. We first met in May of 2018 in the cafe at the National Library where I conducted a pre-interview with her.

My first field recording with Maeve took place on the 23rd of June 2018 where I accompanied her from her residence in Kilmainham, walking along the canal to Ballsbridge library for a Cruinniu na nOg children's history workshop. I recorded myself and Maeve chatting all along the 45 minutes it took to walk there on my Zoom H4n. I then recorded aspects of the workshop as well as recording vox pops with some of the children who took part.

A further sit down interview took place on the 7th of July 2018 at Griffith College Dublin, the interview was recorded on the sound desk in the upstairs studio of the radio room at the college. A backup version was also recorded on my Zoom H4n. The sound quality for the interview is quite good, however there was a hum present in the recording which I later found was due to the speakers in the room being plugged in.

I also attended a walking tour entitled Suffragette's Green which took place in the city centre parks on the 24th of November 2018. High winds and loud traffic noises, coupled with the fact that the levels of my recorded were set high so as to capture the low sound of Maeve's voice meant that a lot of the talk was drowned out, however some of the tape was salvageable.

I recorded one other session with Maeve, a collaboration between herself and Riona Sally Hartmann, the council's musician in residence whereby a choir sang in the Printworks as part of the 2018 Festival of History. This was a lovely event, however noise from the crowd and in particular from photography during the performance made recording unusable.

### **Cathy Scuffil, South Central Area**

Cathy Scuffil is a lifelong historian and Dubliner, born and raised in Dublin 8. Both of her parents were historians and teachers. She has long worked to promote history in the city centre, her joining the historian in residence program merely made it official.

I followed Cathy on a few of her activities as a historian, one was a lecture titled From Carman's Hall to the Coombe, Housing in The Liberties 1913 – 1923. Which took place as part of Heritage week on the 22nd of August 2018. As well as another talk called, The Secrets in Dublin Place Names in Dolphin's Barn library on the 26th of September 2018. As well as a Historic Stroll around Dolphin's Barn on the 30th of June 2019, organized by one of the clubs she helped to found, the Liberties Cultural Association. We recorded a formal interview in the radio room of Griffith College on the 8th of July 2019, the audio quality for this was excellent.

### **Mary Muldowney, North East Area**

Mary is another lifelong historian, she has long been an active trade unionist and specialises in trade union history and events like the 1913 lockout. She lives in stoneybatter, and serves the north east area as a historian in residence. She was one of the later ones to join the program, she joined in its second year. I first contacted her in June 2018 via email, which I obtained from Tara Doyle. I briefed her on the outline of the documentary. And arranged to meet her at her residence to perform a brief pre-interview which I recorded.

On June 19th 2019, I interviewed her again at her residence, this time focusing on the questions I put to all the historians. There was a slight issue of a hum from her fridge intermittently throughout the interview. Half way through I asked to be allowed to unplug it to stop the noise, and the rest of the recording proceeded without interference.

### **Bernard Kelly, Dublin City Library and Archive**

I first met Bernard in KC Peaches cafe on Dame Street in April 2018, I had contacted him via email to arrange a pre interview to get to know his background and explain the concept of the documentary. I then went to interview him in the DCLA Pearse Street library where he operates out of in November of 2018. The interview was recorded in the reading room, which added to

the atmosphere. The aim of this interview was to capture the ambience of the reading room and archive as well as get a sense of Bernard and his opinions on the program and about history.

### **James Curry, North West Area**

James is the most recent addition to the historians in residence program, he joined in 2019. I first contacted him via email to explain the documentary which he had already been briefed on. I arranged to accompany him to talk on the War of Independence he was giving in Drumcondra library on the 11th of June. I recorded this walk on my Zoom H4n, to get a sense of James as well as capture Dublin soundscape. I then arranged a more sit down style interview with him on the 7th July 2019 at the studio in my workplace. The audio quality for this interview was excellent.

### III. Sound Effects

During the planning phase of my programme, the concept using the city soundscape to create an audio identity was key to the documentary.

When proposing the documentary, sound effects were planned on being used throughout the documentary to link sections and narrative together. However, as production progressed this changed slightly and narration and music were used to much greater effect for this purpose.

The documentary contains a wide range of characters, male, female, young and old, with various different speeds, accents and cadences of speech. This is used to great effect to excite the listener and keep the ear focused on the subject at hand. Equal time is given to both male and female voices in order to avoid monotony.

### IV. Music

Music is key to any documentary, as McHugh states it is the, "...emotive pillar of radio, which can underpin or counterpoint the mood of the voice, enhance or reveal a deeper truth behind the words." (McHugh, 2010, p.12) Given that there was no naturally occurring source of music within the interviewees or events recorded. It was important that I be as imaginative as possible and use music to provide pace and emotion to what otherwise may have been a very flat subject. Taking this into account, I attempted to use music that thematically and tonally matched

the documentary. But also to use music that was at odds either lyrically or tonally with the subject matter, to create an aural tension for the listener.

#### Featured Music

<b>Artist</b>	<b>Song</b>
<b>Slow Moving Clouds</b>	<b>Downfall of Paris</b>
<b>Spook of the Thirteenth Lock</b>	<b>Lockout (album) Bullet in the Brick</b>
<b>The Cure</b>	<b>Boys Don't Cry</b>
<b>Nancy Sinatra</b>	<b>Bang Bang (You Shot me Down)</b>
<b>Queen &amp; David Bowie</b>	<b>Under Pressure</b>
<b>The Dubliners</b>	<b>I'll Tell my Ma</b>
<b>The Beach Boys</b>	<b>Good Vibrations</b>
<b>Pete Seeger</b>	<b>This Land is Your Land</b>
<b>Beastie Boys</b>	<b>Sabotage</b>
<b>Led Zeppelin</b>	<b>Immigrant Song</b>
<b>David Bowie</b>	<b>Changes</b>
<b>Dead or Alive</b>	<b>You Spin Me Right Round (Like a Record)</b>
<b>Eurythmics</b>	<b>Sweet Dreams</b>

This documentary has received funding under the BAI Sound & Vision scheme and will be broadcast on Newstalk, as such permissions for the use of the music are covered under Newstalk's IMRO agreement.

## V. Scripting

Recording of narrative links and scripting of the documentary was captured on a Zoom H4N, and at a podcast studio at my place of employment. The scripts were written as the documentary progressed, with early drafts and ideas complete in June and iterations and re-recording occurring throughout July as the documentary neared completion. The changes came about as new narrative and themes came to light during production. The narrative links introduce the listener to the subject, connect the various contributors, narrative threads and locations which appear throughout the program. They also serve to conclude the program.

## VI. Editorial Decisions

At completion the documentary was approximately 27 and a half minutes long. The program was intended to be a 45 minute piece. The main reasons for this were repetitive content and poor sound in one of the main interviews, which meant that the contributions of two interviewees were not included in the finished programme. I will discuss this further in chapter 4. More than 10 hours of recordings were captured over two years whilst this project was being produced, however much of the captured content was from events, so much of it was not useful for anything other than sound effects and ambience.

The entire program was edited and produced on Adobe Audition version 12.1.1.42.

Pre-production, including transcription and some light editing started in June of 2018 and continued through the year. The majority of the editing took place in June and July 2019.

Due to the variety of different recording locations and contributors it was necessary to normalise and balance the levels of the recordings throughout in order to ensure a consistent experience. This documentary will be broadcast on national radio, so it was very important that a certain level of quality be present throughout. Throughout constant care was taken to ensure there were no popping sounds, and that all the audio was audible.

# Chapter Four: Evaluation

## Supervisors

Francesca Lalor and Conor Kostick were appointed to me in March 2019, I corresponded with both soon after to introduce myself and lay out some general timelines for the dissertation.

I had a skype call with Conor Kostick in April of 2019 where I briefed him on the documentary, its background and current status. He provided me with feedback on my dissertation proposal, highlighting areas for improvement and aspects that needed attention. He agreed to review the draft of my written dissertation a month before it was due. And I provided him with a copy at the end of June 2019 to this end.

My technical supervisor Francesca Lalor was already familiar with the project as she had been my lecturer the previous year and also the commissioning editor for Newstalk, where the documentary would be broadcast. We corresponded in April via email and confirmed that I would email her with draft material and advice if necessary. We met in mid-July for a session, where she gave feedback on structure, which I then incorporated into my programme.

Technical support sessions were also made available by Pat Proctor at Griffith College, however I felt that I was capable of editing and producing the documentary to the level required.

## Reflections

If I were to start this programme again from the beginning, I would completely change how I approached the pre-production and production phases. The initial idea for the documentary was conceived in April of 2018, much of the pre-production, pre-interviews and the bulk of the planning were completed by May 2018, in order to enter it into round 31 of the Sound & Vision scheme. In September 2018 I received confirmation that the documentary received funding through the scheme. Some recordings were completed in those intervening months, and the rest of the recording took place between September 2018 and July 2019.

The drawn out nature of the project meant that it was extremely difficult to maintain a focused approach to recording and editing throughout. On reflection, I should have picked a 2-3 month period in which there were plenty of events to attend for all the historians, attended 1-2 event for each historian in order to capture sound on location, record vox pops and generate ideas for the sit down interviews. Then I should have designated a 4-6 week period in which to conduct all the main interviews, using ideas and themes from the events to focus the interviews. I.e. Cathy Scuffil had a great anecdote from one of her lectures about the first houses with electricity in Spitalfields in Dublin, where on the day of moving in residents were given a key and a lightbulb. Preparing to interview around an anecdote like that, prepping the interviewee, using props or planning scenes in this manner is something I would prioritise in a documentary where much of the action has occurred in the past and which there is no first hand account or source available.

Efforts were made to have the historians bring props in the final interviews, Cathy Scuffil brought a book signed by her mother which was very precious to her, however the audio did not make it into the final version. I believe that using props, photos, books etc, would have made the interviews more immediate and would have allowed the historians to describe in the present tense, which would have made it better for the listener, and more easily allowed me to create scenes and audio images.

That said, I was satisfied with the scenes I managed to create using music, the tape I captured, and my own narration. The use of the Beastie Boys', Sabotage and Nancy Sinatra's Bang Bang (My Baby Shot Me Down) went a long way to enliven quite ordinary tape. I felt the music was

well chosen and added to the tone of the programme, while also being completely at odds with it at the same time. This created a nice counterpoint and kept the listener guessing, that this wasn't just going to be a history documentary with music from and appropriate to the era.

Similarly, I was happy with the music montage used to signify the different historical eras. I felt that this was a novel idea and worked well. In addition, the use of music from The Spook of The Thirteenth Lock's album Lockout, worked well throughout. As it is an almost orchestral take on the events of 1913, I was wary of letting the lyrics narrate sections, so stuck to instrumental sections for the most part, which I think added an air of authenticity to the musical identity of the programme.

Two major omissions in the content of the documentary were the decision not to use interviews with Mary Muldowney and Bernard Kelly. This impacted the final run time of the documentary, however I believe using their contributions would have amounted to a weaker programme overall. I opted against using Bernard's interview as the audio quality was poor for the most relevant part of the recording. This took place upstairs in the DCLA on Pearse Street, the noise the road from a nearby window, coupled with the interviewee's voice meant that the content was not very engaging. Bernard is a very articulate speaker, but his voice is quite quiet, in addition we were in a library so there was an element of a whisper to his voice. This did a sense of actually being there, but his voice was just too low to justify using, as experiments with increasing the audio levels resulted in the background noise of the library and road increasing also. If I were to approach this recording again, I would record it in a studio environment, prep the interviewee on energy levels and delivery, and use a prop.

I chose not to feature Mary Muldowney's contributions as her story mirrored those of Cathy Scuffil and Cormac Moore. Her contribution would only end up covering the same ground, and I already had a male and female voice for that aspect of the documentary.

After logging tape for each of the interviewees, Cathy Scuffil's story is the most interesting. In addition, her tone of voice, presence and delivery are excellent. If I were to take on the project again, I would focus on her story alone. And use it to tell the larger story about the Historians in Residence and the Decade of Centenaries. Having a central character would make the story easier to tell, allowing for an in depth exploration into the exact people and clubs she has

worked with, meaning the impact of her work could be shown in a more tangible format. Alternatively, breaking the program up into six 10 minute documentaries. One about each historian, would be another way in which to approach making this documentary again.

## Conclusion

The purpose of this programme was to celebrate the work of Dublin City Council's *Historian In Residence* program, and to create a compelling radio feature. This goal was achieved, albeit on a smaller scale than initially laid out, both in terms of the length of the programme and the scope of the narrative. The programme explored the the city's relationship with history, and the effect of the work of the Historians in Residence, but through the lens of the narrator, rather than the wider view which had been outlined in the research proposal.

The programme is somewhat at odds with the tradition of the historical radio documentary, it aligns much more the format of a feature, in its style of narration and inclusion of music. In addition it features no audio archive material. And deals with an aspect of history, rather than one specific story. That said, the programme celebrates the work of the historians in residence in a unique and engaging way. And through this, creates more awareness about the historians and their work. My hope for this programme, is that it will act to promote the concept of a Historian in Residence, and encourage other councils and organisations to consider the same.

*History in Residence* is the result of more than 14 months' work. My initial interest was just to create a radio documentary, but over the course of production my affection for history has grown exponentially. Something I hope is reflected in the content and tone of the programme. I believe that it is a justified topic of journalistic interest. Too often in this modern world we are concerned only with what is now and next, this project serves to illuminate the importance of history and all that can be learned from it. And asks the listener to consider their own relationship with it.

The process of creating the documentary was both frustrating and satisfying in equal measure. Listening to radio documentaries from RTÉ, and further afield with a critical ear allowed me to better analyse my own work and discover what makes a story tick. In addition to this, the academic content used to support this documentary has given me a much greater appreciation for radio storytelling. Allowing me to build my craft as a radio storyteller. In particular, it taught me the importance of strict production schedules, how to plan out an interview, but also that not every programme has to have a groundbreaking conclusion or takeaway.

As Scott Carrier states in his essay in Reality Radio, "...At that point I decided there were no rules other than to tell the truth. It was wrong to think there was only one way to do it." (Biewen and Dilworth, 2010, p. 29). This sentiment is what allowed me to see past the perceived short-comings in the material I had collected, and let go of the rigid idea of the documentary that I had in my mind. This enabled me to craft an engaging story, which doesn't fit into the standard tradition of history documentary. A feature which creates awareness about, pokes fun at, and asks you to consider history and your relationship with it.

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# Appendices

## Appendix A: Script

### James Segment

#### Nancy Sinatra plays in

Let me tell you a story about a man called Dog. And how he became the first official victim of the Irish war of independence.

But who was this man? Why was he called dog? And for what was he killed?

Let me set the scene for you...It's the second last day of July, nineteen nineteen, the number 16 tram trundles along beneath the trees of the lower Drumcondra road. Past Fagans pub on the left, and over the bridge...On this tram sits Patrick "the dog" Smith. He's almost home...but waiting for him at the last stop? Michael Collins' squad.

You see, the Dog Smith was a plain clothes detective in the Dublin Metropolitan Police. He was charged with tracking illegal Fenian activity...and that's how he got his name...as he was so good at sniffing out and hunting down the IRA.

If you've seen the film Michael Collins...you know the bit where he sneaks in to examine the British intelligence files?...Well, one of the names Collin's came away with that night, was Patrick Smith's. And it wasn't long till the information was put to use. That summer Dáil Eireann sanctioned it's first killing..the dog was to be put down.

Back in Drumcondra the dog is off the tram. Low red brick houses line the street, and as he starts the short walk home. Five sets of eyes follow. Smith knew what was coming, he'd been threatened before. ~~But as it turns out...no dog can know when his day comes due.~~ He only had time for a quick curse before the squad opened fire...

It's easy to dehumanise a man called dog. Easy to forget he was a man at all! Easy to write him off as an eccentric, a footnote in Ireland's glorious war of Independence.

If you stop by that Bridge today, you won't find sign or sigil commemorating this event on either side of the war. But it is important, and shouldn't be forgotten. ~~History in the right hands can make you remember.~~

And Maybe it's because I live a stone's throw from where he was shot, but I can't cross Drumcondra bridge without seeing the shadows of the squad, or hearing the echoes of the shots that killed him.

And that's the power of history.

### **Fade out of Bang Bang**

I first heard this story from James Curry, he's a historian in residence with Dublin City Council. That means it's his job to find amazing stories like that and ensure they are remembered. It's because of James that I'll never look at that road in Drumcondra the same way again.

That's the power of a historian, they translate our landscape, they sift through the past and find the stories that help us understand ourselves and the world around us. In this programme I'll be following the work of Dublin's 6 historians in residence. Along the way, there'll be some laughs, some tears, and who knows!? They might even change the way you think about history.

Now... you'd think that anyone who's a historian, must have always had a passion for it. But for James Curry that actually wasn't the case at all.

**But I never really had a passion for history, I never really thought about being a historian. I was just someone who tended to be quite good at reading books and articles and answering essay questions. So i was very much a history student.**

According to James he sort of just coasted along in college. He studied history at Trinity, and won a scholarship to do his masters there. So yeah he was good at history and he enjoyed it, ...but it didn't really excite him. But this was all about to change...

**But the real turning point was when I went to libraries, things began to change for me, because i was doing primary source research, and its stuff you've never come across yourself, so you feel like you're doing real research. You're making a contribution, you're like a detective, you're in charge of the sources, you're in charge of the questions, research parameters, and it's such a thrill when you're looking at old letters, and cartoons photos, ads columns, and there's that process where I went from being a history student, that was coasting along, enjoying it and not really being passionate about it, to becoming someone who began to research and think like a historian, And once that change happened began to use primary sources, and once I began focus on history that i felt a connection to, and**

**that's when the real passion for history began, and it set me on the path to becoming a historian in residence for DCC.**

Lockout plays in

### **Cormac Moore**

James is one of six historians on the programme, I thought he'd be unique in the fact that he wasn't always passionate about history...but not true. Cormac Moore, historian for the north west area, wasn't always interested in history either. And if we actually rewind a bit, we find that Cormac initially had his sights set on a different job....a job with a bit more power...a job with a bit more prestige. Where did it all go wrong you ask...?

#### **Boys don't cry**

**And actually, I remember one of my earliest memories, maybe not of history, BUT i knew all the presidents of america, I learned them all off when I was 8. And I actually wrote an essay, what do you want to be when you grow up...and I said I wanted to be president of america.**

**And I want to live in 1600 Pennsylvania Avenue, Washington DC, and I went home, told my dad, I want to be president of America, and he said Cormac you cant you have to be born in America. And I cried that night, because I couldn't be president of America.**

With 'leader of the free world' no longer an option, Cormac had a mere 10 years to reinvent himself before the leaving cert rolled around. History was the obvious choice, but as any historian will tell you, it ain't where the money's at'.

**back then though that was the early 90s mid 90s, people felt that if you didn't do a degree that would pay the bills, pay the wages, it was going to be difficult to get on, jobs were not as plentiful as they later became, i remember my career guidance teacher saying, I actually liked accountancy in school, accountants turn out the lights, so why not that? It'll be a good job, i always be guaranteed, and I liked it, but i thought i had to be sensible, get a good stable job, and look after my career.**

**I did think about history as a prospective career...and i didnt see many options out there open to me at that time. So I did a degree in commerce, worked in business, but I was never 100% satisfied I wasn't following my dream**

This niggling doubt stayed in the back of Cormac's mind for almost 15 years until finally something had to give. During the crash, he took a long hard look around and thought there has to be more to work than this. So he went back to do a Masters course in UCD, bear in mind he had a mortgage to pay, a family to feed, and a full time job to consider. He was putting it all at risk just to go back and study some dusty books from the past!

**I remember the first time I started studying it formally was the masters program in UCD. aND I WAS LIKE A DUCK TO WATER, that year just flew by, i loved it, I was still working full time, but I didn't feel it. Fabulous year. it was a decisive moment in my life speaking personally. And i'm glad i did it, took the plunge, definitely the best decision I've made.**

#### **Tara Doyle/Exposition**

Let's face it, if you're putting together a team of historians, Cormac's the kinda guy you want on your side. Staffing the 6 members of the Historians in Residence programme was the job of Tara Doyle, Senior Librarian at Dublin City Council. For some context - the programme started in 2017. It began off the back of the success of the Easter Rising commemoration the year before.

The idea was simple. Hire 6 historians. Give them an area of Dublin to call home. And put them to work promoting history. And the results have been amazing... over the past 2 years, historians have brought history to life for all sorts of people, be the pensioner, prisoner or pupil.

**I think it's Probably unique that a local authority and a library service is taking historians and encouraging them to go out and talk to people about history. I think sometimes people are overwhelmed by history, or it's boring or its too much, or I don't know how to do it or its hard to read, we wanted to just let people to have access and engagement to history, to be able to to go to a talk or a walk, or take part in a discussion, exhibition. It's just bringing history out onto the streets if you like. Just making it that bit easier to tap into. and I think their enthusiasm and their passion for history just comes across when you talk to them, they just love history and talking to people about history, and that's just infectious and its very positive. And I think that's why the project has been a good success.**

Tara mentioned something that struck me there...that people can be overwhelmed by history...and I think this is totally true. A lot of the time it's hard to relate to history, we can't see the small stories that help us understand what it was actually like. This happens because when people think about history, they think in general terms. History from a book, will only ever give you the broad strokes...you know

Vikings come to Ireland  
Age of exploration  
The reformation  
Plantation  
The revolutionary era

Anyway you get the idea....these are just the broad strokes of history. It's the historians job to break down these barriers, and help you connect with history. And how do they do this? Well as with any good story, it's all in how you tell it...

### **Maeve Casserly**

#### **Sabotage intro (3 Seconds)**

**In 1911 several Irish women decided to boycott the census...  
They didn't have the right to vote yet...  
They weren't recognised properly as citizens...  
And they weren't going to give their information to a government that didn't recognise them...**

#### **Outro (AHHHHHHHHHHHHHHH)**

*These women were Irish Suffragettes ...now up until a year ago, I didn't know exactly what suffragette was, but this story has helped me understand them. Think about the time and place...it's 1911, Two years before the Lockout, Three years before the outbreak of World War One, and 5 short years before the Easter Rising.*

*Back then workers had no rights, women couldn't vote, Dublin and Ireland, were rife with social injustice! And I love, that amid all the serious protests, all the strikes and all the riots\_ that Suffragettes like Hannah Sheehy Skeffington could still find the time to show a subtle two fingers to the system that didn't recognise them.*

**If you look at her 1911 record, you don't find a hannah you find an emily, hannahs**

**not their at all, down as 28 when actually 30, down as from dublin, when actually from cork, marriage length down as 3 when it was actually 8. She's a Real good example of a well known person in history who left lots of records, but whose census records are completely wrong..**

Put yourself in their shoes, you spend all your time fighting for equal rights, and you come home in the evening to find a form from a government that doesn't recognise you, looking to define you under their headings....how would you feel?

**Sabotage (WAAAAAAAAAHHHHHHHHHH) 20-25 seconds**

I learned all this from Maeve Casserly,

**My name is Maeve Casserly I'm originally from wexford but I've been living in Dublin for about 10 years now, I'm a HIR with dublin city council and i also work in the national library.**

Over the past year I've tagged along with Maeve to a few different events. One was a walking tour where I finally found out the difference between a suffragist and a suffragette.

**Just if anyone wondering the difference, used quite arbitrarily, suffragist was the original grouping, started off in uk, then journalist in daily mail, makes it smaller, adopted it, the hard g, get the vote, but I'm not going to say that, the difference between the two, more moderate, suffragette radical, hammer in hand, political protest (So we're going to go - fade out)**

The thing that strikes me about Maeve and her relationship with history is that she's kept her sense of childlike wonder in the past.

It's something we all naturally have as kids. That sense of wonder and awe at the **Greeks**, **THE Romans**, **THE EGYPTIANS** - just the idea that there was somebody *here before us*.

It's probably because at that age, we're still too small to grasp the idea that the world is bigger than our family and the street we live on. So when we find out that people just like us, were born, lived and died long before we ever arrived, it blows our tiny little minds.

Unfortunately as we get older, this sense of wonder begins to dissipate. We become more focused on what we're going to have for breakfast, getting a job, sleeping in. Our sense of awe at the scale of history and our place in relation to it - fades.

Part of Maeve's role as a historian in residence is to promote history for *people of all ages*, so I joined her at an event for children in ballsbridge library, to see if these kids still had their sense of childlike wonder, and to see if they could reawaken mine!

**There's one kid in my class who asks to go to toilet and only comes back when the history class is over.**

Okay so maybe *not all of us* have that sense of childlike wonder when we're a kid! But who could blame that kid for wanting to leave class, if he was just learning history from a book. History from a book is cut and dried...you don't get any sense of the person from it...

That's where primary sources come in. Maeve uses these to piece her research together. People who say history's boring, haven't had the chance to deal with primary sources, cos when Maeve's involved...it turns into a puzzle.

**When you're doing research, you have all these different pieces....I always think I'm a little bit of a detective ...Because I always feel like I'm trying to pick these pieces together. Feels like that when you find a clue and run with it and go a bit further, and delve a bit deeper. So what you do is have to piece together all the different parts of a puzzle. in a normal jigsaw you have a picture of what you have at the end but usually when you're doing research you don't have the end result.**

Rise in Music

**Cos you're kind of creating a story**

**So, when you start off with a jigsaw you always start off with the corners. So what i think the corners, some of the corners are, are things like when the person was born, their birth cert, a birth cert a death cert, a marriage cert, if they were married. From that maybe you can find out where they lived, when they were a child, when**

**they were married, where they lived, when they died where they lived You can go from there to things like employment records, if they left any sort of written records, you can go to them, to delve into the centre of the jigsaw in keeping with our metaphor. Maybe you can look at letters, photographs, relatives, do an oral history, tell about their lives, finally you end up with jigsaw, but you probably have a few pieces missing, as you can never tell anyone's story wholly**

To Maeve, history is a puzzle, a jigsaw where you're trying to piece together the picture of someone's life. Starting at the corners she'll use birth certs, death certs, marriage certs and census forms to try and outline the shape of a life. For the centre it's trickier, you can interview descendants, or if any personal papers exist you can go through them, but as is the case with most jigsaw puzzles, there's always a few pieces missing.

And is there anything more dissatisfying than an incomplete puzzle? The nature of historical records means you're always missing vital pieces to complete the picture. It would make you wonder, how Maeve can start a new puzzle afresh every time she begins new research, knowing full well that all the pieces aren't in the box. But what draws her back each time is history's humanity.

### **Suffrage - Spook**

**History to me is kinda the story of people, it is a story basically, i know it says story in the title of the word...and its history, and I don't really like the herstory thing like i said before about the jigsaw puzzle, for me the point of the puzzle is to piece together information that by itself means nothing, but when you pull it all together you make a story, and it's not a story that's a traditional, once upon a time, it doesn't have a beginning middle and end.....at the heart of it, its about people.**

History is all about people, and the historians programme has done more than just helping people connect with their past. It's helped them connect with each other, its built new communities and groups and forged long lasting connections. At the centre of one of these communities, is someone who's a legend in her own right, although she'd never use the word herself...cathy scuffil, historian for the dublin south central area.

### **Cathy Scuffil**

**One of them called me a legend ya know, one of my community dev officers put on a poster with the legendary cathy scuffil. And I emailed back, legendary, question mark, ya see. And it was a group email you know and this is dublin for, so one of them wrote back, you are, own it ,get on with it. And that was the**

**answer, so you're either put in your box with the lid shut, or put on your pedestal and told stay there...**

Cathy's got an almost encyclopedic knowledge of Dublin history...pretty good for someone who gave it after the Junior Cert eh? It'd make you wonder, how does someone who gave up history when they were 16, end up as a historian widely regarded as a legend? Well to tell you that I have to take you back in time, back to where it all began, back to the 60s...except this was Dublin in the 1960,. so it probably sounded a bit more like this.

Rewinding back into Cathy's past

we find ourselves smack bang in the middle of the city, Dublin 8, the liberties.

This is where cathy grew up,

**it really is my roots, I'm an only child spent a lot of time with parents, had a mother who was really into education... So in a house where the weekly outing was to the library, 6 books brought home by the adults and 2 by the child in the house...reading was a big part of it, reading the paper with my dad, waiting for him to come in with it, and reading it with him, walking everywhere with my dad...wasn't just walking stopped at every road sign and house, and dad gave you the genealogy and who lived there and what they did and didn't do. So you intimately every brick stone, letter box and hall door in the area**

Cathy's childhood was idyllic in its own way filled with love, books and learning. But this was all about to end. It was time to leave school and join the working world. And I can guarantee you that back then there was no such job as a historian in residence. In fact there were hardly any jobs at all.... This was a different time...these were the 80s!

### **Under Pressure**

Cathy took a job in the Irish Blood Transfusion Service, and there should would have stayed only something made her stop and consider what was really important in life.

**...after a continuous number of bereavements, I asked for a break, and in the meantime id acquired a lot of qualifications, ive a degree in business. Honors degree in business, a certificate in local history and a masters in local history, and i did all of those part time. While caring for a parent. so i decided i would love to use them try to do something different, if i don't do it now, so when was i going to do it? and lucky for me the historian in residence program came up and I was given a position in the south central area. Which i know like the back of my hand. And I know the people there, lots of friends, lots of family. Great neighbours, great communities and I'm just lucky to work in the area that I work in.**

Looking at it one way, Cathy left a role that deals with people who are alive, to one that almost exclusively deals with people who are dead. But if you look at another way, she's still in the business of keeping people alive, or at least their stories anyway. Now she works to save them from history, to save them from being forgotten. And from talking to the people and groups she's worked with, it's clear she's had a major effect on them.

**what's it like having cathy, i think this initiative by dublin city council to employ 6 historians in residence is just a superb a really valuable initiative, and you can see by the crowd here today, this wouldn't have happened 4 years ago. its generated massive interest and ownership of history in local areas. its allowed people to enquire about where they live or who they were..**

**SFX ...Okay do we have everybody, now did you all look up look down and look all around you ...no you didn't okay...**

Now that Cathy's the historian, whether she knows it or not, she's taken on the role of her father. Now she's the one doing the hand holding on walks around the liberties. Except its for large groups of people who hang on her every word as she stops them at every road sign and house, and gives them the genealogy of who lived there, what they did and what they didnt do.

People always say that history repeating itself is a bad thing. But some echoes deserve to be heard again and again. But they don't know what they're talking about, and they certainly don't know Cathy.

I'll leave you with one last story from Cathy, it's about one of my favourite places in Dublin...the Forty Foot. Now I've been swimming at the forty foot for years...but until I met cathy I never even thought to ask why it was called that.

**So why is it called the forty foot brian? Have you ever thought about that?  
Some might say its the depth of the water.**

**[VOX] Asking people, do you know why it's called the forty foot? Can you guess why it's called the forty foot? Get them to say 'Why is it called the forty foot...finish the sentence.'**

**But the real story is something a little bit special, if you look at the picture you'll notice landscape around you, you have a fort, its installation, there's an installation there, and it goes back to napoleonic wars protecting the bay all of the**

**above. So queen victoria, when she's in charge of us all, sends over her 40th Regiment of Foot. To be installed in that fort.**

**And that's how the forty foot got its name.**

That's the kind of impact a historian can have on your life. They can completely change the way you see the world. So get out there, see what your local historian in residence is up to, Pick up a history book, or check out some primary sources...

and just so you're forewarned, getting into history is a lot like jumping into the 40 foot. There's no point in just dipping your toe in...you're better off taking the plunge.

## Appendix B: Sample email correspondence to arrange interviews

### 1. Email correspondence from Mary Muldowney. June 2018

**Mary Muldowney** <mmuldwyn@gmail.com>  
to me, Tara

Wed, 20 Jun 2018, 14:43

Hi Brian,

Tara passed on your contact details. I'm just about to hit the road for Belfast where I'll be for the next couple of days but I thought I'd make contact with you before I go.

As Tara probably told you, I'm only in the job since May so I'm still getting up and running. My plan for July had been to spend some time preparing talks for Heritage Week events that I've scheduled and for activities I will be involved in from September onwards. I'm happy to talk about them and my thinking about what to present, following meetings I've been having with various community development workers, librarians and teachers.

As it happens, I am doing a 'Meet your Historian in Residence' event in Charleville Mall library next Tuesday morning. Would that be too soon for you? In any case, I'll have to contact the librarian and ask her if it would be okay for you to record but I don't think there would be a problem in that regard. She will be on holiday until Monday but I'll email her deputies if you think that might be a runner. I'm attaching their flyer for your information.

Looking forward to hearing from you.  
Mary

...



...

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**Brian Byrne** <brianbyrne1108@gmail.com>  
to Mary

Wed, 20 Jun 2018, 16:10

Hi Mary,

Thanks for getting in touch!  
Ah yes I'd say you've been pretty hectic since you started.

Tuesday would be great but I'm working at the moment so won't be able to do any mornings. Mainly weekends and evening events.

Maybe we could meet up for a chat sometime in early July and you could take me through what you've planned and I'll see how we can work it in?

Regards,  
...

### 2. Email Correspondence to Cormac Moore. March 2018

Historians in Residence Documentary Inbox x

**Brian Byrne** <brianbyrne1108@gmail.com>  
to Cormac.moore, Tara

Tue, 27 Mar 2018, 12:44

Hi Cormac,

I'm writing to you in regard to Historians in Residence programme. I got your email address from Tara Doyle, you may also have a message on twitter from me about the following, so please ignore that.

I'm currently putting together an idea for a 1 hour radio documentary about the Historians in Residence program, which I want to pitch to Newstalk or RTE.

It will be a 'Day/Year in the Life of' style program, focusing on the groups and people the historians have engaged with over the past year, on one or two pieces of history from each of your districts as well as briefly profiling each of the historians.

At the moment I'm still doing research and trying to meet with all involved. I've been in contact with Tara Doyle at Dublin City Libraries and had a meeting with your colleague Cathy Scuffil a fortnight ago.

I'd love to meet up with you and discuss the project if you had half an hour to spare at some point in the next few weeks.

Just a bit about myself. I'm originally from Wexford, I've been working with 98fm on a music show for the past 2 years. I'm currently doing a TV and radio journalism masters at Griffith, where I made my first doc about Dublin's National Stadium, which can be found here. <https://goo.gl/XEPZHI> I'll be reaching out to Cormac, Maeve and the rest over the next while to arrange similar meetings.

Hope to hear from you soon.  
Le gach dea-ghul,

Brian Byrne  
087 266 9558

## Appendix C: Sample Release Form Mail

