

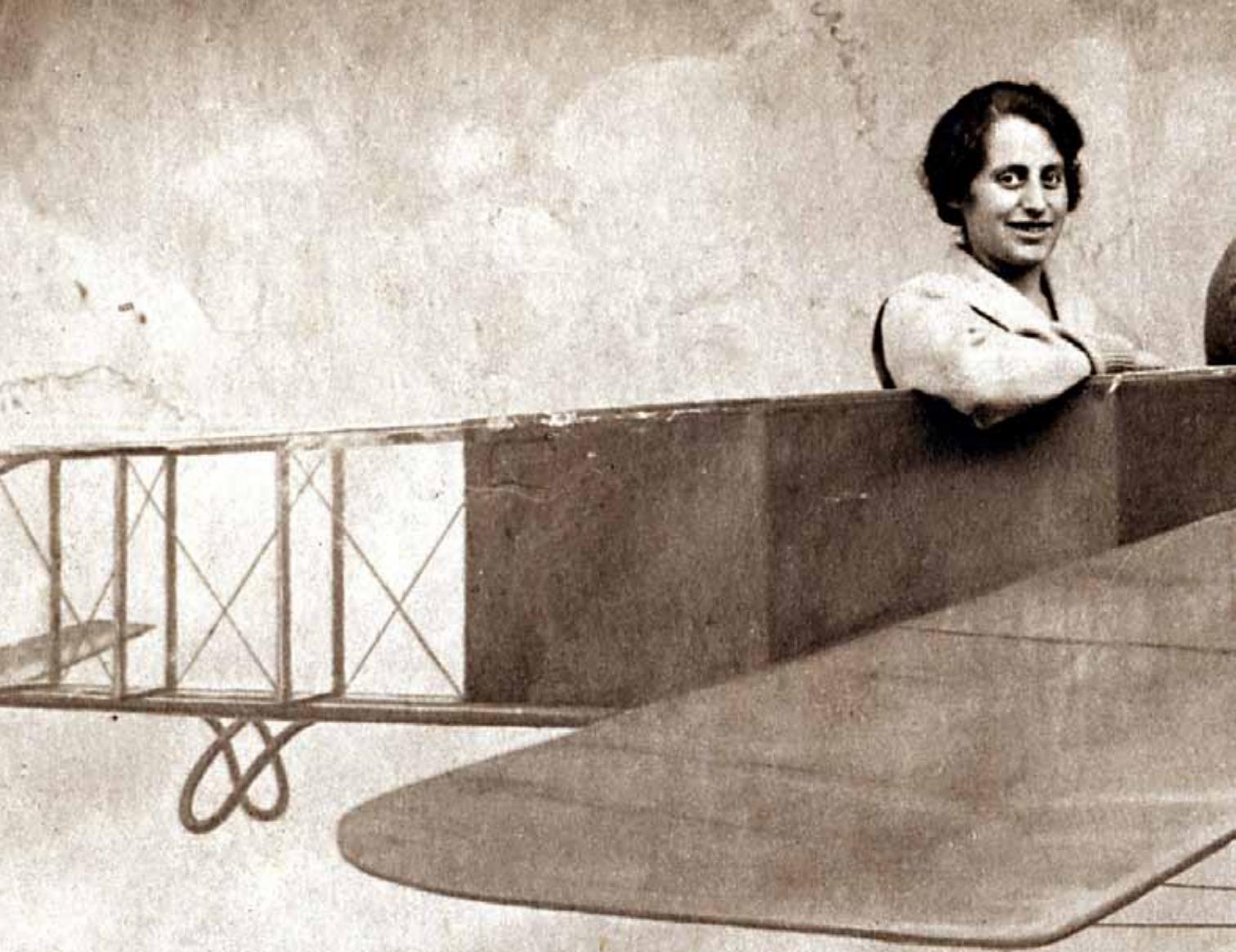
CENTROPA

WITNESS TO A JEWISH CENTURY
THE DIGITAL MEMORY PROJECT

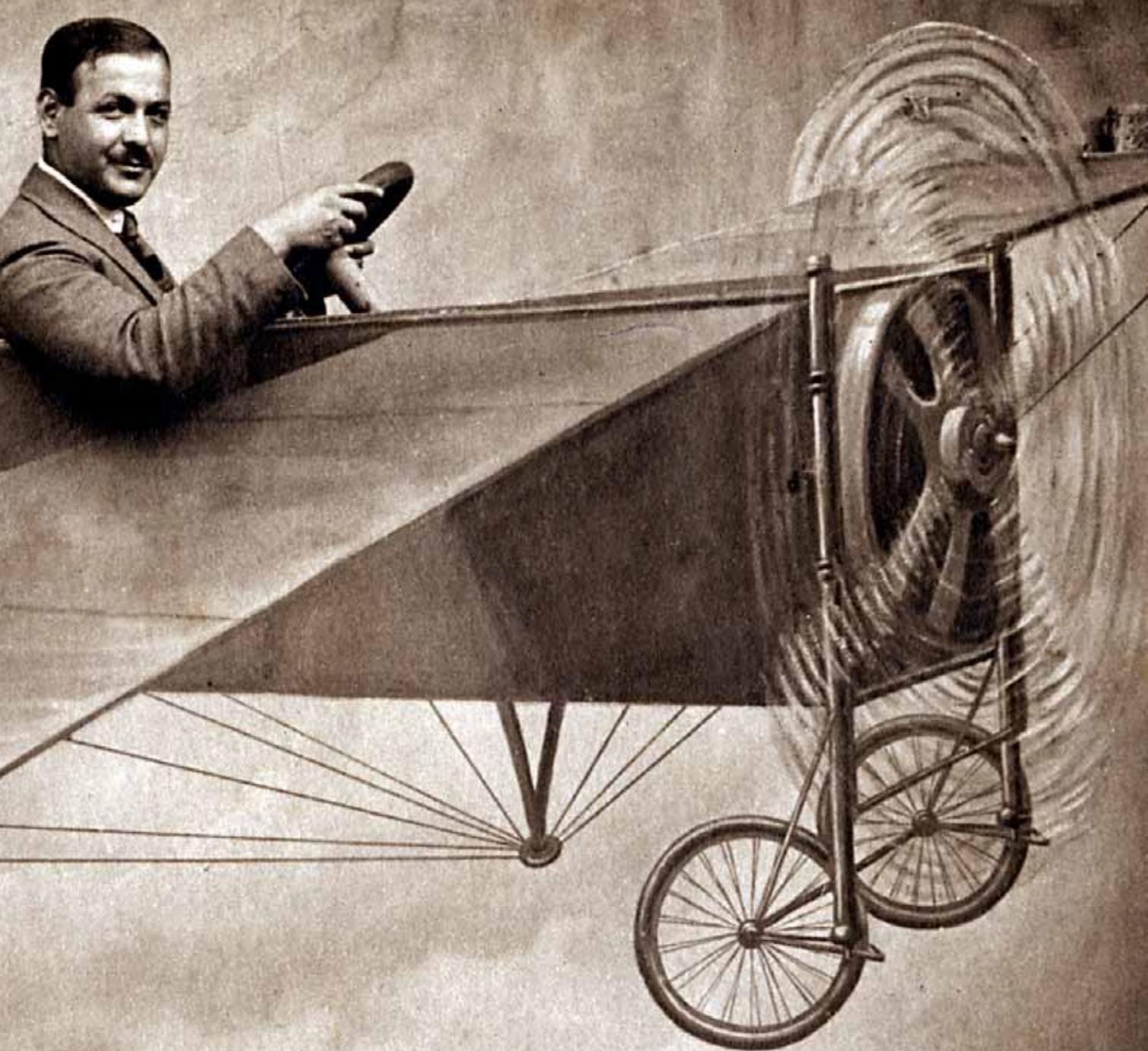
INTERVIEWER'S

WORKBOOK 3.0





"YOU ARE THE FOURTH GROUP WHO HAS COME TO OUR
COMMUNITY TO INTERVIEW US. BUT YOU ARE THE FIRST TO
ASK HOW WE LIVED, NOT JUST HOW WE DIED."
SUSANA HACKER, NOVI SAD.



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OUR SUPPORTERS

Founders' Circle:

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AN OVERVIEW

This book is divided into several parts, and each one will walk you through that part of the interview process.

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FAMILY NAME: JOSIFOVA, CITY: SOFIA, COUNTRY: BULGARIA

INTRODUCTION



The Central Europe Center for Research and Documentation is a US federally tax-exempt, non-profit organization specializing in documenting Jewish life in Central and Eastern Europe. We are also established as a foundation in Hungary and a Verein in Austria. You can find the results of our research on our website, www.centropa.org.

The goal of our signature project, Witness to a Jewish Century, is to create the world's first online searchable library of Jewish family memories and the images that go with them. The concept is to make this ever-growing archive available from every computer in the world with Internet access. This is not so much a project about how Jews were murdered in the Holocaust. This is about how they lived — both before and

afterwards. Naturally, we understand that the Shoah is the black hole into which every life was pulled, and we will discuss as much, or as little, about this horrid chapter of their lives as possible. But we want to use family photographs and oral history techniques to get these elderly Jews to share with us the history of the entire 20th century — as they lived it, suffered through it, and survived it.

We need your help in carrying out the project in your country. We would like you to conduct an in-depth life history interview with each interviewee, gather as many of their family photographs as possible, and have the photographs professionally scanned. Then, using our Witness template, you will enter the biographical information into the database.

Because we want this archive to be as complete a record as possible, you will be creating a biography of each family. Or think in these terms: that you are a 'ghost writer,' helping someone create a readable and accurate autobiography. Whether they have five photographs or one hundred, it doesn't matter:

we're interested in all of them. We are especially interested in photographs that have something in them that looks specifically Jewish, but this is not of critical importance. We are also interested in documents that pertain to their lives, especially if they have some Jewish connection.

Please use this workbook wherever you go, and feel free to show it to your interviewees. When you have questions, don't hesitate to contact us by email, telephone or fax.

Thank you for joining us on this exciting project!

EDWARD SEROTTA
DEJAN PETROVIC

ESZTER ANDOR
DORA SARDI



HOW TO USE THIS BOOK

Our goal is to help standardize over 1,700 interviews so that the same basic life-stages will be covered, no matter where you happen to live.

We know that someone who lived in a small Ukrainian town had radically different life experiences from someone who lived in Budapest. And you will, of course, tailor your questions to fit the life experiences of your interviewees.

We do not expect you to ask every single question in each of the categories. In fact, each interviewee will set the tone of how they wish to be interviewed, what subjects they wish to cover, which ones they will not touch. Keep in mind that this book is there to remind you of the many, many questions you could ask — not copy Stalinist interrogation methods!

There are some sensitive questions in this book: What was your political affiliation (section 12)? Did you teach your children about Judaism (section 13)? What did your parents teach you about Judaism (section 8)? And some will feel that all questions that have to do with religion are too intrusive.

We leave the diplomacy, the sensitivity, and the respect in your hands. Remember, this book is like a toolbox with a thousand small tools in it. Use the ones you feel you need — and contact us any time you have a question.





1

PART ONE

**THE INTERVIEW
(BIOGRAPHICAL DATA)**

-
- Before the interview:
we show you how to prepare
 - Explaining the contract
 - Getting a great story from the 15 life stages
and suggested questions

BEFORE THE INTERVIEW

BUDGETING YOUR TIME

- Keep in mind that older people are usually at their best in the mornings. When you make your appointment, please be sure not to intrude on their daily routine.
- Most of us find that we need two visits with each person. We don't insist you do this, but we do insist on a completed interview. Here's how — in most cases — our time breaks down:
 - The first thing is to fill out the family tree together with your interviewee. This can take between 20 to 40 minutes.
 - Then you'll get their life story. This can take between 1 and 3 hours.
 - Going over their family photos and calmly working with them to get as much information about each photo in the template as you can. This can take anywhere from 20 minutes to 1.5 hours, depending on how many pictures they have and how detailed you can get them to be.

CHOOSING YOUR INTERVIEWEE

■ AGE OF THE INTERVIEWEES

Please try to choose elderly interviewees, because they will die soonest. Of course, if you come across someone who is relatively young but has an interesting story and many memories of his/her ancestors, you can interview them but in principle, try for older people (born before 1930).

■ INTERVIEWING 'NON-JEWS'

(FOR COUNTRIES OUTSIDE THE FSU)

If the potential interviewee was married BEFORE the Holocaust, it is better that they married a Jew. In every case where they married out — and Serbia is the most telling example — the Jewish content of their lives drives right off the road. We want you to ask older people if BOTH parents were Jewish. We very much



prefer this. AFTER the Holocaust, however, we know it's a different story. So, it is not a problem to interview people who married out after the war.

In the FSU, of course, things were different and we cannot apply this rule. However, if someone had a non-Jewish father or mother, we simply do not need too many photos or family descriptions from them about their Christian side of the family.

SETTING UP THE INTERVIEW

When arranging the visit by telephone, here is a suggested summary of our project. Of course you can use your own words, but if you wish, describe Centropa in this way: "Centropa is a historical project run by a team of Jewish historians who aim to create an oral history project on Jewish life in Central and Eastern Europe in the 20th century. This is not a Holocaust video project. Our goal is to show how this world lived both before and after the Holocaust. We are using tens of thousands of old family photographs to tell this story. Nothing like this has ever been done before. We are working in 15 countries, and when we are finished, our archive will be used in important Jewish museums and universities in Israel, Europe and America. I would like to come and visit you, talk with you about your family's history, and look through your own family pictures. With your permission, I would then like to borrow them and make copies of them. The point I wish to make is that Centropa is a very important historical project, and we would like you and your family to be a part of it."

Be prepared to hear them say, "I don't have very many pictures," or "I have only one or two," or "I have nothing interesting to tell." That's okay. Go anyway. They will dig around and find photographs once you start talking with them. Also, please keep in mind we are looking for great stories, not only pictures. Before going to the interview you have to look over the Interviewer's CD that you will need in order to produce an interview, and the Interviewer's Kit, that you will take with you to the interview.



1999 Chorus & Ensemble

about 10 minutes
of the 1000's of photos
of the 1000's of photos
of the 1000's of photos

PREPARING FOR THE INTERVIEW

INTERVIEWER'S CD

On the CD you will find 6 different folders:

- **1. Contracts:** In this folder you will find two different contracts, one for the interviewer and one for the interviewee. The interviewer's contract must be signed by every person that is to work on the Witness project and has to be sent to our office in Vienna. The interviewee's contract has to be signed by every person you are making interview with and sent together with the completed interview to our office in Vienna. More about the interviewee's contract can be found on page 22.
- **2. FileMaker:** Installing FileMaker is as simple as installing any other computer software. Without FileMaker you will not be able to complete the interview. The FileMaker program is located under the folder named FileMaker. When you open the folder, first write down the serial number that you will find in a text document in the FileMaker folder. Then open the folder FileMaker 4.1 and start the installation by double clicking the icon named SETUP (the icon looks like a small computer). Follow the installation steps.
- **3. For you to work with:** In this folder you will find all the documents you need to conduct the interview.
 - **Family Tree:** This is a MS Word document that you will need to fill out during the interview. More about the family tree and how to use it can be found on page 23 and 69.
 - **Interviewees:** This is an MS Excel document that will provide us with contact details about the interviewee. You must fill this document out and send it to our office in Vienna.
 - **Postwar professions and Prewar professions:** Here you will find a list of all the professions you can enter in our Witness template. For more details please see page 96.
 - **Question Checklist:** This is a MS Word document and contains a short list of the questions you will find in this chapter.
 - **What to take:** This is a checklist of the things you should take with you to the interview.
 - **Witness Template:** This is a FileMaker template in which you will import photos from the interview and write down detailed explanations about each photograph. This template, and how to fill it in, is explained in detail in the following chapters.

- **4. Interviewer's Workbook:** In this folder you will find a PDF file of this Workbook. You can use it with the program Adobe Acrobat Reader, which you can download for free from the Internet at the following address <http://www.adobe.com/products/acrobat/readstep2.html>.
- **5. Money Matters:** In this folder you will find all the necessary documents regarding financial matters. For more information about it see page 116.
- **6. Samples:** In this folder you will find examples of a well conducted interview.

The Interviewer's Kit is a printout of the documents you can find on the Interviewer's CD. You should take the Interviewer's Kit with you to every interview in order to have all the necessary documents with you. In this kit you will also find Centropa Certificates to give to each of your interviewees.

WHAT TO BRING

- A tape recorder with enough blank tapes and extra batteries for 2-3 hours.
- A small gift, such as flowers or chocolates (flowers work better as many elderly people have diabetes). If you prefer, bring the gift on your second visit.
- Empty copies of your FileMaker template — as many as you think you might need (one for each photo). Reason: you can write everything directly on the template, you can also make notes for the photo description but please record everything the interviewee says about the photos on tape as well.

INTERVIEWER'S KIT

- An empty copy of the family tree.
- Small yellow sticky post-it-notes, which you should use to stick on the back of the photos and write the number of the photo on it.
- Interviewer's Kit
- Interviewer's Workbook
- Interviewee's contract
- Certificate for the interviewee (don't forget to write their name on it).

i Be sure to test the tape recorder to make sure you are recording the interviewee clearly because some of the recordings will be placed on our website!



AT THE INTERVIEW

EXPLAINING THE CONTRACT

Centropa requires a signed contract from the interviewee so that museums, libraries and Jewish institutions around the world can legally use the photographs you are about to scan. Begin by explaining why Centropa is important (this is also in the contract itself). Please read through the contract with them (you will coordinate with us on obtaining a translation into your own language).



The contract may seem complicated to an elderly person, but this is the legal way to carry out such a project. It protects the lender as well as the book and/or Internet publisher who may wish to use these pictures. If they are unsure about a particular clause, you can have them strike it out for the time being, and we will try to re-institute it, with their permission, later.

Others have told us that they will sign the contract, but do not want the results published for five or ten years. The reasons for this are obvious, and we always agree. Please record these conditions on the contract in English in red ink and also make a note about it on the CD to call Vienna office's attention to the special close on the contract.

YOUR GUIDE FOR GETTING THE MOST COMPLETE STORIES

THE FAMILY TREE

As we have suggested above, you should start the interview by filling in the family tree with the interviewee. Although you will write down the data needed for the tree, turn the tape recorder on as your interviewee will start telling you stories even at this stage. It is helpful to write down the names of people, place names, etc. that your interviewee mentions during the interview because the transcribers of the interviews may not understand the names clearly.

THE BIOGRAPHY

Begin by going through the family and life history of the interviewee. Do not forget that the project concentrates on the entire life of the interviewee (that means prewar period, wartime, as well as their life after the war), with a special emphasis on topics related to Judaism. Ask if they were involved with the Jewish community after the war, and if not, why. Ask the same about their politics — if you feel it won't bother them.

If your interviewee wishes to speak about a certain subject, like the family store, a favorite neighbor, a terrible experience, let them. A good interviewer will always say: “Tell me more about that.” And most people will. Or, after they have said a few words about someone, you can respond by saying, “She sounds like she must have been a very interesting person.” And chances are, your interviewee will add another anecdote.

Forgive us for stating the obvious: discussing the Holocaust is often disturbing for those who survived and we do not want to pry too deeply or cause undue stress. If it becomes clear that the subject is difficult for them, please react sensitively and move on.

n

Everyone loves a story. We like to hear them and we like to tell them (even though not everyone is a good storyteller). In order to encourage the interviewee to share stories, ask them open-ended questions like “tell me about your mother” as opposed to “was your mother strict?”

i

You may find that working with your interviewee on their life story has drained them emotionally. We often return for a second visit to work with them on their photographs, documents and our templates.



SUGGESTED INTERVIEWER'S QUESTIONS PREWAR

KEEP THIS BOOK OPEN DURING YOUR INTERVIEW OR USE A
PRINTOUT OF THE QUESTION CHECKLIST INCLUDED ON THE CD.

I. THE ORIGINS OF YOUR FAMILY

Ask the interviewee about what they know about their ancestors, where they came from, who they were, and ask the interviewee to recount any family legends that they might remember.

- Where did your great-grandparents or great-great grandparents come from?
- Do you know what they did for a living? Do you know how they lived, what their material circumstances were, how religious they were?
- Please tell me any stories you have heard.



2. YOUR GRANDPARENTS

We want to learn about the world the interviewee's grandparents came from. Begin by asking what sort of people their grandparents were. What sort of personalities they had — solemn and quiet? Lively and talkative? Was their grandfather humorous and liked to tell jokes, or was he serious and rarely smiled. How did he dress? What was his daily routine? In other words, have the interviewee paint a picture of their grandparents' personalities.



- Where are they from, approximately when were they born? Tell me about any previous family names and why they changed their names.
- What did they do for a living?
- What languages did they speak, and what did they speak with each other?
- Tell me about their clothing and outward appearance. Did your grandfather have a beard, payes, kippah or hat, did he wear a kaftan or a suit or something else?

- Did your grandmother wear a sheitl (the wig Orthodox women use)? Did she wear it inside the house as well, or did she wear a kerchief? How did she dress?
- What did their house/apartment look like? Describe it for us — the number of rooms, the furniture, if they had running water and electricity and how they heated their home.
- Did they have a garden, did they grow anything, did they have animals?
- Did they have any domestic help: servant, cook, washer woman, nanny or Fräulein? If so, tell me about them.
- How religious were they? What did they observe of the Jewish traditions; were they kosher, did they keep Sabbath, did they go to synagogue every day or every Friday or only on the high holidays? Did they celebrate Jewish holidays at home?
- What were your grandfather's political views? Was he a member of any party or political organization? Was he a member of any social or cultural organization?
- Tell me about their relationship with neighbors. Were their neighbors Jewish or Gentile?
- Tell me about their friends.
- Describe their holidays. Where did they go and how often? Did they go alone or take their children with them?
- Do you know anything of your grandparents' siblings? (their names, their date of birth and death, education, professions, children, etc.)
- Tell me any stories your grandparents told you about their own childhood.
- Tell me the stories your mother and father told you about their parents.
- Tell me any stories you remember about your grandfather's military experience.

3. YOUR TOWN/VILLAGE AS IT WAS WHEN YOU WERE A CHILD

We want the interviewee to paint a picture of their town and Jewish community. Ask them to think back and describe the place — full of horses and carts? Muddy, unpaved roads? Or big boulevards with lots of fancy cars? Ask the interviewee to describe the town they grew up in.

- About how many people lived in your town, and how many Jews lived in it?
- How would you describe the Jewish community?
- How many synagogues and prayer houses were there?
- Was there a rabbi, a shochet, chazzan, or other functionaries there? If so, do you know how many?
- Tell me if there was a mikve, Jewish school, cheder, talmud torah, yeshivah or pre-yeshivah there. What memories do you have about these?
- Was there a separate Jewish neighborhood (or ghetto) or did Jews live scattered around the town?
- What were typical Jewish occupations there?
- Was there already electricity and running water everywhere?
- What do you remember of the political climate as a child? Did you feel any anti-Semitism?
- Do you remember military parades, special army days or patriotic days? Tell me about the patriotic songs you learned as a child. Can you sing them for me?
- Describe market day in your town. Who went to the market in your family? Did your family have favorite merchants or traders they liked to work with?
- What big political events do you remember (the assassination of a political leader, Hitler coming to power, the Munich accords of 1938, the invasion of Poland) and how did you feel about them — or what do you remember your parents said about them?

FAMILY NAME: DERIBIZOVA, CITY: SHIVANDA, COUNTRY: RUSSIA



4. YOUR PARENTS

We would like to learn about the interviewee's parents, and get to know them through his/her stories about them. You should begin by asking for a general description of their father. Have them tell you about what sort of a person he was. For instance, was he witty and highly conversational? Or was he serious and not very talkative? Was he a stern father or was he flexible? Then have the interviewee tell the same about their mother.



- Where were they born and when?
- What education did they have?
- What was their mother tongue and what other languages did they speak?
- What did they do for a living?
- How did they meet? Was it an arranged marriage or not?
- When and where did they get married? Did they get married in a synagogue or was it a civil marriage?
- Describe the way they dressed: traditional or modern?
- How would you describe your family's financial situation?
- Describe your house for me: how many rooms did you have and what other spaces (kitchen, larder, bathroom, etc.) did you have in it? What kind of furniture did you have? Did you have running water in the house? What kind of heating did you have?
- Did you have a garden, did your parents grow anything, did they raise animals?

- Did they have any domestic help: servant, cook, washer woman, nanny or Fräulein?
- Were there books at home? What kind: religious or secular or both? Did your parents read? What and when? Did they tell or advise you what to read? Did they read newspapers regularly? Did you or your parents go to a library regularly?
- How religious were they, what Jewish traditions did they observe? Were they kosher, did they keep Sabbath, did they go to synagogue every day or every Friday or only on the high holidays? Did they celebrate holidays at home? Were they members of the Jewish community? Did they have any function in the community?
- What were your parents' political views? Were they members of any party or political organization? Were they members of any social or cultural organization?
- Tell me about your father's military service.
- What was their relationship with neighbors? Were their neighbors Jewish or Gentile?
- Who did they make friends with? Jews or non-Jews? Relatives or neighbors or colleagues or people from the Jewish community?
- Did they go on holiday? If yes, where did they go and how often? Did they go alone or take their children with them?
- What do you know of your parents' siblings? (their names, date of birth and death, the city where they lived, their education, professions, children, etc.)
- Which relatives did your parents keep in regular touch with? How often, where and on what occasions did they meet these relatives?

5. YOUR EARLY YEARS AND SCHOOLING

Now we want the interviewee to describe their own childhood. How they fitted into their family, who looked after them, their school and classmates and teachers, their Jewish community.

- When and where were you born?
- Did you go to kindergarten, or did your mother look after you, or did you have a nanny or Fräulein (or did your older siblings look after you)?
- If you were at home, what did you do during the day with your mother or the person that looked after you?
- Where did you go to school? Was it a Jewish school, a state school or a Christian denominational school?
- What were your favorite classes?
- Do you remember any teacher you liked or hated very much? Who and why?
- Did you experience any anti-Semitism from your teachers or classmates?
- Did you have any private lessons outside school, such as languages or music?



6. YOUR FRIENDS, FREE TIME AND HOLIDAYS

Get a description of and stories about the interviewee's friends as a child and about his leisure activities.

- Who were your friends in school? Were they Jewish or not?
- Who were your friends outside school?
- What did you do with your friends?
- What did you do in your spare time? What were your hobbies?
- Did you pursue any political, sports or cultural activities? Were you a member of any such club or association?
- How did you spend the Saturdays and holidays? With your parents or not? Did you go somewhere?
- What kind of activities did you do with your parents on holidays?
- Did you go on vacation with your parents and/or did you go to any youth camp?
- Did you go on holiday with friends?

Tell me if you remember:

- The first time you rode in a car?
- The first time you rode on a train?
- What was your favorite vacation place and why?
- Did you eat out in restaurants with your family? If so, tell me about that.



FAMILY NAME: SCHAUER, CITY: RICCIONE, COUNTRY: ITALY

7. YOUR SIBLINGS

We want to learn about the interviewee's brothers and sisters. What their childhood was like with them, where they went to school, what became of them later, etc.

8. JUDAISM AND TRADITION IN YOUR CHILDHOOD

Some of us had religious upbringings. Some of us lived in completely secular homes. Ask the interviewee about their experiences.

- Which Jewish traditions were observed in your home when you were a child?
- When and how often did you go to synagogue? Did you often accompany your father when he went?
- Did you study Hebrew or religion at school, or outside the school?
- Did you go to cheder or yeshivah?
- What did your parents teach you?
- Did you study with your father on Sabbath?
- For boys: did you have bar mitzvah?
- What was your favorite holiday and why?



9. YOUR ADULT LIFE BEFORE THE HOLOCAUST

If your interviewee was more than 18 years old, or was married, or had a job before World War II, ask these questions now. If not, we will ask about their adult life in Section 11.

- What did you do for a living and where did you work?
- Did you have any conflicts at work because you were Jewish?
- Where and with whom did you make friends? Was being Jewish important in choosing your friends, partners and spouse?
- If you were married before the war, how did you meet your spouse? Where did you get married?
- Tell me about your spouse: what is their name, where were they born, what is their mother tongue and educational level, what is their profession? Do you know anything about their parents?
- If you had any children before the war, tell me about them. Did you raise them Jewish?
- Which Jewish holidays did you celebrate in your own family before the war? Did you celebrate Christmas and Easter? If so, why?



FAMILY NAME: SEIFERT, CITY: BUDAPEST, COUNTRY: HUNGARY

10. HOLOCAUST AND EVENTS THAT LED TO IT

Our project is not specifically a Holocaust interview project. However, that does not mean we are not interested in the Holocaust. We would like to learn as much as possible about this period of the interviewee's life, but only as much as they feel comfortable telling us about. If speaking about this period is upsetting to your respondent, then, of course, do not pursue the matter. But do make every attempt to fill in this period of their lives in as much detail as possible. You will want to borrow any documents they have for scanning.

- When did you first come across serious anti-Semitism and what incidents did you experience?
- How did the anti-Jewish laws affect you and your family? Did it affect your schooling, your job, you or your parents' own business, etc.?
- Where were you during the Holocaust and what happened to you?
- If you were deported, did you have any news from your family or could you send them news of yourself?
- How long were you away, and when, where and how were you liberated? Do you remember that day, can you describe it to me? How did you learn that the war had ended for you?
- What happened to your family during the Holocaust?
- How many family members survived?

FAMILY NAME: BLUMENFELD, CITY: SOFIA, COUNTRY: BULGARIA



I I. RETURNING HOME

We would like the interviewee to tell us about the period right after the war. Many Jews did not go home from the camps and many of those who did go home, left soon after for Israel or the West. We are interested in learning of the interviewee's own experiences and why he/she made the decision to remain.

- How did you come home from the war? What did you find on arrival?
Describe your home, your town, your community? When and how did you learn what happened to your family?
- How did your non-Jewish neighbors react when you returned?
- What happened to your family's property and home?
- Where and how did you restart your life? (home, work, family)?
- Why did you decide to stay and not emigrate?
- What were your political beliefs then?
- Did you have friends who left for Israel or the West?
How did that make you feel?



SUGGESTED INTERVIEWER'S QUESTIONS POSTWAR

While naturally, we want to learn why they chose to stay and how they felt about the political situation, we want to break this postwar period into two major parts—the life you made for yourself after the war (and by this we mean we want stories of their spouses, their children, their jobs) followed by a chapter on the life they made for themselves after their children left home and they retired from their jobs.

12. FAMILY (MARRIAGE AND CHILDREN) DAILY LIFE, RELIGIOUS OBSERVANCE

MARRIAGE (If he/she has married more than once, please collect relevant informations of all the marriages.)

- How many times were you married in your life?
- How did you meet your spouse(s)? When and where did you get married? Is your spouse Jewish? If so, was it an important criterium in getting married to someone? If he/she is not Jewish, why was it not so important? If not Jewish, how did your parents and relatives accept this fact? Tell me about the wedding.
- Tell me about your spouse: what is their name, when and where were they born, what is their mother tongue and education level, what is their profession? Do you know anything about their parents, their relatives, and their life before the marriage?
- If they got married before the war! What Jewish traditions did you observe with your spouse before the war: clothing, kashrut, observing Sabbath, going to the synagogue, keeping jewish holidays at home and/or at the synagogue etc. Did you keep Christmas and Easter at home? Tell me about it.

YOUR SPOUSE'S JOB

- Tell me about your spouse's job. What sort of work did he or she do (or still does)? If

he owned (or still owns) a business, tell us about how it grew (or didn't grow) over the years? Did he start it himself or inherit it from his father (or your father)?

- Did you ever help out in the business? Were their brothers and sisters involved in the business?
- How about your children? Are they involved in the business today?
- If your spouse did not own a business, tell me about what sort of job it was.
- Did your spouse ever have to take a loyalty oath at work or join a political party?
- How many years did your spouse work there and in what position did he/she finish?

NOW LET'S TALK ABOUT YOUR OWN JOB.

- What did you do for a living and where did you work? (Please ask the interviewee more about their career, if they changed jobs, why did they do so, etc., rather than just giving a mere list of jobs in the biography).
- Tell me about your work colleagues, the atmosphere, how your work colleagues perceived you.
- Did you ever have problems because you were Jewish?
- Did you have to sign any loyalty oaths? Were any of them those kinds of proclamations for world peace, the condemnation of Israel, against the United States? Do you remember any of them specifically?
- And did you have a song everyone had to sing at work? If so, can you sing it for us?
- In communist countries especially, people learned how to creatively not work so hard. Do you have any stories along those lines you can share with us?
- Tell us about your retirement. Were you glad to retire? Did you want to stay on? (we will talk about your daily activities today later)

CHILDREN AND HOME LIFE

Very important! Please ask your interviewee if their children agree to publish

information on themselves, their family and if so, what information. We will not publish names or photos of children or grandchildren unless we are given permission! If they don't want to use their full names, just use initials such as A, N, J, etc.

- How many children do you have? Where and when were they born? Did they go to kindergarten? Where did you school your children, what was important in their education?
- Who did they make friends with?
- How did you raise your children in terms of the Jewish tradition? Did you tell them they were Jewish or not?
- Tell me about the time you told your children about what happened to you during the war.
- Can you tell me some stories about your children's early years? Did they ever have trouble with being Jewish at school?
- Did you ever take your children to the synagogue? If so, how often?
- In which language did you speak to your children and did you speak with your spouse in a different language in front of the children?

DAILY LIFE

- In what conditions did your family live: house, apartment, shared apartment or sublet, etc.?
- Did your parents live with you?
- What books, newspapers did you read? Tell me about what you did culturally.
- What did you do in your spare time? Where did you go on holiday? Did you have a weekend house? Did you go to company or trade union holidays?
- Have you been abroad? Did you go to socialist or western countries? Did you go there to work or on holiday? Did you go only with your spouse or did you take your children too?

- If you became independent from your parents only after the war: which relatives did you keep in touch with? What did you do together with them, how often, and on what occasions did you meet them?
- Who did you and your spouse make friends with?
- What percentage of your close personal friends, would you estimate, are Jewish?
- What was your social life like, where did you get together? Judaism or Jewishness (or Israel) ever come up as a topic of conversation with your friends? Did you have friends that you could talk/wanted to talk with about it, and friends that you couldn't? Why?

RELIGIOUS OBSERVANCE, JEWISH ACTIVITIES

- Did you keep any Jewish holidays in your family? Can you tell us what family dinners were like—if you had them—for Rosh Hashannah or Pesach?
- Did you keep Christmas and/or Easter at home? Tell me about it.
- Did you keep any culinary traditions (even without explaining to your children or knowing yourself, such as making matzah ball soup, having a separate pot for boiling milk, etc.)?
- Are you (or your spouse) as traditional a cook as your mother? What are your favorite Jewish traditional foods?
- What sort of Jewish activities did your children do when they were growing up, if any—such as youth groups, summer camps, etc.
- Did you raise your children so they would know Jewish traditions, or did you feel it better to leave them out?
- Tell me about their bar and bat mitzvahs if they had them. Where was it done and by whom? Try and give us a description of these events.
- While your children were growing up, was there any conflict with your parents or your spouse's parents about religious observance? (Did they feel you were too religious or not religious enough?).

14. ISRAEL AND THE WEST

Always keep in mind that we want personal stories. We are not interested in how our interviewees viewed historical events in general, but how they impacted their personal lives. These questions are not meant to force Zionist-oriented answers. Rather, we are simply curious to hear how they felt about such matters.

- How did you feel about the birth of the State of Israel?
- Did you ever think of making aliyah there? If not, why not? If so, how long did you stay and when did you return?
- How did you react to the 1967 and the 1973 wars in Israel? How did the breaking off of diplomatic relations between your country and Israel in 1967 affect you? Did it mean anything to you at all?
- Did you ever go to Israel before 1989? If you had family there, how did you keep in touch with them? Was it possible, or did you have to give it up for some time?
- Could you keep in touch with relatives in the West or the United States, if you had any? Was this considered dangerous?
- Did you listen to any foreign radio channels (Radio Free Europe, Voice of America, etc.)?
- Did you read any samizdat newspapers, journals or books?

FAMILY NAME: KOHEN, CITY: JERUSALEM, COUNTRY: ISRAEL



15. YOUR LIFE AFTER COMMUNISM

This final section is meant to get our interviewees to speak about their life since 1989 in Central Europe, and 1991 in the Former Soviet Union. In this section, we would like to hear how the great events of the past few years impacted them, and how they feel about those events. We would also like to hear how their attitude to Jewishness and Jewish life changed.

- How did 1989, the democratization in your country and the opening up of the Eastern block affect you, what were your feelings?
- Do you remember some specific events at that time? For instance, how did you feel when the Berlin wall fell, etc.?
- How did your life change after 1989 in regards to your professional life, economic situation, social life? Do you feel now that 1989 brought positive changes into your life, or is it more negative?
- Did your life change in any way in terms of your Jewish identity? If you did not observe the traditions (for any reason) during the socialist times or had to hide your Jewish origin or identity, did you come back to your Jewishness, and if so how did you come back?
- What made you feel Jewish again? What have you started observing again that you did not before?
- How do you feel about Jewish life in your city today? Do you go to the community much? Do you receive any services from the community?
- Did you receive any funds from the Swiss, the Germans, the Austrians or the Claims Conference?



FAMILY NAME: GRUN, CITY: MAROSVARSHELY, COUNTRY: ROMANIA



2

PART TWO

**THE INTERVIEW
(PHOTOGRAPHS)**

-
- Going over the documents and pictures with your interviewee
 - Filling out the template by hand

TEMPLATES, PHOTOS AND DOCUMENTS

BE SURE TO LEAVE THE TAPE RECORDER RUNNING FOR THIS!

SELECTING THE PICTURES

You will begin by asking your interviewee to take out all their old pictures and bring them to the table. They may have five or six. They may have hundreds. When choosing which photos to use, please keep in mind the following:

- Take all those that represent persons, places or events that are important to the interviewee. Ask them directly, “Please tell me which photographs are important to you.”
- Take those that are interesting or unusual.
- Don’t forget to look around on the walls and ask to use those photographs, too.
- Don’t take too many photos of the same person in the same walk of life and in the same setting. For example a little girl aged 2, the same little girl aged 3 or 4. One of these is enough.
- Don’t worry if the picture is faded, stained or torn. We want it.

WHEN IN DOUBT, TAKE MORE, RATHER THAN FEWER PICTURES! Remember to take postwar photos as well, photos that have a story, that best represent the interviewee, their family or the age, or are related to Jewish activities.

i Be sure to ask for a recent photograph of your interviewee. We want to see how the interviewee looks today. If your interviewee does not wish to give you their most recent photos, don’t push them too hard, get one that they are willing to give, where they like the way they look.



FAMILY NAME: SEIFERT, CITY: BUDAPEST, COUNTRY: HUNGARY

GATHERING DOCUMENTS

- Ask if they have any personal documents from the prewar period, such as birth/marriage/death certificates, ID cards, passports, passes, school reports, certificates or documents related to employment.
- Ask if they have any Holocaust-related documents, Red Cross postcards, letters, etc. We wish to scan all documents they have pertaining to this time. This includes passes, false papers, even ghetto money.

We do not need many of the same type of document, just one or two. Try to choose the ones that are interesting or typical, or which have a story to go with them. When you have a document of several pages, you should not scan each page but only the first and/or any page that is of particular interest for some reason.

If you have not done so, now is the time to ask if you can borrow these photographs for a very short time in order to copy them. Assure your interviewee that you will return them as soon as possible, and undamaged. Be sure to leave your own telephone number with them.

n Possible problem. Some interviewees will be reluctant to give you certain information (or ask you not to disclose it), such as their own name, the names of their parents, etc. Try to explain to them that this project is for educational purposes and documentation and that it is important for the future to preserve as much as possible. If they are still reluctant, tell them that Centropa has run into other such interviewees and what you offered them — and they accepted this — was that the information will be kept on file and not put on the Internet for 10 years, but after 10 years Centropa will complete such biographies, templates and family trees with the missing information. Ask if that is acceptable. If your interviewee accepts this condition, please record it on the contract and also make a note for Vienna in English about this (on the contract) so that we all know these conditions.



Аттестатъ.

Иванъ Ивановичъ Школниковъ
 Меркульевичъ Парсеровъ
 еврейская
 2^{го} класса 1897 года



въ в. Никопольское Коммерческое Училище
 8 года, при отличномъ (С)веденіи обучалъ
 1895 года и окончилъ позней курсъ учени.
 1896 года, а также на переводчикъ и напускосить исмета
 Парсеровъ охотна въ оцѣдующе унѣки:

Словесности	хорошия	3/1
	отличныя	5/1
Исторіи	отличныя	3/1
	хорошия	3/1
Имени:	хорошия	1/1
	удовлетворительныя	3/1
Грама	удовлетворительныя	3/1
Копія	удовлетворительныя	3/1

ORGANIZING THE PICTURES

- Begin by asking the interviewee to sort the photos in chronological order (or as close to that as possible).
- Use the yellow post-it-notes to write a number for each photograph.
- Now take out your templates, and write a number on each of your empty templates in the 'About the photo' box.



THE PHOTO DESCRIPTION

Don't bother writing in the photo description now because that will be too detailed. Use the tape you are recording to write it later. It is important that you speak into the microphone for each picture — “here is photo number 1.”

In some ways, the photo description is the most important part of the interview, and we really

do believe that ‘every picture tells a story’. This is where we depend on you to ask the questions that will bring this story to life:

About the photo

Tivadar Foldes, my father is on this passport photo and I think that it may be from 1939 when he went to London. He wanted to find out if we could emigrate but in the end we all “stayed on our bums”.

My grandmother's father had lots of siblings. One of them was Sandor Kellner who took another name and became Sir Alexander Korda. He was one of the outstanding personalities in the international film world. He had two brothers - Zoltan and Vince - who got into London filmmaking. Zoltan was also a director, Vince was a set designer. Zoltan directed *The Thief of Baghdad*. [It was in fact directed by Ludwig Berger.] It is Sir Alexander that my father went to see in London.

I don't know if the Kordas invited him to go but they certainly had some correspondence. I think it was probably my father who wrote to them that he would like to go. They had a close relative living in Kecskemet in Hungary and i think they were in touch with us through this relative. So, my father went to London and I think he was there for three weeks or a month. But then it didn't work out and we stayed here.

My father was born Friedman. He graduated from high school at 18 and entered the English-Hungarian Bank. He magyarized his name to Foldes when he entered the bank in Fiume. This was about 1912. He wasn't expected to, he just did. Probably because it sounded better in the bank. He worked there until war broke out in 1914. Then, or afterwards, he went to Pest to avoid being called up and from then on he was here at the English-Hungarian Bank. Then a few years after marrying my mother - which was in 1927 - he entered a subsidiary of the bank as a chartered accountant. In the second half of the thirties chartered accountancy meant taking an exam. He had a certificate in it.

- What time of year was this?
- Where exactly was this taken?
- Do you remember who took the picture?
- Who are those other people?
- What can you tell me about them?
- Was this a special occasion? If so, tell me about it.

FILLING THE TEMPLATE

i Please see the example of our templates. If you can't get the information from your interviewee, leave the field blank. Do not put 'no info', 'unknown', '?', or any other text in it. For more information see pages 88-108.

Don't add the keywords with your interviewee. Do this at home or in your office.

n This is the time to give them the Centropa Certificate (see page 19).



Family name at the time of the photo		First name		Photo title	
Photo taken in city		Year, or decade when photo was taken		Photo ID	Location of primary person in photo
Country name today		Country name at time of photo		Name of the photographer / studio	
					
About the photo			Photo preview		

Template part 1

Biographical information of key person						Biographical information of others in photo					
Family name		First name		Jewish name		Family name		First name		Jewish name	
Previous family names		Year, decade of changing		Reason for changing		Previous family names		Year, decade of changing		Reason for changing	
Year, decade of birth		Country name at time of birth		City of birth		Year, decade of birth		Country name at time of birth		City of birth	
Occupation before WW II			Occupation after WW II			Occupation before WW II			Occupation after WW II		
Year of death		City of death	Country of death	Buried in Jewish cemetery?		Year of death		City of death	Country of death	Buried in Jewish cemetery?	
				<input type="radio"/> yes <input type="radio"/> no						<input type="radio"/> yes <input type="radio"/> no	
Holocaust related						Holocaust related					
Died before	Died after	During Holocaust in?		Name		Died before	Died after	During Holocaust in?		Name	
<input type="checkbox"/>	<input type="checkbox"/>					<input type="checkbox"/>	<input type="checkbox"/>				
Buried?						Buried?					
<input type="radio"/> yes <input type="radio"/> no						<input type="radio"/> yes <input type="radio"/> no					
Died where?		Liberated from?		Description / Name		Died where?		Liberated from?		Description / Name	
Information about interviewee						Information about similar projects					
Last name		First name		Country		Was interviewee interviewed by another organization or project?		Name of the project and, or organization		Date of interview	
						<input type="radio"/> yes <input type="radio"/> no					
Month & year of interview		Rights contract in		Interviewer's name							

Template part 2

A large orange triangle pointing to the right, containing the number 3.

3

PART THREE

AFTER THE INTERVIEW

-
- Sending the tapes out for transcription
 - Filling in the family tree
 - Forming a good biography out of the transcription
 - Translation
 - Scanning the photos: we give you the parameters

AFTER THE INTERVIEW

This section of your workbook will help you draw the best possible story out of the material you have worked so hard to gather until now.

TRANSCRIBING THE INTERVIEW

Once you have the interview on tape, send the tapes to be transcribed in MS Word on diskette. You can have the transcription sent to you by email, as well as on paper (in your language). When writing the biography, you will use the transcribed version of the interview.



Transcribing the interview is not your responsibility! Centropa is ready to pay a qualified typist. Please coordinate with us on the price per page.



The transcriber should use all normal diacritical marks in your language, such as accents, umlauts and special characters. After all, this will be read by people in your country.



FAMILY TREE

If your interviewee does not know the answers to all the questions in the family tree, no problem: any information helps. If you don't have an answer to a question in the family tree, write 'No information', and do not leave it blank.

When writing people's names, observe the English name order: first name and then family name (e.g. Benjamin Schwartz); make sure you write the date in the American fashion: month, day, year (e.g. April 2, 2000). If you don't know the day and month of someone's birth or death, write in the year (or the decade if the interviewee only remembers that).

Please write a longer description about the occupations of all the people in the family, because in the template you will only have broad occupational categories. If you want to indicate work places, please write only the important ones, where the person spent a relatively long time, or if it meant some change in their professional career.

The top of the biography should contain five things:

- The name of the interviewee that **MUST BE SPELLED EXACTLY THE SAME WAY IN THE BIOGRAPHY AND IN THE TEMPLATE WHERE IT SAYS 'INFORMATION ABOUT INTERVIEWEE'**.
- The town where the interview was made
- The country where the interview was made
- The name of the interviewer
- The date of the interview

So that would be:

Chaim Federovsky

Kiev

Ukraine

Interviewer: Ella Levy

Date of interview: May 2002

For the people who will be reading these interviews in the years and decades to come, we want you to add a bit of your own creativity to the very beginning of each interview by writing a descriptive paragraph about your interviewee: what they looked like, what sort of home they had, and what they were like in general — at the time you met them. This description does not need to be long, a quarter of page, or half a page is enough.

For instance: Mr. Schwarz is a short, slightly overweight 78-year-old man. He has been suffering from diabetes for several years and now rarely leaves his flat and lives alone. He receives food from the

Jewish community, and has a helper come in and straighten his apartment. He says that his children visit him often. In spite of his illness, he is a lively and engaged conversationalist. He lives in a small apartment in the center of town, in a turn-of-the-century building. The apartment is immaculate, and there are plaques of various awards he has won on his walls, as well as pictures of his grandparents. When he speaks, he often sits on the edge of his chair and moves his arms a great deal. During the interview, he sometimes gets rather upset. When I then ask him whether he wants to continue, he insists on telling me everything.

We want you to produce a 8-20 page biography, single-spaced and in 12 point characters. As in all oral history projects, we want you to stay as close to the interviewee's voice as possible. We ask you to cite the interviewee word for word – filling in information in your own words only when necessary. That means you shouldn't summarize what the interviewee said in your own words.

To maintain the 'flavor' of your respondent's speech, if the interviewee uses foreign words (Yiddish, Hebrew, Turkish, Ladino, etc.), please leave them in the text and give a translation in [] square brackets.

Since a person telling a story will often jump from topic to topic and year to year, you will find your transcription will probably need to be rearranged in chronological order to get the biography right. Be sure to rearrange the story where necessary so that it is chronological and logical and has a good flow.

Please write in [] square brackets how far the town the interviewee mentions is from your city and in which province/republic it is. For example Kalishnikovgrad [2,000 km east of Kiev in northwestern Chechnya]. This is especially important for settlements in the FSU because 99% of all people in the world do not know the names of towns and villages in Siberia, Kazakhstan, and Uzbekistan and, more importantly, where they are.

The coordinators have lists of towns in your country which have had different names in the course of their history, because of a socialist name change or because of shifting borders (for example St Petersburg – Leningrad, Subotica – Szabadka, Nove Zamky – Ersekujvar, Oradea – Nagyvarad). These lists will be put on the Internet. When you come across a town in your biography or template that had several names, please consult the town list for your country and check if the town appears there. If so, you have nothing to do with it – please do not write in the different names of the town in the biography or the template. If the town is not on the list, please send a note to your coordinator who will then add the town and its different names to the list. The coordinator should also send the town and its names to the chief editor who will also put it on her list that goes on the Internet.



FAMILY NAME: NATAREVICH, CITY: KHARKOV, COUNTRY: RUSSIA

PERSONAL NAMES

When the interviewee first mentions someone in the biography without saying their name, please put in the name as well. We would not like to have “my brother”, “his father”, etc. without knowing who they are because if the name does not appear at least once in the biography, the reader would have to consult the family tree every time.

SPELLING AND PUNCTUATION

We are asking all translators and interviewers who write in English to make sure that they use American spelling and punctuation, not British. For more details, please consult the Editors’ Guidelines.



Be sure that you do not write dates '47, '58, 69. Write 1947, 1958, 1969.



Because of technical reasons connected to the web, we cannot use footnotes. When you have important information that is specific to that biography and is unlikely to appear in many other biographies, put it in an Editor’s Note (see page 78). When you come across something that reoccurs in the biographies of your country, please use the Glossary List.

GLOSSARY

As we are working in several countries and our readers come from all over the world, we need to make sure that they will understand the biographies, even if they do not know so much about the history of a given country, region or town. This is why we are putting together Glossary Lists for each country we work in. This is how it works:

1. Each coordinator has a list of historic names, events, dates, etc. which have already appeared in biographies and for which we have already created explanations.

FAMILY NAME: SCHEINER, CITY: TARGU MURES, COUNTRY: ROMANIA



2. When you come across anything in the biography that you think needs an explanation and that is likely to appear in several other interviews from your country, please insert an endnote number manually, then go down to the end of the document and put manually the same number there. Let us give you some examples of what needs a glossary entry and what does not:

- a. You don't need a glossary in the case of Lenin or Stalin, or perestroika.
- b. On the other hand, you do need a glossary for Doctors' Plot, Great Patriotic War, Babi Yar, Iron Guard, Dimitar Peshev, Jasenovac camp or Ustashe.

3. Then please consult the Glossary List and check if the term, name already appears there with an explanation. If it is on the list, then do not write in the definition/explanation after the footnote number at the end of the document. It is the final editor's task to include all these explanations in the biography.

4. If your term, name, etc. is not there, then please write a good historic definition or explanation and put it into the endnote of your biography. Please do not hesitate to consult your local administrator or historian if you need to write a glossary entry, or use a lexicon or the Internet.

5. When you create a new glossary entry for a biography that you are working on, please send the new entry to your coordinator, who will send it on to the editors for linguistic corrections. When the entry comes back corrected, the coordinator will put it on the Glossary List and send a regular update to the interviewers.

FAMILY NAME: ALBUHAIRE, CITY: BOURGAS, COUNTRY: BULGARIA



As mentioned above, we use Editor's Note for information that is specific to a biography and is not likely to appear in many other biographies. Thus, you should put an Editor's Note for the following types of things:

- The distance of a town from your city (in the FSU);
- The translation of foreign (Yiddish, Hebrew, Ladino, Russian, etc.) words left in the text for 'flavor';
- The explanation of abbreviations used in the text. Example: MAV [Hungarian State Railway];
- Explanation of names of certain famous people that do not necessarily appear in other biographies, for example an actor or a less important writer. Example: Katalin Karady [Hungarian actress and singer popular in the 1940s];
- Clarifications that help the readers to orient themselves. One such area is newspapers, where you describe in short in the Editor's Note what type of paper it was (political, cultural, literary, etc.), how often it appeared and, if it is relevant, whether it was left or right-wing. Example: New York Times [a left of center daily newspaper]. Another area is the description of streets or districts, if you don't think that they need a glossary entry. For example for Nevskiy Prospekt, you would put in brackets [the main avenue of St Petersburg];
- Short explanation of food or dishes specific to a biography.

In the case of such clarifications and explanations, you do not put the words 'Editor's Note', but simply put the explanation in [] square brackets after the sentence where the term you explain appears. If necessary for clarity's sake, please repeat the term explained in the Editor's Note.

FAMILY NAME: NATAREVICH, CITY: KHARKOV, COUNTRY: RUSSIA



Certain oral history projects have had a lot of criticism from historians for allowing material into their interviews that was historically inaccurate. When you are correcting the interviewee's mistake in an Editor's Note, please use the following format: [Editor's Note:]. Only in such cases should you put in the words 'Editor's Note'. We have two areas we need you to concentrate on.

HISTORICAL ACCURACY

When your interviewee says something that you know cannot be correct, you can leave the comment in the biography but please put an Editor's Note in which you correct the mistake. For example many interviewees say that they knew about the Nazi concentration camps already in 1938-1939. This is unlikely so you need to state in the Editor's Note that although today, knowing the story of the Holocaust, they think they were aware of the camps already at that time, we know from historical research that news about the camps came out later and even then it was the Jewish leadership, rather than ordinary Jews, who had some knowledge of their existence. Others things we have seen are like "There were gas chambers in Terezin." You need to add [Editor's Note: There were no gas chambers in Terezin.].

JEWISH ISSUES

It is quite okay if someone doesn't know much about Jewish traditions. But if they say something in the story that you know is wrong, fix it with an Editor's Note. For example, one of our interviewees said, "My parents put on their best clothes on Yom Kippur and went gambling in the synagogue." Please add [Editor's Note: Extremely unlikely.].



FAMILY NAME: KRESLOVA, CITY: TIKHVIN, COUNTRY: RUSSIA

TRANSLATION INTO ENGLISH

Please coordinate the translation process with us. We have different arrangements in every city, and we are willing to pay the going rate for high quality translations. We will perhaps test more than one translator per city, looking for the best work as well as a reasonable price.

As you know, English does not have diacritical marks. Since our primary search engine will be in English, your translator must refer to the rules for your language. This will explain how to transliterate characters from your language to English, as well as Hebrew, Yiddish or Ladino words.

IMPORTANT

Please allow our native English-speaking colleagues to judge which is the best translation. What may seem perfectly acceptable to you might not meet our standards.

NOTE



FAMILY NAME: BACK, CITY: VIENNA, COUNTRY: AUSTRIA



SCANNING

You will have to find a professional scanning company in your city. Refer to the scanning instructions on the next page, and please feel free to discuss the scanning with Dejan Petrovic (depetro@centropa.org).

Because the scans are critically important, we have to ensure a high level of scanning quality. Therefore, we want you to take a half dozen of your own family pictures (make it a mixture of old and new pictures, please) and take them to the scanner who you think will do the best job. Of course we will pay for this. Have your pictures scanned exactly to the specifications on the following page in both resolutions and burned on two CDs. One is for you to keep. Send the other one to Dejan by post for evaluation. He will contact you right away and tell you if this scanner is good enough.



WHAT TO TELL THE SCANNER

- Be sure the scanner saves the photos for you by the exact parameters you give to him. The Photo ID on the CD and Photo ID on the template **MUST BE IDENTICAL AND UNIQUE** (this means that you cannot just write in: 001, 002, 003 since these are clearly not unique). The Photo ID cannot be longer than 8 characters.

Photos **MUST** be named in the following way: The first two letters are country codes (Example: For Latvia LV). The third letter is the first letter of the interviewee's first name (Example: Elina E). Letters 4 and 5 are the first two letters of the interviewee's last name (Example: Falkenstein FA). The final three characters will be numbers (Example: 001). At the end, just add the file extension (.psd,.tiff or .jpg). This file extension is in addition to the previous 8 characters.

So the above photo ID should read LVEFA001.jpg. Or to give an ID to Sarah Koppel's first photo in Ukraine it will read UKSKO001.jpg.

You must use this ID code every time you use this photo — in the template and on the CD, so be sure the person doing the scanning does this consistently.

- The scanning firm will scan the photographs in color, so that scanned photo is at least 10x15 cm, 600 dpi. (each photo should be around 25Mb in size). The photos should be saved in Photoshop (PSD), .PICT or .TIFF format. This is the master file from which we will print books, magazines and other reproductions that require high resolution scans.
- The scanner should retouch, sharpen and make all necessary adjustments. He should not, however, clean any old stains or tears in the picture. We want the scans to look like the originals. For your work with the photos and templates, you will not need such high quality scans (they eat up a lot of space and take a long time to download). Ask the scanning firm to make another folder with the photographs saved in color, 10x15 cm, 72 dpi, and saved in a JPEG, medium compressed format. With scans this size, you will navigate through FileMaker quickly and easily.





PART FOUR

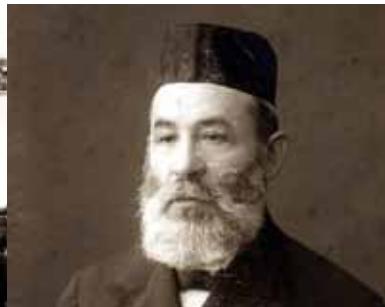
ENTERING DATA

4





- Filling in the template
- How to make the photo descriptions better



FILLING OUT THE TEMPLATE

GENERAL REMARKS

We are providing you with the FileMaker software program as well as the Witness Template, into which you will enter the appropriate information. How to install the FileMaker program is explained on page 17. To start using the Witness Template just drag and drop the icon from your CD into your Hard Disc.

If you still have problems with working in FileMaker templates (and you are using a PC), the problem may be that it is a read-only document. To change that close the document you were working on, find the icon of that document on your Hard Disc and right click on it with your mouse. Then select properties at the bottom of the menu. A new window will open where there is a box READ-ONLY. Please deselect that box. This should solve your problems.



On this CD, you will find a folder called Samples. Open it to see a completely filled out template — this is a sample for you to refer to. You will also find a completed biography as well as a completed family tree. Print these for reference, and use them as your models.



No need to save with FileMaker; this program saves automatically each time you change anything.

Family name at the time of the photo		First name		Photo title	
Foldes		Tivadar		Passport photo of Tivadar Foldes, Gyula Foldes' father	
Photo taken in: city		Year or decade when photo was taken		Photo ID	
Budapest		1939		hugfo006.jpg	
Country name today		Country name at time of photo		Name of the photographer / studio	
Hungary		Hungary			

Import photos

About the photo

Tivadar Foldes, my father is on this passport photo and I think that it may be from 1939 when he went to London. He wanted to find out if we could emigrate but in the end we all "stayed on our bums".

My grandmother's father had lots of siblings. One of them was Sandor Kellner who took another name and became Sir Alexander Korda. He was one of the outstanding personalities in the international film world. He had two brothers - Zoltan and Vince - who got into London filmmaking. Zoltan was also a director, Vince was a set designer. Zoltan directed The Thief of Baghdad. [It was in fact directed by Ludwig Berger.] It is Sir Alexander that my father went to see in London.

I don't know if the Kordas invited him to go but they certainly had some correspondence. I think it was probably my father who wrote to them that he would like to go. They had a close relative living in Kecskemet in Hungary and I think they were in touch with us through this relative. So, my father went to London and I think he was there for three weeks or a month. But then it didn't work out and we stayed here.

My father was born Friedman. He graduated from high school at 18 and entered the English-Hungarian Bank. He magyarized his name to Foldes when he entered the bank in Fiume. This was about 1912. He wasn't expected to, he just did. Probably because it sounded better in the bank. He worked there until war broke out in 1914. Then, or afterwards, he went to Pest to avoid being called up and from then on he was here at the English-Hungarian Bank. Then a few years after marrying my mother - which was in 1927 - he entered a subsidiary of the bank as a chartered accountant. In the second half of the thirties chartered accountancy meant taking an exam. He had a certificate in it.

Photo preview



Biographical information of key person

Family name	First name	Jewish name
Foldes	Tivadar	Zvi
Previous family names	Year/decade of changing	Reason for changing
Friedman	1912	Assimilation
Year/decade of birth	Country name at time of birth	City of birth
1894	Hungary	Istenmezeje
Occupation before WW II	Occupation after WW II	
Manager		
Year of death	City of death	Country of death
1945	Budapest	Hungary
		Buried in Jewish cemetery?
		<input type="radio"/> yes <input checked="" type="radio"/> no

Biographical information of others in photo

Family name	First name	Jewish name
Previous family names	Year/decade of changing	Reason for changing
Year/decade of birth	Country name at time of birth	City of birth
Occupation before WW II	Occupation after WW II	
Year of death	City of death	Country of death
		Buried in Jewish cemetery?
		<input type="radio"/> yes <input type="radio"/> no

Holocaust related

Died before	Died after	During Holocaust in?	Name
<input type="checkbox"/>	<input type="checkbox"/>	Yellow-star house	Budapest
		Protected house	Budapest
		Executed	Budapest
Survived?			
<input type="radio"/> yes <input checked="" type="radio"/> no			
Died where?	Liberated from?	Description / Name	
Budapest			

Holocaust related

Died before	Died after	During Holocaust in?	Name
<input type="checkbox"/>	<input type="checkbox"/>		
Survived?			
<input type="radio"/> yes <input type="radio"/> no			
Died where?	Liberated from?	Description / Name	

Information about interviewee

Last name	First name	Country
Foldes	Gyula	Hungary
Month & year of interview	Rights contract?	Interviewer's name
October 2002	<input checked="" type="radio"/> yes <input type="radio"/> no	Eszter Andor

Information about similar projects

Was interviewee interviewed by another organization or project?	
<input type="radio"/> yes <input checked="" type="radio"/> no	
Name of the project and/or organization	Date of interview

All the data here concern the time the photo was taken — not data pertinent at the time of the interview.

- **FAMILY NAME AT THE TIME OF THE PHOTO:** If you have a photo of your interviewee when she was 5 years old, the family name in this field will be her original name (that is, her maiden name), not the married name she goes by today, or any other name she might have had. On the next page, you will enter their various name changes.

- **PHOTO TITLE:** If there are 1-3 persons on the photo, please put in everybody's full name in the title and their relationship to the interviewee (mention his/her full name as well). If there are more people on the photo, then write in only their relationship to the interviewee.

Example 1: for a photo of the parents of interviewee Alexander Schwarz – the photo title should be: Alexander Schwarz's parents Shlomo and Rebeka Schwarz

Example 2: for a photo of the siblings and parents of interviewee Alexander Schwarz – the photo title should be: Alexander Schwarz's relatives



When the photo shows a girl or an unmarried woman, please use their married surname in the photo title. (Of course, you have to write their actual surname into the box 'Family name at the time of the photo'.)

- **PHOTO TAKEN IN CITY:** Please write in the name of the city as it was called at the time of the photo. So, for example, if you have a photo from present St Petersburg and the date is 1950, please write Leningrad.

- **YEAR OR DECADE WHEN PHOTO WAS TAKEN:** Fill out the year the photo was taken, OR, if you do not know the exact year, fill out the decade. Do not fill out both fields!!!

- **PHOTO ID:** Photos MUST be named in the following way: the first two letters are country

Photo information

Photo information part 2

Template Keywords List view
Printable version

Family name at the time of the photo	First name
Foldes	Endre
Photo taken in: city	Year or decade when photo was taken
Cannes	1948
Country name today	Country name at time of photo
France	France

Photo title	
Gyula Foldes' brother Endre Foldes and their aunt Gizella Altman on vacation	
Photo ID	Location of primary person in photo
hugfo028.jpg	First from left
Name of the photographer / studio	

Import photos

About the photo

This is my brother Bandi and our aunt Giza in Cannes in 1948. They went on an Easter trip there. Giza wanted to see it so she paid for a package tour. She was quite well off. She supported Bandi and she could even save up for this trip. This is how she made money: she baked doughnut for example and some poppy-seed cake. Poppy seed was unknown in France at the time. She bought it on the flower market where it was sold for birds and called my mother how to make poppy-seed cake. And she made it for some Purim celebration and the Jews took a liking to it and she used to make it regularly.

After the war, when it became clear that no one is alive, my mother and aunt Giza decided not to remain in Hungary. My brother Bandi was part of a Zionist company, two of the pillars of which were Pista Hermann and Api Heller. [Hermann was a psychologist and Heller a Marxist philosopher.] In 1946 they got together ten or so children to go to Palestine. At that time there was still some gold at home which my mother gave to Bandi, who was then 16. Then Aunt Giza also went, not with the Zionists, but with Russians, as a mediator, on a truck into Austria into the American zone, not the Soviet one. The intention was that Bandi and Giza would meet. Bandi got to Brussels with the Zionists. But the sbeliach was very strange, or rather he was not a man of high character, as he said that the children had so much gold on them that they should give it to him, as it would be safer with him. [Sbeliach is a Zionist representative.] They handed it over and then in Brussels the sbeliach and his girlfriend disappeared. The 12-13 children were left with no money, or anything. The police caught them and put them in prison.

In the meantime Aunt Giza had gone to Paris through Germany, as my father had three cousins who lived there and she knew that. She also knew they were called Friedman, but not where they lived or what they did. In the refugee camp in Paris - there is back in the world - she asked whether anyone knew Inara Friedman, and someone said yes and took her to him. He got a travel document for himself, went to Brussels for Bandi, and brought him to Paris. All this happened in the fall of 1946, there was Bandi and Aunt Giza stayed with them in Paris, my aunt became a cook in a kind of Jewish refuge.

Bandi stayed finished high school there. He applied to the Department of Chemistry and Physics at the Sorbonne but then something happened. He met a girl who was Jewish and a Communist, and she took him to an anti-Tito protest in 1950. And whom did the police caught? Bandi, of course, and two other guys, and as they were refugees they took them to the Sainte prison for trial, and they informed Aunt Giza who, huffing and puffing, went for him. Bandi was sentenced to two days imprisonment and thrown out of France.

In the meantime Aunt Giza had a row with the Jews, as they told her that such a godless man who does such things like protest must be abandoned to his fate. Auntie needed no more, 'you call yourselves Jews, Orthodox religious ones at that', she left everything and came back to Hungary. So in August 1950 they all turned up in Pest.

Photo preview



Sort

Print

New

Delete

Close

Quit

codes (Example: For Latvia LV). The third letter is the first letter of the interviewee's first name (Example: Elina E). Letters 4 and 5 are the first two letters of the interviewee's last name (Example: Falkenstein FA). The final three characters will be numbers (Example: 001). At the end, just add the file extension (.jpg). This file extension is in addition to the previous 8 characters. So this photo ID in the template should read LVEFA001.jpg. Please make sure you use the same number in the photo ID as the number of the file into which the photo was saved by your scanner.

● **LOCATION OF PRIMARY PERSON IN PHOTO:** Fill in the location of the key person of the photo. If your interviewee is in the picture, he/she will be the key person. If he/she is not in the photo, then the person you feel is the closest to him/her. If it is a group portrait, don't just write "Second from left." Write: "First row from bottom, second from left."

● **COUNTRY NAME TODAY:** The name of the country should be entered like it is used today, in English.

● **COUNTRY NAME AT TIME OF PHOTO:** When filling out this field, please pay attention to those ever-shifting borders of your own country.

● **NAME OF THE PHOTOGRAPHER/STUDIO:** Please pay attention if there is a name (or stamp) of the photographer, or photo studio, mentioned either on the front or back side of the photo.

Please follow these rules concerning 'Country name today' in the template, biography and family tree:

1. Yugoslavia between 1918-1991 was Yugoslavia. No other names please.
2. For Serbia and Montenegro AFTER 1991, use ONLY Serbia.
3. Use USSR and not Soviet Union for the country after 1924.
4. Use Russia for the FSU between 1917-1924. No other names please.





FAMILY NAME: BRICKEL, CITY: VIENNA, COUNTRY: AUSTRIA

Here we would like to hear about the photo and the people on it. All photo descriptions should start with the following:

- who is on the photo
- when and where the photo was taken
- on what occasion the photo was taken (this is especially important when the photo is not a studio portrait)

Then you should ask the interviewee to describe the photo and the people on it at the time of the photo. We don't really need to know every single aspect of their lives. If we are looking at a young woman walking down the street with her friends, our interviewers should ask:

- You were in a youth group? Then tell me about it.
- How old were you when this picture was taken? Did you have a boyfriend or girlfriend then?
- What part of town was this taken in, and what was the occasion?
- Who are those other people, and what can you tell me about them?

Of course, you can use some texts from the biography, but please always try to include at least one paragraph that really talks about the photo and the people on the photo at the time it was taken. Please do not use too much canned information from the biography. And if you DO take text from the biography, then be sure not to put in things that are not important or relevant to this particular picture. Since the box is scrollable, you can put in as much information as you feel necessary, but please do not write more than 500-750 words.



Keep in mind that once we are on the web (as well as when our files are moved to archives around the world) some researchers will not read the family biographies, but look only at the pictures and read the photo descriptions. That's why every photo description has to be as complete as possible. Since you may be taking sentences from different parts of the interview, just like in the biography, you will be doing a bit of editing. Try and keep the story flowing as you do this.

About the photo

This is my brother Bandi and our aunt Giza in Cannes in 1948. They went on an Easter trip there. Giza wanted to see it so she paid for a package tour. She was quite well off. She supported Bandi and she could even save up for this trip. This is how she made money: she baked doughnut for example and some poppy-seed cake. Poppy seed was unknown in France at the time. She bought it on the flower market where it was sold for birds and called my mother how to make poppy-seed cake. And she made it for some Purim celebration and the Jews took a liking to it and she used to make it regularly.

After the war, when it became clear that no one is alive, my mother and aunt Giza decided not to remain in Hungary. My brother Bandi was part of a Zionist company, two of the pillars of which were Pista Hermann and Agi Heller. [Hermann was a psychologist and Heller a Marxist philosopher.] In 1946 they got together ten or so children to go to Palestine. At that time there was still some gold at home which my mother gave to Bandi, who was then 16. Then Aunt Giza also went, not with the Zionists, but with Russians, as a mediator, on a truck into Austria into the American zone, not the Soviet one. The intention was that Bandi and Giza would meet. Bandi got to Brussels with the Zionists. But the sheliach was very strange, or rather he was not a man of high character, as he said that the children had so much gold on them that they should give it to him, as it would be safer with him. [Sheliach is a Zionist representative.] They handed it over and then in Brussels the sheliach and his girlfriend disappeared. The 12-13 children were left with no money, or anything. The police caught them and put them in prison.

In the meantime Aunt Giza had gone to Paris through Germany, as my father had three cousins who lived there and she knew that. She also knew they were called Friedman, but not where they lived or what they did. In the refugee camp in Paris - there is luck in the world - she asked whether anyone knew Imre Friedman, and someone said yes and took her to him. He got a travel document for himself, went to Brussels for Bandi, and brought him to Paris. All this happened in the fall of 1946, there was Bandi and Aunt Giza stayed with them in Paris, my aunt became a cook in a kind of Jewish refuge.

Bandi stayed finished high school there. He applied to the Department of Chemistry and Physics at the Sorbonne but then something happened. He met a girl who was Jewish and a Communist, and she took him to an anti-Tito protest in 1950. And whom did the police caught? Bandi, of course, and two other guys, and as they were refugees they took them to the Sante prison for trial, and they informed Aunt Giza who, huffing and puffing, went for him. Bandi was sentenced to two days imprisonment and thrown out of France.

In the meantime Aunt Giza had a row with the Jews, as they told her that such a godless man who does such things like protest must be abandoned to his fate. Auntie needed no more, 'you call yourselves Jews, Orthodox religious ones at that', she left everything and came back to Hungary. So in August 1950 they all turned up in Pest.

Photo preview



The second page of the template is divided into two halves. On the left side you are entering the biographical information of the key person in the photo. On the right side of the template you should write information about the other person.

- If you have several people in the photo, the key person will either be your interviewee or the person you judge to be the closest to him/her.
 - If you have two people in the photo, all biographical information for the second person should go in the right section of the template.
 - If you have more than two people, choose the second most important person.
 - Our goal is to have personal data about the most people possible in the photos in the database. So, for example, if you have two photos with the same people on it, please vary the person whose personal data you enter on the right side of the biographical information.
- **FAMILY NAME:** In this field you will enter the last name of the person. It is the name the person has today, or at the time of his/her death.
 - **PREVIOUS FAMILY NAMES:** As you know, people change their names during their lives, most often because they get married, and sometimes for various other reasons (e.g. to have a more 'national' sounding and less Jewish name). Please enter all names, the reason for the change (marriage, assimilation, adoption, etc.), and the date or decade when this was done.
 - **OCCUPATION:** For this field we have made a pull-down menu with the list of occupations that you must use. There are two different lists, one for 'Occupation before WWII' and one for 'Occupation after WWII'. In these two fields you must choose one of the offered choices, you

cannot edit this menu and add any new categories. Starting from page 100 you will find a prewar and postwar occupation list in which you can find various jobs under the broad categories that appear in the template. When you are not sure how to categorize a particular job, please consult this list. If the occupation you need to categorize is not on the list, please contact Eszter and Dora.

Photo information																	
Photo information part 1				Template Printable version		Keywords		List view									
Biographical information of key person						Biographical information of others in photo											
Family name		First name		Jewish name		Family name		First name		Jewish name							
Foldes		Endre		Avrom Jichok		Altman		Gizella									
Previous family names		Year/decade of changing		Reason for changing		Previous family names		Year/decade of changing		Reason for changing							
Klein		1933		Adoption		Altman		1920s		Marriage							
						Horvath		1936		Remarriage							
						Szanto		1937		Remarriage							
Year/decade of birth		Country name at time of birth		City of birth		Year/decade of birth		Country name at time of birth		City of birth							
1930		Hungary		Budapest		1904		Austria-Hungary		Dunaszerdahely							
Occupation before WW II				Occupation after WW II				Occupation before WW II				Occupation after WW II					
				Working in natural and technical sciences				Accountant/Bookkeeper				Accountant/Bookkeeper					
Year of death		City of death		Country of death		Buried in Jewish cemetery?		Year of death		City of death		Country of death		Buried in Jewish cemetery?			
						<input type="radio"/> yes <input type="radio"/> no		1983		Budapest		Hungary		<input checked="" type="radio"/> yes <input type="radio"/> no			
Holocaust related						Holocaust related											
Died before		Died after		During Holocaust in?		Name		Died before		Died after		During Holocaust in?		Name			
<input type="checkbox"/>		<input type="checkbox"/>		Yellow-star house		Budapest		<input type="checkbox"/>		<input checked="" type="checkbox"/>		Yellow-star house		Budapest			
				Protected house		Budapest						Protected house		Budapest			
				Ghetto		Budapest						Ghetto		Budapest			
Survived?								Survived?									
<input checked="" type="radio"/> yes <input type="radio"/> no								<input checked="" type="radio"/> yes <input type="radio"/> no									
Died where?		Liberated from?		Description / Name		Died where?		Liberated from?		Description / Name		Died where?		Liberated from?		Description / Name	
		Ghetto		Budapest				Ghetto		Budapest				Ghetto		Budapest	
Information about interviewee						Information about similar projects											
Last name		First name		Country		Was interviewee interviewed by another organization or project?											
Foldes		Gyula		Hungary		<input type="radio"/> yes <input checked="" type="radio"/> no											
Month & year of interview		Rights contract ?		Interviewer's name		Name of the project and/or organization				Date of interview							
October		2002		<input checked="" type="radio"/> yes <input type="radio"/> no		Eszter Andor											
Sort		Print		New		Delete		Close		Quit							

- **HOLOCAUST RELATED:**

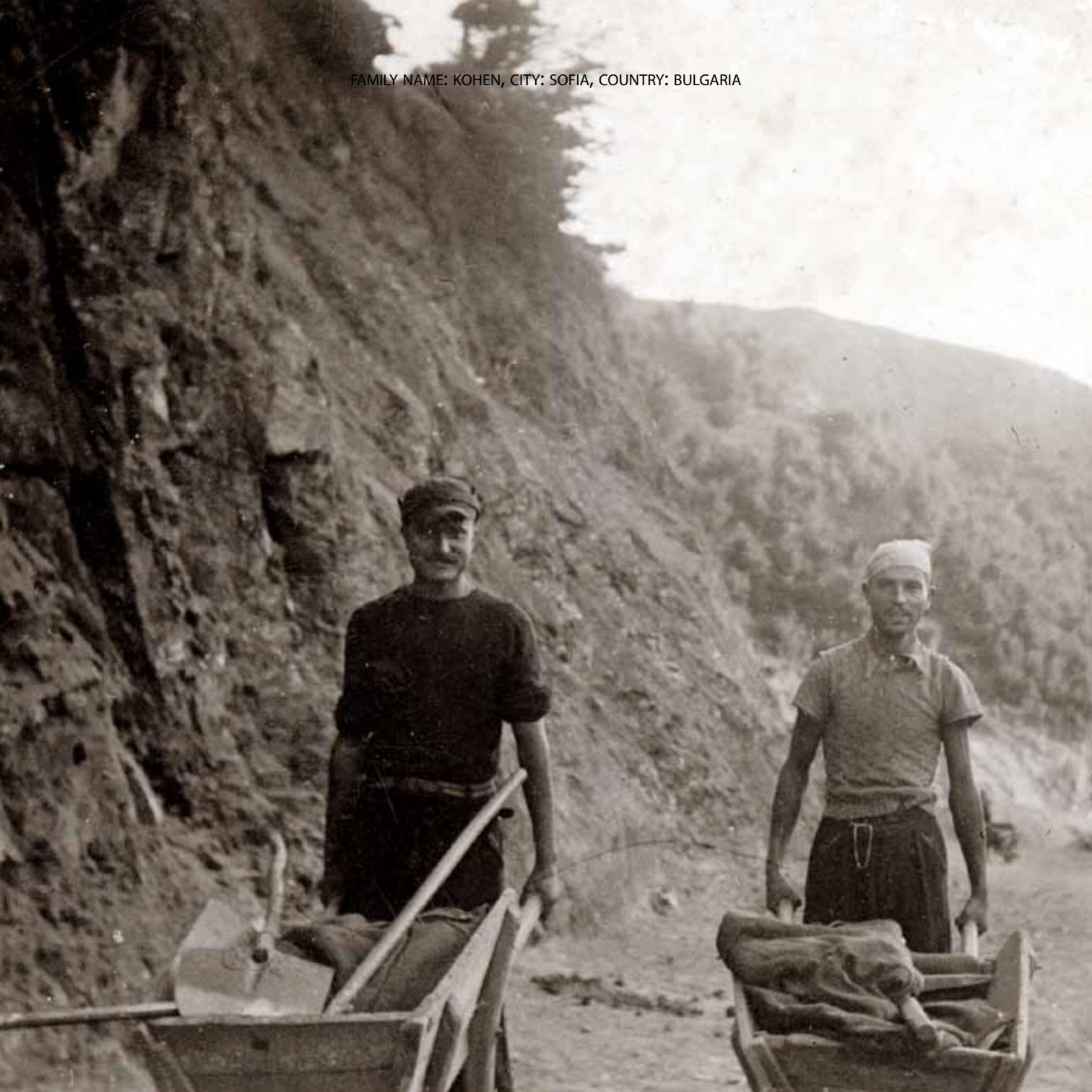
- Be sure to fill out the field 'Died before', if the key person in the photo was already dead.
- The field 'During Holocaust in' is a pop-up menu. You have two fields here — one lists the type of place they were in (ghetto, concentration camp, death march, etc.) and the field next to it asks for the specific place (Auschwitz, etc.). We prefer you to write the name of the settlement in or near which the person was, but if you don't know it, or the person was constantly on the move (on a death march, traveling to a place of evacuation in the USSR), then please try to indicate at least the country. Please list each important stage of the person's Holocaust experience in separate lines, this is why we have 5 lines here.
- In the field 'Died where' try to be as specific as possible, and fill it out only if the person died during the Holocaust. If you don't know the exact place of the person's death, try to indicate at least the country if possible.
- In the field 'Liberated from', note that we ask for the description of the place as well as the name (concentration camp/Auschwitz, ghetto/Terezin, death march/Volary). If you don't know the exact place where a person was liberated, try to indicate at least the country if possible.

- **INFORMATION ABOUT INTERVIEWEE:**

- The name of the person you interview is entered in the fields 'Last name', 'First name' and must be written in the same way as at the top of the biography.
- The person you are interviewing must sign the contract explained on page 22. Please check the necessary field for it.

- **INFORMATION ABOUT SIMILAR PROJECTS:** Please fill out the information if the person you are interviewing was interviewed before.

FAMILY NAME: KOHEN, CITY: SOFIA, COUNTRY: BULGARIA



Accountant/Bookkeeper**Actor****Artist**

- sculptor
- painter
- theatrical producer

Businessman, Retail merchant

- shopkeeper/shop owner (all kinds of shops)
- merchant/ trader in all kinds of merchandise (food, wine, textile, coal, wood, commodities, etc.)
- retailer
- tavern owner
- innkeeper
- businessman
- business agent

Cantor

- chazzan/cantor

Civil servant

- higher clerical positions in state-owned institutions (firms, factories, the railway, the post, public transportation, etc.)

Dental technician

- dental technician
- dental assistant

Dentist**Doctor**

- doctor
- physician
- neuropathologist
- therapist

Employed by craftsman

- employees of any kind of workshop
- assistants and apprentices of any kind of self-employed craftsmen
- car mechanic
- cook

Empty space for profession if the person is**a**

- baby
- child
- schoolboy/schoolgirl
- pupil

Factory owner

- owner of larger factory, mills, land

Farmer

- peasant
- day-man
- navy
- collective farm worker
- peasant holder

Housewife

Jewish community employee

- shammash (shames)
- donation collector
- employee of the community
- prayer leader
- community secretary

Journalist/editor

- journalist
- journal/newspaper editor
- literary editor
- broadcaster
- editor
- reporter
- photographer for newspapers, journals, news agencies

Landowner

Lawyer

Lower-level public employee

- lower clerical positions
- ticket controller in public transportation, bus, train, etc.
- postman
- postal attendant
- manual workers (street cleaners, train cleaners, stoker, luggage porter, carrier, railroad workers, etc.)

Manager (in banks, all kinds of companies and firms, offices, warehouses, etc.)

- executive
- chief
- manager
- director

Manual laborer

- all kinds of personal services (nanny, housemaid, butler, porter, person who opens gates in the railway station or at a hotel, etc.)
- industrial worker
- workers, factory workers, laborers, foremen in all types of factories

Military

- soldier
- officer
- navy officer
- professional soldier
- sailor

Musician

- musician
- opera singer
- violinist
- folk musician

Office clerk

- articulated clerk
- bank clerk
- cashier
- telegraphist
- secretary
- typist

Pharmacist

Professional

- architect
- biologist
- economist

Rabbi

Religious teacher

- religion teacher
- melammed

Retail clerk

- shop assistant in all kinds of shops and trading firms
- salesman/saleswoman, seller
- commercial traveler/agent
- real estate broker
- company agent

Self-employed craftsman in elite crafts

- goldsmith
- silversmith
- jeweler
- watchmaker
- printer/printshop owner
- carter, lithographer
- photographer
- owner/co-owner of car repair shop
- beautician
- building contractor
- funerary entrepreneur

Self-employed craftsman in

non-elite crafts

- craftsmen in food manufacturing (wine grower, butcher, confectioner, baker, etc.)
- craftsmen in clothes manufacturing (tailor, dressmaker, furrier, seamstress, needlewoman, shoemaker, cobbler, etc.)
- craftsmen in manufacturing everyday accessories (bag, suitcase, gloves, umbrella, etc.)
- craftsmen in building and construction (carpenter, tinsmith, locksmith, mason, bricklayer, house painter, upholsterer, glazier, etc.)
- joiner, cabinet-maker
- coachman
- blacksmith
- cleaner, window cleaner
- gardener
- barber

- electrician

- weaver

Shochet

Teacher

- all kinds of teachers (except religion teacher, melammed) in all kinds of schools
- all kinds of private teachers
- directors of educational institutions (school principal, university rector, dean, etc.)

Technician/engineer

- engineers of all kinds
- zoo technician

Translator

University student

Veterinarian

Writer

- writer/author
- playwright

Accountant/Bookkeeper**Artist**

- sculptor
- painter

Assistant in health care

- dental technician
- dental assistant
- hospital nurse
- physical therapist

Businessman, Retail merchant

- shopkeeper/shop owner (all kinds of shops)
- merchant/ trader in all kinds of merchandise (food, wine, textile, coal, wood, commodities, etc.)
- retailer
- tavern owner
- innkeeper
- businessman
- business agent
- entrepreneur

Cantor

- chazzan/cantor

Civil servant

- higher clerical positions in state-owned institutions (firms, factories, the railway, the post, public transportation, etc.)

Departmental head/manager**in socialist firms**

- higher clerical-positions in socialist institutions (firms, factories, the railway, the post, public transportation, etc.)

Doctor

- doctor
- physician
- neuropathologist
- therapist
- anaesthesiologist
- dentist
- obstetrician
- ophthalmologist
- veterinarian

Empty space for profession if the person is a

- baby
- child
- schoolboy/schoolgirl
- pupil

Factory owner

- owner of larger factory, mills, land

Farmer

- peasant
- collective farm worker (kolhoz)

Housewife

Jewish community employee

- shammash (shames)
- donation collector
- community employee
- prayer leader
- community secretary

Journalist/editor

- journalist
- journal/newspaper editor
- literary editor
- broadcaster

- editor
- reporter
- photographer for newspapers, journals, news agencies

Landowner

Lawyer

Lower-level public employee

- lower clerical positions
- ticket controller in public transportation, bus, train, etc.
- postman
- postal attendant
- manual workers (street cleaners, train cleaners, stoker, luggage porter, carrier, railroad workers, etc.)

Manager (in banks, all kinds of companies and firms, offices, warehouses, etc.)

- executive
- chief
- manager
- director

Manual laborer

- all kinds of personal services (nanny, housemaid, butler, porter, person who opens gates on the railway station or at a hotel, etc.)
- industrial worker
- workers, factory workers, laborers, foremen in all types of factories

Military

- soldier
- officer
- navy officer
- professional soldier
- sailor

Musician

- musician
- opera singer
- violinist
- folk musician
- music score copier

Office clerk

- articulated clerk
- bank clerk
- cashier
- telegraphist
- secretary
- typist

Party official

Professional sportsman

- chess player/champion
- trainer

Rabbi

Religious teacher

- religion teacher
- melammed

Retail clerk

- shop assistant in all kinds of shops and trading firms
- salesman/saleswoman
- commercial traveler/agent
- real estate broker
- company agent

Shochet

Skilled self-employed

- all those people who knew some craft and did not work in a socialist factory or firm but either on their own or in small co-ops.

Teacher/Professor

- all kinds of teachers (except religion teacher, melammed) in all kinds of schools
- all kinds of private teachers
- directors of educational institutions (school principal, university rector, dean, etc.)

University/postgraduate student

Worked in Theater

- theatrical producer
- theatre director
- actor
- dramatist

Working in natural and technical sciences

- architect
- biologist

- economist
- mathematician
- physicist
- engineers of all types
- technicians of all types
- agronomist
- agricultural technician
- pharmacist
- programmer
- scientist

Working in the humanities

- museologist
- librarian
- archivist
- social scientist
- researcher in the social sciences and humanities
- sociologist
- psychologist
- translator

Writer

- writer/author
- playwright

DOCUMENTS

- If you have a document and not a photo, the person who appears in the document will be your key person. Fill in all information accordingly.
- In the 'About the photo' field, describe what the document is about when it was used, etc., but don't translate the document word for word. Of course, don't forget to use your interviewee's words. You can give clarifications and explanations to the document, just make sure to use [] square brackets for your own explanations.

KEYWORDS

- Future researchers, and the search engine on our web site, depend on what you enter for keywords. So, the more keywords you can find that fit the photo or document, the better. Please take your time to think about all categories in the keywords that fit the given photo/document.
- In each big subject box you can tick several small boxes. For example in 'Portraits of People' and under 'Religious figures', you should mark someone as a rabbi, and also mark him as people dressed in Orthodox fashion under 'Special categories';
- Be careful to use the appropriate keywords, as there is one set for photos and one for documents.



The keywords are on two pages so please pay attention to that and look at both part one and part two.

Please use the excel sheet that is included on the CD to make a list of your interviewees listing their name, address, etc. See page 18 for more information.





PART FIVE

COMPLETING
YOUR PROJECT

5





- How to organize your material
- What to send to Vienna office and when
- Payment and expenses



SENDING YOUR MATERIAL

You will email the biography and the family tree to Eszter and Dora and their team (budapest@centropa.org). Send them in MS Word as attachments. They will review them both, and if they have questions, they will make their comments in red, and email them back to you. Please review their comments, make the adjustments and return the material to them. If necessary, they will repeat the process.



After Eszter and Dora and their team have accepted your biography and family tree you can send them your filled out template. Please do not complete the templates (especially the 'About the photo' field before the revised biography was accepted, otherwise the canned texts from the biography will not be correct) and do not send them to Budapest before the final version of the biography and the tree has been accepted by Eszter and Dora and their team.

Sending complete templates by email is not easy, since they take up quite a bit of space. Also, receiving them can sometimes be a problem because their own mailbox is limited in size. Please divide them up into files about one megabyte (1Mb) in size (this is usually 4-6 pictures & templates) and email them to Budapest one by one.

If you cannot figure out how to do this, just email Eszter or Dora and their team and they will walk you through it. If it still doesn't work, no problem — just send it to them on a CD-ROM by registered post!



WHAT YOU'LL SEND TO OUR VIENNA OFFICE

For each interviewee, you will send by registered post the following to Centropa headquarters:

- The signed contract between the interviewee and Centropa (see page 22)
- The tapes with the interview on them
- The excel sheet (you can find it on your CD under Interviewees, see page 18)
- The expense reports together with all receipts/invoices for your expense (see page 116)
- One CD containing the following material:
 - Folder with Family Biography
 - Folder with Family Tree
 - Folder with Witness Templates
 - Folder with Transcribed Interview
 - Folder with the photos – this folder needs to have two subfolders
 - with the photos saved in two different resolutions
 - Photos saved in the resolution of 72 dpi in RGB format (this is the one you enter in your templates)
 - Photos saved in the resolution of 600 dpi in RGB format



Please look at the example of the folder structure on next page. Each CD MUST have the same structure.



VERY IMPORTANT: Since we are using Apple Macintosh computers in our Vienna office it is very important that you burn your CDs in the right way. You **MUST** burn them in ISO 9660/Joliet format.

Name	
▼	Karlinsky
▼	Biography
	ukKARLINSKY Bio.DOC
▼	Family Tree
	ukKARLINSKY Tree.DOC
▼	FileMaker
	ukKARLINSKY.FP3
▼	Interview
	ukKARLINSKY Int.DOC
▼	Photos
▼	jpeg/web
	UKLKA001.JPG
	UKLKA002.JPG
	UKLKA003.JPG
	UKLKA004.JPG
	UKLKA005.JPG
	UKLKA006.JPG
	UKLKA007.JPG
	UKLKA008.JPG
▼	TIFF
	UKLKA001.TIF
	UKLKA002.TIF
	UKLKA003.TIF
	UKLKA004.TIF
	UKLKA005.TIF
	UKLKA006.TIF
	UKLKA007.TIF
	UKLKA008.TIF

MONEY MATTERS



Centropa will reimburse you for expenses related to the interviews and agreed upon with the Budapest office. These include the cost of transportation to another city if your interviewee lives there and the cost of tapes, batteries, postage, a small present to the interviewee, photocopying. Please contact Eszter or Dora before you undertake a journey that will last more than two days and present a budget to us for transportation, hotels, meals.

Be sure to save every receipt and that means you must ASK for every invoice.

On the Interviewer's CD in the folder 'Money matters' you will find two documents: 'Summary' and 'Fees and Services'. The summary statement is exactly what it sounds like — a summary of ALL the expenses you are submitting. It includes all your office supply bills, your taxis, transcribers, etc. In other words, it is a list that we can look over and get the full picture. Always fill it in and be sure there is a total at the bottom.

Behind this summary statement you must have all the original receipts, or 'Fees and Services' forms that you filled out for translators, transcribers, interviewers, etc.

On the summary statement, you will find a column where we have written 'receipt number.' Please mark in this column 1, 2, 3, 4, etc. And then we want you to mark those same numbers, 1, 2, 3, 4, etc. on all the original invoices AND the 'Fees and Services' forms that you are sending in — so we can match them up together.

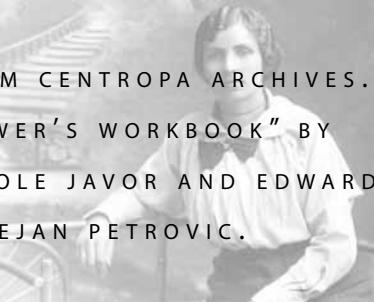
Finally, on every invoice please be sure that you mark — IN RED IF POSSIBLE — the total amount and the date.

Remember that Centropa operates on public funding from Austria, and we have to account for every penny spent through official receipts. If you buy a tape recorder and do not provide an official receipt, we cannot reimburse you.



Centropa's policy is to pay once per month, after we receive your completed monthly expense reports. You will decide with our bookkeeping department how to obtain cash to cover your fees and expenses: with a Centropa bank card, a direct bank transfer, or through one of our local partners.





ALL PHOTOGRAPHS FROM CENTROPA ARCHIVES.
TEXT FOR "INTERVIEWER'S WORKBOOK" BY
ESZTER ANDOR, DORA SARDI, NICOLE JAVOR AND EDWARD SEROTTA.
DESIGNED BY DEJAN PETROVIC.

