



**Jewish Historical Association of South Wales/  
Cymdeithas Hanes Iddewig De Cymru**

## **Heritage Preservation Toolkit.**



**Jewish Memorial  
Council**

## Contents

Introduction.....	3
Things To Think About Before You Start.....	4
Digitising documents.....	6
Standards.....	6
Equipment.....	6
Processes.....	6
Scanning.....	6
Editing digital images.....	7
Creating audio clips from oral histories.....	8
Standards.....	8
Equipment.....	8
Processes.....	8
Legal requirements.....	10
Copyright – a very brief introduction.....	10
Permissions.....	11
Data protection.....	11
Appendix A – Editing images with Gimp.....	12
Opening Gimp and importing images.....	12
Rotating images.....	13
Perspective.....	14
Cropping.....	15
Scaling (Resizing).....	16
Obscuring personal details.....	17
Adding a border to the image.....	18
Inserting and positioning a logo.....	19
Exporting the image.....	20
Keyboard shortcuts and tips.....	22
Joining images together.....	24
Appendix B - Workflow for Collecting and Processing Oral Histories.....	28
Appendix C - Oral History Pre-Interview Questionnaire.....	29
Appendix D - Oral History Permission Form for pre-interview questionnaire, recorded interview, and associated images.....	35
Appendix E - Oral History Recording Agreement.....	38

Appendix F - Permission: Tangible Material .....	41
Appendix G - Oral History: Protocol For Transcription With Time Codes.....	44
Appendix H - Creating audio clips using Audacity.....	50
Downloading Audacity.....	50
Importing Audio.....	52
Creating audio clips.....	54
Appendix I - Data Privacy Notice.....	55

## Introduction.

JHASW/CHIDC have produced this Toolkit for those individuals, communities and organisations who are interested in digitally preserving and sharing their heritage, but who have little or no experience in this area.

By heritage, we mean the tangible and intangible records of your community. Tangible records are physical and might include, but not be limited to, printed documents, letters, photographs, newspaper clippings. Intangible records are the stories and memories of members of your community.

The Toolkit will concentrate on two digital outcomes: Digitising documents and creating audio clips from oral history recordings.

The Toolkit will provide basic guidance on the necessary equipment, the formats and standards relating to these outputs, and the workflows and processes that we use. Not all of these will be relevant to what you may want to do, but you should be able to select and use at least some parts of the Toolkit.

We have also provided basic templates that you may wish to use during your project.

We have signposted other sites that will help support your digitisation process.

## **Things To Think About Before You Start.**

These are notes on what you may need to consider before you begin. Most of these points are developed later in the Toolkit.

### **Scoping your collection.**

Is it an existing physical collection or will material have to be gathered?

What does it consist of? Is it just documents and photographs, or are there objects?

How large is the collection? Will you be digitising all of it, or just a representative selection?

### **Preserving.**

Do you want to retain the collection? Have you archival storage facilities? What condition is it in? Will it need to be cleaned?

### **Depositing.**

Identifying a suitable depository – local, national or international? Will the depository expect you to list or catalogue the collection in any way?

### **Digitising.**

What equipment will you need?

What are the appropriate standards and formats?

### **Archiving.**

How will you archive the digitised images? Will you create a cloud-based storage area or use a physical drive?

### **Oral histories.**

Do you wish to collect oral histories?

What equipment will you need?

What are the appropriate standards and formats?

**Software**

What software are you going to use to process digital images and audio? We use open-source free packages – Gimp for images, Audacity for audio, and Blender for video.

**Sharing.**

If you want to share your heritage, how will you achieve this? Creating a website? Uploading to an existing website? Social media?

**Permissions**

Do you have the legal right to use the material? Will you need to get copyright permissions? For personal material from contributors do you want to get blanket permission to use the material in any way, or specific permissions for specific uses? Are people happy to be credited, or do they wish to remain anonymous?

If you store personal detail about individuals, then you need to consider Data Protection implications.

## Digitising documents.

### Standards.

As a minimum standard for archival storage, we would recommend scanning at 300dpi (dots per inch) and saving the images in the TIFF format. TIFF provides high quality images that are ideal for storage and archival purposes.

For photographs or documents that contain a lot of detail, you may want to consider scanning at 600dpi (remember that a file at 600dpi will take up four times as much storage space as one scanned at 300dpi and this may be a consideration if your digital storage is limited).

If you wish to use some of the images on a website, we suggest converting them to JPG or PNG formats at a lower resolution: We use 72dpi.

Always scan in colour.

### Equipment.

The best and easiest way to digitise 2D material such as documents, photographs etc., is to use a dedicated flatbed scanner. Flatbed scanners allow you to set the resolution and format of the scans. They also usually allow you to calibrate the scanner so that you achieve the most accurate colour reproduction and set a baseline so that all images are scanned in the same way.

If you don't have access to a dedicated flatbed scanner, you can use the scanning feature of an all-in-one flatbed printer/scanner. However, it is possible that these machines will not allow you to scan at higher resolutions and therefore will not produce images/files of a high enough quality for archival purposes.

A third option may be to use a digital camera or even a camera phone. In both cases the resolutions should be set as high as possible. You may also need to use a tripod for stability. Images created in this way may need more work done post-production to ensure accuracy.

### Processes.

#### Scanning.

As well as allowing you to set the resolution and format for scanned images, most scanners will offer you an option to choose where to save the scans and allow you to assign them a prefix and a start number. We use a prefix formatted as jhasw\_cus\_0, where jhasw is the name of our organisation, the second element identifies images relating to a specific place or topic (cus=Cardiff United Synagogue), and the third element forms the first part of a running number. There is usually a

separate 'Start number' option; when you begin this will default to 001, but for each batch of scanning you do, you will need to set it to the number of the last scan plus one.

We recommend that you use the number format 0001 rather than just 1 as this will help if you ever need to produce a spreadsheet of the images and sort them by number. We use 0001 on the basis that we will never have more than 9999 images on the same place or topic.

It is probable that your scanner will be A4 and that a lot of your documents will fill the screen. Where they do not, we recommend positioning them in the centre of the scanner bed rather than up against one edge. For images smaller than the scanner bed we suggest previewing them to ensure they are straight.

If your source documents are larger than A4, then you will have to scan them in sections.

For archival purposes, the master image should not be edited in any way.

### Editing digital images.

Although the master images should never be edited, there are time when you may want to use an edited version of the image on your website, or in social media etc.

We upload a selection of our images to the [People's Collection Wales](#) website. We follow their guidelines about reducing the image size, resolution and changing the format, but we also elect to add a border and our logo.

Our guide to editing images using Gimp is included as Appendix A. You may choose not to use some of our optional additions, but hopefully, the rest of the guidance on basic editing such as cropping, resizing and exporting in different formats will be useful.

If your source document was larger than A4 and had to be scanned in sections, instructions on how to digitally stitch them together to form one image can be found at the end of Appendix A.



## Creating audio clips from oral histories.

Before you embark on recording oral histories, you should first ask yourselves how you intend to use them. Do you want to create an informal oral history of your community to share with others or create oral histories that can be deposited with external archives? The creation of archival standard oral histories can be both time consuming and arduous but it is what we recommend: You can always convert a high standard recording to a smaller size or less demanding format, but you cannot upgrade a low standard recording.

By far the best advice on recording oral histories can be found on the [Oral History Society](#) website and we suggest you look there for guidance on everything from equipment to remote recording.

What follows are brief notes on some of the basics, and the processes that we use to extract audio clips from longer interviews.

### Standards.

We recommend that oral histories are always recorded in wav format. Wav format is an uncompressed format that provides the best possible recording. However, wav files are large and may not be suitable for all purposes, so can be converted into a smaller, compressed format such as mp3. You can do this by using a software package, such as Audacity, or by using an online conversion site such as <https://www.freeconvert.com/>. Mp3 files can be converted to wav, but this will **not** increase the quality of the file.

### Equipment.

There is a huge variety of equipment available for recording oral histories and your choice will need to include factors such as cost and ease of use. Rather than go into detail here, we suggest you check the relevant pages at [Oral History Society](#).

### Processes.

The workflow we use to create oral history interviews and extract audio clips from them can be found in Appendix B.

Templates of the documentation referred to in the workflow can be found in subsequent appendices.

We deposit the wav oral history recording, together with its transcription and related permissions with the [National Screen and Sound Archive](#), part of the National Library of Wales. People who wish to access the full recording need to visit in person. However, to give a taste of what the recording

contains, we also extract audio clips, convert them to mp3 format and upload them to the [People's Collection Wales](#) so that they are freely available to a wider audience.

Detailed instructions on how we extract audio clips can be found in Appendix H.

## Legal requirements.

### Copyright – a very brief introduction.

Copyright gives the creators of literary, dramatic, musical and artistic works the right to control the ways in which their material may be used. The work does not have to have artistic or literary merit. Copyright covers any work which is the result of the author's skill or which has involved an investment of time, effort and/or money. This includes photographs, letters, manuscripts, commercial documents, maps, leaflets, newsletters, articles etc.

**Copyright is held by the creators, not the physical owner, of a work.** Normally the individuals or collective who authored the work will exclusively own the rights unless they have specifically assigned them elsewhere. However, if a work is produced as part of employment, then normally the work belongs to the employer.

One item may have many copyright holders. For example, each of the passages of text, photographs, drawings, layout and artwork of a leaflet may have had a different creator. This is one reason why organisations may be reluctant to give you permission to publish.

If you take a photograph of a photograph, then both you and the original photographer (as well as any creator of the item photographed) will have copyright over your respective contributions.

You should obtain permission in writing for everything you intend to do with the work (email is good for this). Remember to acknowledge any copyright holder when you publish.

You may be unable to identify the copyright holder. For example, you may not know who took a photograph. You should make every effort to identify the copyright holder and document this. You may then decide to publish with a note that best endeavours were made to discover the rights holder, that anyone with information regarding the item should contact you, and anyone believing they are the rights holder can request the item be removed.

Copyright often ends 70 years after the death of the author, but there are exceptions. For more information, including two flowcharts (for non-Crown and Crown works) showing the duration of copyright, see: <https://www.nationalarchives.gov.uk/documents/information-management/copyright-related-rights.pdf>.

You may also find this website useful: <https://naomikorn.com/resources/>.

People's Collection Wales have their own very useful guide to copyright as a section in their guide to Digitising Large Collections <https://www.peoplescollection.wales/sites/default/files/ps-digitise.pdf>.

## Permissions.

If you digitise material from participants who own the copyright to that material, or if you are creating new material with input from participants, then you will need to obtain permission(s) for how you use that material.

There are two basic approaches:

- A blanket, catch-all permission that allows you to use the material in any way;

- A detailed set of permissions that allow you to use specific material in specific ways.

We have opted for the latter.

Templates based on some of the permission forms we use can be found in the appendices. They are also available as separate, editable forms in doc format.

## Data protection.

At some point during your project, you will inevitably need to collect personal information from participants: You will need a Data Privacy Policy/Notice of some sort. Ours is appended as an example as Appendix I.

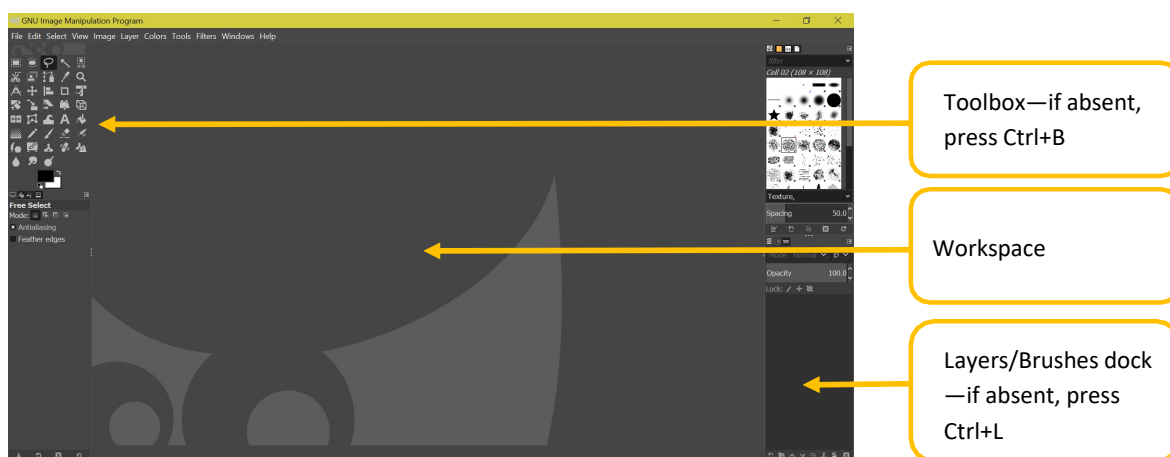
## Appendix A – Editing images with Gimp.

Disclaimer! This Is not intended to be a tutorial on how to use Gimp in all its glory – it is intended to show you how to perform the specific steps needed to transform a master image into a web-ready image hosted on The People’s Collection Wales website.

Download and install the latest version of Gimp from [www.gimp.org](http://www.gimp.org)

Start Gimp – this can take a while. When you start, everything will look confusing - do not panic, take a deep breath.

### 1. When you first open Gimp, you should see something like this –



There are 2 ways to interact with Gimp—multiple window mode, and single window mode. You can switch between them by going to the Menu Bar > Windows > Single Window Mode. Unless you’re working with two images at the same time, e.g., to merge them, I suggest you use Single Window Mode.

### 2. Importing images.

If you have a large enough screen then as well as having Gimp open, you can open the folder containing the images you wish to edit. You can click and drag an image directly into Gimp.

If you don’t have enough room on screen to open the folder, then on the Menu Bar go to File > Open, and navigate to the folder containing the images, and open the one you require.

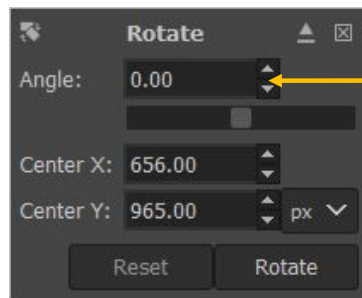
## Rotating images.

Does the image require straightening? I.e., is it leaning to the right or left?

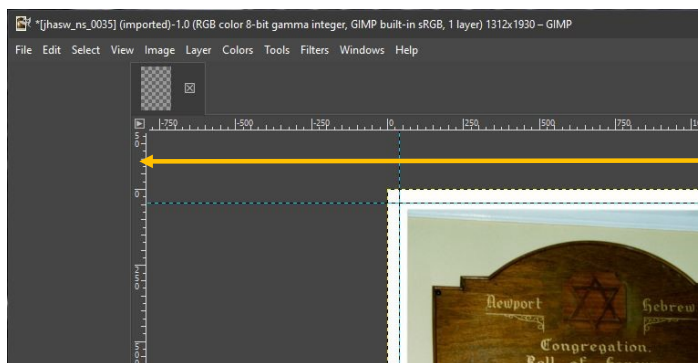
If so, select the Rotate



Tool from the Toolbox and click on the image.



Clicking the up or down arrows in the Angle box will rotate the image clockwise or anticlockwise. Once you think it is straight, click Rotate.



If you need help telling whether the image is straight you can insert guides. Click inside the ruler on the left and drag across—a blue dotted line will appear. Position this close to a vertical edge of the image and rotate until they are parallel. Then click Rotate.

You can also drag down guides from the top ruler. You can drag as many guides as you require. If you

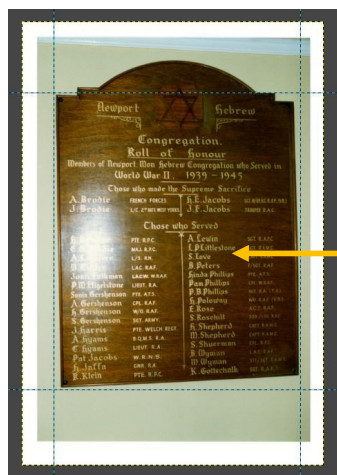
want to get rid of a guide, select the Move Tool



from the Toolbox, click on the guideline (it should turn red), and you can then drag it off the workspace.

## Perspective.

Sometimes, especially when digitising photographs, you are working with images shot from above or below, or one side. Whilst the original master image should never be manipulated, it is permissible to edit an image destined to be published on the web, to make it more closely resemble the actual object itself.



Insert 4 guidelines to frame the image of the object you wish to correct using corners or significant reference points etc.

Select the Perspective Tool



from the Toolbox and click on the image.



The image might be obscured by the Perspective Tool dialogue box, but you can move this by clicking on the underlined up-arrow in the box.

Click and drag within the image, near the corners, until the reference points on your image line up with the corners of the blue dotted guidelines cage.

Click Transform in the Perspective Dialogue Box

Remove the guidelines to make the workspace clearer.

## Cropping.

Select the Crop Tool

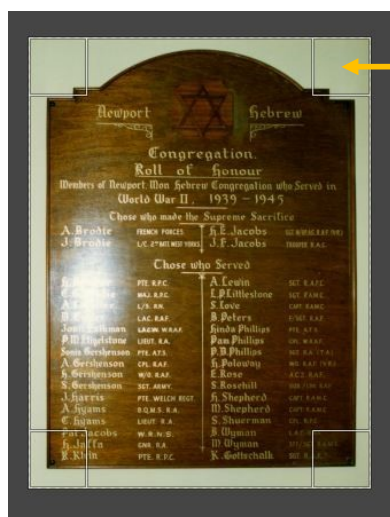


from the Toolbox and click on the image.

Use the Crop Tool to cut away any part of the original image that is not part of the object itself (in the case of photographs of objects, leave a narrow border around the object, if you are digitising the whole photograph and it has a border, keep the border).

Position your cursor on the corner of the image where you want to start the crop and click and drag diagonally to where you want the crop to end. Release the mouse button (if you're using a mouse!)

You can now commit to the crop by clicking inside the crop box or abandon it and start again by clicking outside it.

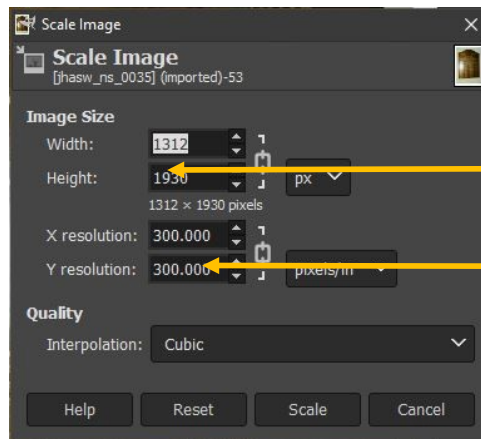


You can fine tune the crop by moving the cursor to the internal edges or corners of the crop box and clicking and dragging them.



## Scaling (Resizing).

Go to the Menu Bar and select Image > Scale Image.



In the dialogue box, change whichever is the largest dimension to 900.

Change X to 72. X and Y are normally linked, so changing one will change the other.  
Click Scale.

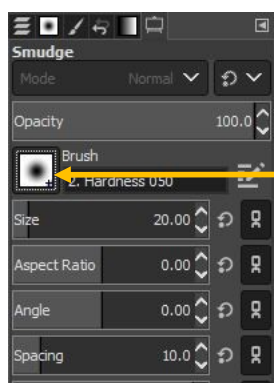
## Obscuring personal details.

When we are editing documents such as letters etc., and the document is less than fifty years old, we obscure personal details before the image is published on the web. These may include, but not be limited to, address, telephone number, fax number, and email address.

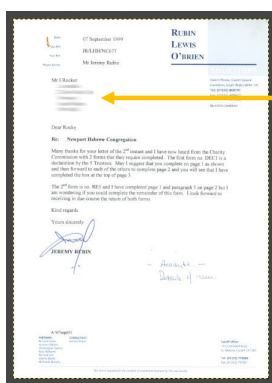
To do this we use the Smudge Tool.



It is simpler to Smudge after resizing, and before inserting the border or logo.



Double click on the Smudge tool icon and the Tools Options box will open. The Brush will default to whatever you used last. If it doesn't look like this, click on the icon next to Brush and select the middle fuzzy circle. Set the size to 20.

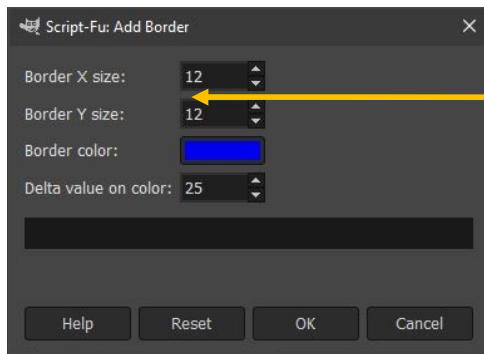


Click to one side of whatever you want to smudge, press Shift and drag across. Click where you want to finish and release Shift.

You can drag freehand, but using Shift ensures a straight line.

## Adding a border to the image.

Go to the Menu Bar and select Filters > Décor > Add Border



Change the first two boxes from 12 to 50, and the last box from 25 to 1.

Right click in the Border colour box and select black.

Once you have changed the Border defaults, they will stay in force for the active Gimp session. If you close Gimp and re-open it, next time you insert a border you will have to reset the parameters to the required settings.

At this point you should check that there is a clean line between the edge of the image and the border. If there is a gap, or void, you may want to undo the Frame (press Ctrl+Z) and re-do the Crop, and then re-do the Frame.

## Inserting and positioning a logo.

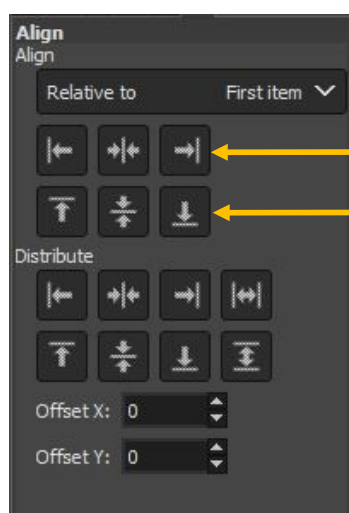
This works far better if you copy the logo to your desktop as then you can just click and drag it onto the image in Gimp (if you are working in full screen, you will obviously have to resize Gimp so that the logo is visible).

The logo will automatically be placed in the centre of the image. You need to position it in the bottom right-hand corner.

Double click on the Alignment Tool



and a new dialogue box will appear.

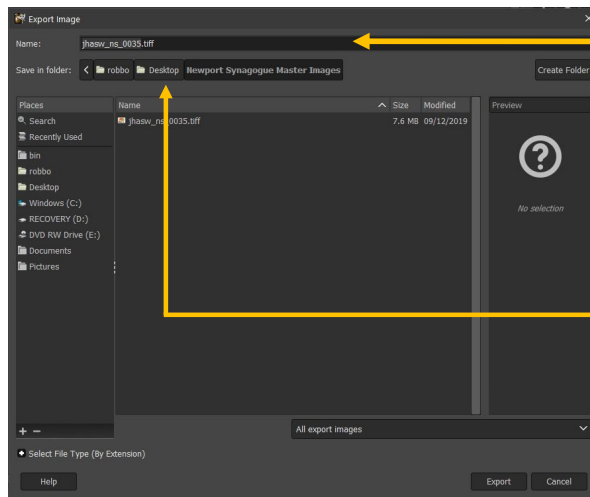


Click on the logo to select it, then click on the Move to Right button, then the Move to Bottom button.

The logo should now be at the bottom right corner of the image.

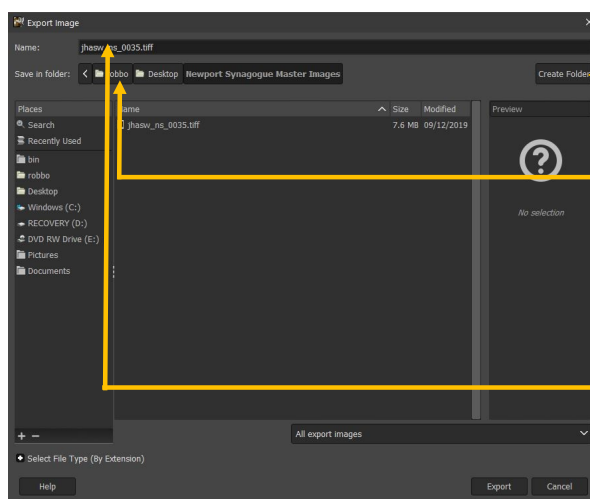
## Exporting the image.

Go to the Menu Bar and select File > Export As



Do not change the name of the image, as you want the web-ready name to correspond to the master name.

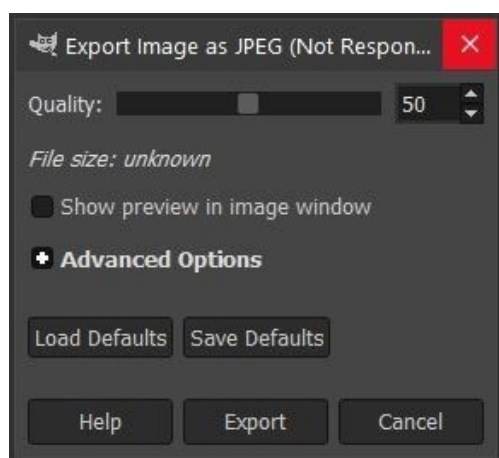
'Save in folder' defaults to the folder where the master image is located but creating a new folder will make life easier for you.



Click on Create Folder - give the folder the same name as the original folder but change Master to Web-ready. Press Enter/Return.

Go back to the Name field, backspace over tiff, and enter jpg.

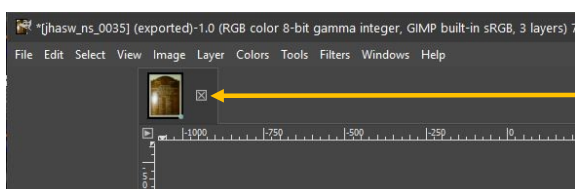
Click Export.



[When you export the next image remember to select the new folder from the drop-down list.]

Set the Quality to 50, then click on Save Defaults to save you having to do this every time.

Click on Export.



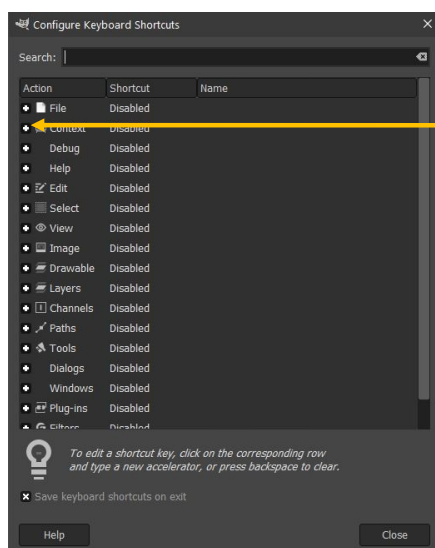
Click here to finish working with this image.

In the Close dialogue box, select Discard Changes as you have already saved a jpg version of the image and don't want to change the master.

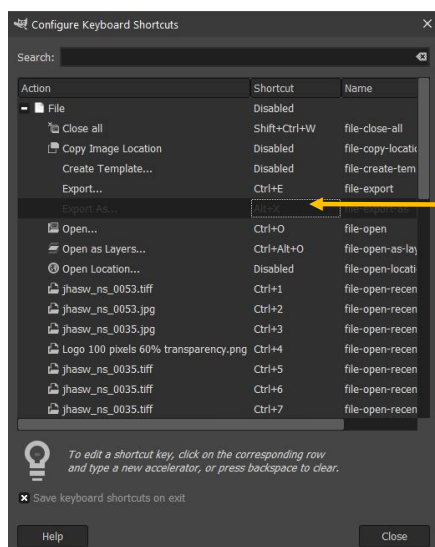
## Keyboard shortcuts and tips.

Ok, those are the basic steps to editing an image. However, there are a few ways to make things go a lot faster if you are happy to use keyboard shortcuts, some of which are built into Gimp, and some of which you can create yourself.

On the Menus Bar select File > Keyboard shortcuts.



Clicking on the plus signs opens further choices.



Select the action for which you wish to create a shortcut, and enter your keystroke combination in the New Accelerator

Creating shortcuts for File > Export As; and Image > Scale Image, is useful (I've set them as Ctrl+X and Ctrl+S).

Ctrl+F repeats inserting the border, unless you have done something weird in the meantime, in which case you will have to do the border the long way round. So, stop doing weird things!

As usual Ctrl+Z undoes the last action, and Ctrl+Y re-does the last action.

Using keyboard shortcuts may seem fiddly at first, but once you get used to it, it can significantly speed up part of the editing process (especially if you're not using a mouse).

E.g., to resize a portrait image, Ctrl+S > Tab > Tab > enter 900 in the Height box > Tab > Tab > enter 72 in the X Resolution box > Return > Alt+S

Then Ctrl+F will insert the border (see above exception for weirdness).

E.g., to export a file, Ctrl+X > double click on your destination folder > do the backspacing to change the filename extension > Return > wait for the other dialogue box to open and Return again.



## Joining images together.

There may be instances where the document you are digitising is too large to be scanned in one pass. In these cases, it may be necessary to scan the document in parts and digitally stitch them together afterwards.

The example here shows how to join two images together, but the same process can be used to join more.

Wherever possible try to retain the same orientation of the document on the scanner as this reduces potential tone differences from light leaking into the scanner from the side.

This process is easier if you use Gimp in non-Single Window mode. You can toggle this on and off in the Menu Bar by going to > Windows > Single Window Mode. The box needs to be checked.

The following instructions assume that you are already familiar with basic Gimp processes such as Rotate, Crop etc.

Select both images and drag them into Gimp.

You should be able to see thumbnails of both images in the top left of the workspace. You can toggle between the two by clicking on them.

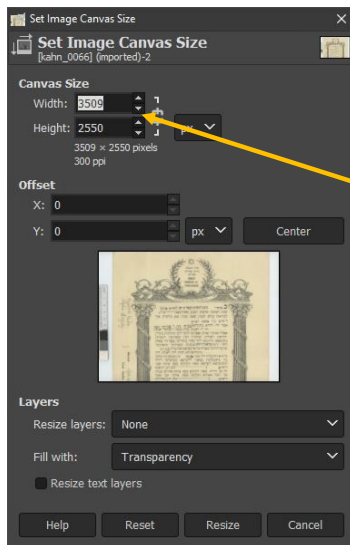
It makes life easier if both images are straight, so sort this out before you do anything else. Decide which image is going to be the main one and click on the second to start editing it.

Before you select the area you need to copy, have a think about how easy it's going to be to line this up with the other part of the document. It may well be easier to position the edge of your crop in a part of the page where there is no text, or along a pre-existing line on the document. If this is not possible then try to place the crop mark so that it crosses as little text as

possible.

Using the Crop tool, select which part of the second image you will need to copy, and when you're happy with the selection, click inside it to finalise it. Copy it to the clipboard by pressing Ctrl+C.

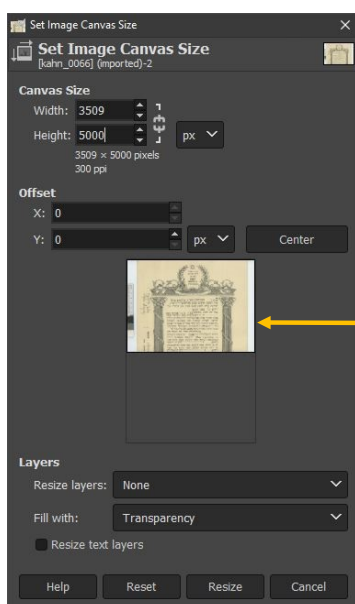
Toggle to the other image.



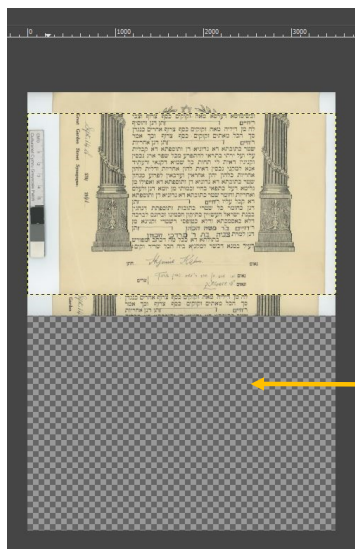
You now need to paste from the clipboard to the main image, but you need to enlarge the Canvas Size first, otherwise there will be nowhere for the image to be pasted except on top of the main image.

On the Menu Bar go to Image > Canvas size >

Increase Width or Height, depending on where you want to paste (i.e. at the top/bottom, or at the side). I usually double the existing measurement to make sure I have plenty of room.



Press Return – this will show you where the main image will be placed on the new canvas. You can click and drag it if necessary. Press Resize.

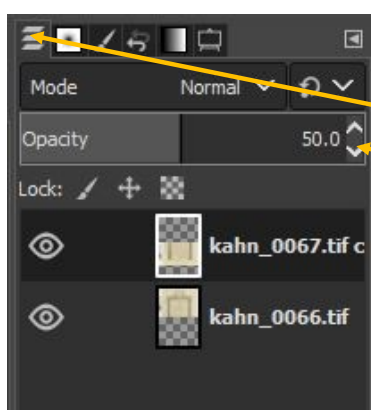


You should now see a checked extension to your main image.



Now paste from the clipboard, but you need to paste as a new layer. On the Menu Bar go to Edit > Paste as > New Layer.

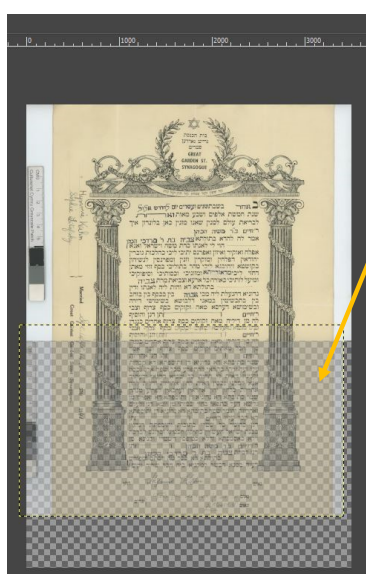
The new layer should be pasted on to the middle of the main image [not shown]. You can now use the Move tool to click and drag it into roughly the correct location.



To get the pasted layer to overlay the main image as closely as possible, you can change the transparency of the pasted layer so that you can see through it.

The Layer dialogue box should already be open. Make sure the pasted layer is selected and change the Opacity to 50%. You should now be able to see both layers at once. You can zoom in and use the Move tool and arrow keys on the keyboard to ensure that the two images match up as closely as possible.

When you are happy, stop. You will never be this happy again. Pause and savour the moment. Then change the image Opacity back to 100%.



Now you want to merge the layers. On the Menu Bar go to Layer > Merge down.

Happy? Good. Now change the canvas size to match the layers. Go to Image > Fit Canvas to Layers. This should get rid of the surplus checked area.

If the two scans were not originally aligned exactly then you may have to do another crop to get rid of the checked 'dead' area.

At this point it's probably a good idea to save the merged image as a TIFF master. Call it by one of the original file names, with an "m" after it.

You can now proceed with creating the web-ready version as usual.

## Appendix B - Workflow for Collecting and Processing Oral Histories.

1. Select a depository: Liaise with them about their requirements for depositing oral histories.
2. Identify interviewee.
3. Send Pre-Interview Questionnaire (Appendix C) and Data Permission Form (Appendix D).
4. Agree interview date with interviewee.
5. Arrange a pre-interview meeting if required.
6. Conduct interview and forward Recording Agreement (Appendix E).
7. Arrange copies and permissions for any materials/images mentioned (Appendix F).
8. Audio file sent to volunteers for transcription, according to *Protocol For Transcription With Time Codes* (Appendix G)
9. Quality Control Check 1: First draft of transcript checked.
10. Transcript sent to Interviewee for corrections/comments.
11. Quality Control Check 2 + incorporate any corrections made by the interviewee.
12. Audio clips selected and catalogued.
13. Audio clips extracted (Appendix H).
14. Clips catalogue Quality Control check 1.
15. Clips catalogue Quality Control check 2 (by different person).
16. Clips edited and uploaded to relevant website.
17. Oral history audio files catalogued for deposit.
18. Oral history audio files catalogue Quality Control check.
19. Materials (audio, transcripts, images, copies of permission forms and catalogue) deposited with selected Depository.

## Appendix C - Oral History Pre-Interview Questionnaire.

*The personal data provided in this form will be used by [INSERT ORGANISATION'S NAME] for the sole purpose of structuring and correctly transcribing and summarising your oral history interview.*

*The data will also be shared with the [INSERT NAME OF DEPOSITORY], with whom we will deposit and archive your oral history contribution. [INSERT NAME OF DEPOSITORY] will need to have your permission for all uses of the data.*

*We will not pass the data to any other third party without your permission.*

*All data will be held in strict compliance with the UK General Data Protection Regulation (UK GDPR) (EU).*

### CONTACT DETAILS.

1. Name:

.....

2. Address:

.....

3. Telephone:

.....

4. Mobile phone:

.....

5. Email address:

.....

### PERSONAL INFORMATION.

6. Date of birth:

.....

7. Place of birth and where you grew up/lived (if different):

.....

8. List the main places you have lived, with approximate dates:

.....

**FAMILY OF ORIGIN.**

9. Mother's name:

.....

Date of birth: ..... Date of death: .....

Place of birth:

.....

Occupation(s):

.....

10. From what city/region/country did your mother's family emigrate to the UK and Wales?

Date: .....

11. If possible, list the places where your mother and grandparents lived:

.....

12. Did you know your maternal grandparents?

Grandmother:

.....

Grandfather:

.....

13. Father's name:

.....

Date of birth: ..... Date of death: .....

Place of birth:

.....

Occupation(s):

.....

14. From what city/region/country did your father's family emigrate to the UK and Wales?

.....

Date:

.....

15. If possible, list the places where your father and grandparents lived:

.....

16. Did you know your paternal grandparents?

Grandmother:

.....

Grandfather:

.....

17. Name of stepparent, guardian or other (if applicable):

.....

18. Siblings:

.....

.....

.....

#### **RELIGIOUS AFFILIATIONS/IDENTIFICATIONS.**

19. Did your family belong to a synagogue? What denomination?

.....



20. Do you currently belong to a synagogue? What denomination?

.....

**EDUCATIONAL BACKGROUND.**

21. Please list all schools attended for your general education:

.....

.....

22. Please list all schools attended for your Jewish education:

.....

.....

**WORK (PAID AND VOLUNTARY).**

23. Please list all occupation(s) for which you received training:

.....

24. Paid employment/jobs held:

.....

25. Please list any volunteer work (community, religious, charitable, and/or political) that has had any personal significance:

.....

.....

26. Hobbies and special interests:

.....

**YOUR FAMILY.**

27. What best describes your current status (check one):

Married / Committed relationship / Single / Widowed / Divorced

Date of marriage:

.....

Husband's/Wife's/Partner's name:

.....

Date of birth: ..... If deceased, date of death: .....

Place of birth:

.....

Occupation(s):

.....

28. Date of second marriage / committed relationship (if applicable):

.....

29. If you have children, please list their names and age:

.....

.....

**SIGNIFICANT EVENTS.**

30. Please describe three significant events or issues in your life that you would like to discuss in an interview. Each of these should reflect different aspects of your life: for example, personal and family, religion, and community activities.

.....

.....

.....

## **Appendix D - Oral History Permission Form for pre-interview questionnaire, recorded interview, and associated images.**

The purpose of this form is to explain how the information you provide in a pre-interview questionnaire and in a recorded interview will be archived. When you sign this form, you are agreeing to take part in the interview and allowing us to store, share, and make use of your personal data now and in the future to administer and archive your oral history.

We may complete or ask you to complete a pre-interview questionnaire, which will help us structure and correctly transcribe or summarise your oral history interview. We may photograph or scan any records that you are happy to share with us. We will record the details of your story and your contact details, which we will use as proof of your ownership and agreement when we deposit your oral history (including the pre-interview questionnaire and any associated images) with [INSERT NAME OF CHOSEN DEPOSITORY].

After your interview, we will ask you to complete an Oral History Recording Agreement and a separate Copyright Permission to sign-off the terms under which your interview and any associated digital images will be stored, preserved, and used.

### **The collection to which you are contributing.**

You have been invited to take part in a project to preserve and document the history and experience of Jews in [INSERT PROJECT'S DETAILS]. As part of this project, we are recording oral histories and will archive them with [INSERT NAME OF CHOSEN DEPOSITORY] for permanent preservation and public access. We may use your recording and any other material for other purposes, but only if you give explicit agreement.

### **Your personal data.**

Data protection legislation (the UK General Data Protection Regulation [UK GDPR], which came into effect on 25 May 2018) has changed the way in which we inform you about how your personal data is stored and processed, and how you can get access to it. We now need to seek your active permission in writing to take part in the interview and to continue to store and make use of the personal data which you give us, such as your name and contact details, and of course the content of your interview.

We follow the Oral History Society's best practice guidance on data protection (<http://www.ohs.org.uk/advice/data-protection/>).

### **What we will do with your personal data.**

Authorised members of our team will only use your personal data for the following purposes:

- Legal purposes, for example as evidence of your ownership and consent, when depositing your oral history with [INSERT NAME OF CHOSEN DEPOSITORY].
- Administrative purposes, for example to contact you or your appointed representative for matters relating directly to your recording.
- Research, for example as a record of the provenance and history of the recording.

- Collection management purposes, for example to transcribe/summarise or to catalogue your oral history.
- Specific purposes: when you give us explicit consent, we will use your oral history contribution for specific purposes (e.g., publishing it on our own website; using it in exhibitions, reference, research, publications, and for educational purposes).

We will pass your data on to [INSERT NAME OF CHOSEN DEPOSITORY] who will keep it indefinitely.

The data will be held securely and will only be shared with [INSERT NAME OF CHOSEN DEPOSITORY]; it will not be shared with any third party without your permission. You can request partial or complete closure of your interview to public access using the Oral History Recording Agreement which you will complete after your interview has been completed.

You can request a copy of the personal data we hold about you at any time by contacting [INSERT THE DETAILS OF THE RELEVANT PERSON].

Please note that Article 89 of the GDPR has an exemption which allows personal data to be retained and processed indefinitely for ‘archiving purposes in the public interest’, and for ‘scientific and historical research purposes’, so requests to amend or delete archived oral history interviews can be declined.

### **Your agreement to take part.**

This agreement is made between [INSERT THE NAME OF YOUR ORGANISATION] (the interviewer) and you (the interviewee).

### **Declaration:**

I hereby agree to take part in an interview for [INSERT THE NAME OF YOUR ORGANISATION] and agree that [INSERT THE NAME OF YOUR ORGANISATION] may store, process, and retain my personal data in order to pursue its aims, objectives, and activities. In addition, I agree that [INSERT THE NAME OF YOUR ORGANISATION] may share my data, as proof of my ownership and consent, with [INSERT NAME OF CHOSEN DEPOSITORY], when depositing and archiving my oral history contribution, and any associated images, with them for permanent preservation and public access.

This agreement is subject to any closure or other restrictions that I might request when the interview has been completed.

I understand that full details of how [INSERT THE NAME OF YOUR ORGANISATION] collects and processes my data are stated in the Data Privacy Notice available upon request from [INSERT THE DETAILS OF THE RELEVANT PERSON].

By or on behalf of the Interviewee:

**Signed:** .....

**Name in block capitals:** .....

**Address:** .....

Date: .....

## Appendix E - Oral History Recording Agreement.

Recordings of oral histories are integral to the mission of [INSERT THE NAME OF YOUR ORGANISATION OR PROJECT] to preserve the heritage of the Jewish communities in [YOUR AREA]. Your recorded interview will be archived with [INSERT THE NAME OF YOUR CHOSED DEPOSITORY] for permanent preservation and public access. The purpose of this agreement is to ensure that your oral history recording is archived and used in strict accordance with your wishes.

You agree to assign the copyright of your oral history contribution to [INSERT THE NAME OF YOUR ORGANISATION] so that we may:

Deposit your contribution with [INSERT THE NAME OF YOUR CHOSEN DEPOSITORY] for permanent preservation and public access. You agree to [INSERT THE NAME OF YOUR CHOSEN DEPOSITORY], with whom the material will be deposited, to use (or permit others to use) the material only in the same way as [INSERT THE NAME OF YOUR ORGANISATION].

You agree that [INSERT THE NAME OF YOUR CHOSEN DEPOSITORY] may list your oral history in their online catalogue:

- Yes ☐
- Yes, but anonymously (your oral history will be listed with your initials only; any reference to you or your family will be omitted from the catalogue) ☐
- No ☐

In addition, we ask if we can use your recording for the following purposes:

1. Publication on our own website [OR ANY OTHER SPECIFIED WEBSITE]:
  - Yes ☐
  - Yes, but anonymously (only your initials will be used) ☐
  - No ☐

We shall not publish your oral history (audio files and/or summaries) on any other website or digital platform without asking your permission.

2. Use in exhibitions, reference, research, publications:

- Yes ☐
- Yes, but anonymously (only your initials will be used) ☐
- No ☐

3. Use for educational purposes including lectures and presentations:

- Yes ☐
- Yes, but anonymously (only your initials will be used) ☐
- No ☐

This Agreement is made between [INSERT THE NAME OF YOUR ORGANISATION] and you (“I, the interviewee”):

*Your name:* .....

*Your address:* .....

*Your telephone number:* .....

*Your email:* .....

*In relation to the recorded interview(s) which took place on (date):* .....

**Declaration:** I, the interviewee, confirm that I agreed to take part in the recording and hereby assign to [INSERT THE NAME OF YOUR ORGANISATION] all copyright in my contribution to be used for the purposes and under conditions stated above.

I understand that this will not affect my moral right to be identified as the ‘performer’ in accordance with the Copyright, Design, and Patents Act 1988.

*If you do not wish to assign your copyright to [INSERT THE NAME OF YOUR ORGANISATION], or you wish to limit public access to your contribution for a period of years, please state these conditions here:*



--

By or on behalf of the interviewee:

<b>Signed:</b>	
Name in block capitals:	
Date:	

On behalf of [INSERT THE NAME OF YOUR ORGANISATION]:

<b>Signed:</b>	
Name in block capitals:	
Date:	

## Appendix F - Permission: Tangible Material

[INSERT THE NAME OF YOUR ORGANISATION] is very grateful for your kind co-operation in completing this form. The purpose of this document is to ensure that the tangible material you have contributed (e.g., written stories of Jewish life, photos, records, certificates, etc.) is preserved for future generations and used in strict accordance with your wishes.

By completing and signing this form you give [INSERT THE NAME OF YOUR ORGANISATION] permission to use your contribution and digital copies of it for the following purposes:

- 1.1. Publication on [ANY THIRD-PARTY WEBSITE YOU MAY USE], making the material available to the public under the terms of the Creative Archive Licence (this means that others may copy and use the digitised material for non-commercial purposes and with attribution to you):

- Yes ☐
- Yes, but anonymously (only your initials will be used) ☐
- No ☐

- 1.2. Publication on our own [INSERT THE NAME OF YOUR ORGANISATION] websites:

- Yes ☐
- Yes, but anonymously (only your initials will be used) ☐
- No ☐

- 1.3. Use in exhibitions, reference, research, publications:

- Yes ☐
- Yes, but anonymously (only your initials will be used) ☐
- No ☐

- 1.4. Use for educational purposes including lectures and presentations:

- Yes ☐
- Yes, but anonymously (only your initials will be used) ☐
- No ☐

1.5. Publication on social media sites, whether created now or in the future, including but not restricted to Twitter, Facebook, Pinterest etc.

- Yes ☐
- Yes, but anonymously (only your initials will be used) ☐
- No ☐

1.6. Use in any [INSERT THE NAME OF YOUR ORGANISATION] commercial publications, or in association with a commercial

publisher, in printed and digital form for sale throughout the world

- Yes ☐
- Yes, but anonymously (only your initials will be used) ☐
- No ☐

1.7. To crop the Item(s) and/or incorporation into other works in a way [INSERT THE NAME OF YOUR ORGANISATION] deems

sympathetic to the Item(s):

- Yes ☐
- No ☐

Additional comments and/or restrictions:

.....

.....

.....

.....

**Contact details:**

<b>Name in block capitals</b>	
-------------------------------	--

<b>Name of the organisation</b> (if applicable)	
<b>Position</b> (if applicable)	
<b>Address</b>	
<b>Phone</b>	
<b>Email</b>	

**Date:** \_\_\_\_\_

**Signature:** \_\_\_\_\_

## Appendix G - Oral History: Protocol For Transcription With Time Codes.

Adapted from Worcester Women's Oral History Project ([http://www.wwhp.org/files/oral-history-project/Transcription\\_Tips\\_for\\_Oral\\_History.pdf](http://www.wwhp.org/files/oral-history-project/Transcription_Tips_for_Oral_History.pdf))

### General Notes.

- Use the JHASW/CHIDC oral history transcription template;
- Review the spelling, grammar, and punctuation before submitting a transcript.

### Format.

All transcripts should be formatted as follows:

- Times New Roman, 12 pt. font (including page numbers);
- Left justified with standard margins and NO indents;
- Single-spaced with double return between speakers;
- Speakers identified by two initials, bold, followed by a colon, no space in front of the colon, space after the colon (e.g., Jane Smith = **JS:** );
- Page numbers in bottom right corner of all pages.

### PAGE 1 OF A TRANSCRIPT.

Page 1 should contain:

#### 1. Title:

#### **TRANSCRIPT OF THE ORAL HISTORY INTERVIEW WITH ...**

Title should be written in upper case and bold.

#### 2. Standard heading:

- Interviewer and name of the organisation;

Example:

Mike Hawkins, Jewish History Association of South Wales/Cymdeithas Hanes Iddewig De Cymru

- Interviewee's name;
- Date of the interview: recorded as day, month, year; use cardinal numbers: 29 November 1976; do NOT use the ordinal numbers: 1st, 2nd, etc.;
- Location: Name of the town/city where the interview took place; do not enter the interviewee's address;
- Transcriber's name;
- JHASW/CHIDC reference number: recorded as jhasw\_oh\_interviewee's surname.name; add

1, \_2, etc. if the oral history consists of more than one audio file;

Example:

jhasw\_oh\_smith.john\_1

- Total duration of all the audio file relating to this oral history.

### 3. Abstract:

After reading the full transcript, write an abstract or summary of the interview's content. This abstract should appear after the heading on the first page to give readers/researchers an overview of what is in the full transcript.

Style guidelines for abstracts:

- Between 150 and 200 words;
- Use the interviewee's full name in the first sentence and then just their first name thereafter;
- Write in the present tense when referring to the interview content (i.e., 'In this interview, Jane discusses...' – NOT 'discussed').

Suggested formula for abstracts:

- Begin with a sentence that introduces the interviewee and their birth place/year;
- Continue with a summary of the interviewee's life;
- Transition to a direct discussion of the interview content: 'In this interview Jane discusses...', listing the more prominent or general themes of the interview;
- End with minor points that were interesting but not central to the overall interview;
- Use different words to describe the interviewee's discussion points (i.e. shares, reflects upon, touches upon, describes, highlights, emphasizes, etc.).

### 4. Keywords:

List keywords associated with the oral history you are transcribing.

Format:

- Separated by commas;
- The first word of every keyword should be in upper case;
- No full stop in the end of the list.

Always include:

- Jewish, Jewish community, Hebrew, Jews;
- The local area: Cardiff, Newport, Swansea, etc.

The heading, abstract, and keywords should be separated by a line spacer.

Note if there is more than one audio file: [Start of recording 1.]; [End of recording 1.]; etc.

### **PAGE 2 and SUBSEQUENT PAGES OF A TRANSCRIPT.**

## Headings with time codes.

Format:

- Square brackets, bold, italics, underlined.

Example:

***[JHASW introduction to oral history recording – 00:00:00 to 00:00:24]***

Note that the text is separated from the first time code by a long hyphen (Word may automatically do this by default), and the two time codes are separated by 'to'.

A new heading with a time code should be introduced when the topic changes, NOT when a question is asked, or at least every 5 minutes.

Check that your time codes do not overlap or have significant gaps between them unless that gap is part of the recording (i.e., a period of silence).

## Transcript.

General tips for transcribing:

- A transcript should be as accurate a representation of the interview as possible. It should include:
  - False starts (which can indicate thought processes);
  - Freudian slips;
  - Abrupt changes in subject;
  - Grammatical errors.

Transcribe every word in the order spoken by the narrator, **leaving out** only audible involuntary hesitations such as "um", "uh", "ah" etc.

Even a well-done interview can sometimes yield **indecipherable words**. In these cases, after working as carefully as possible to figure out the words (rewinding and listening to the spot several times), the transcribers should mark the spot with (\_\_\_\_???) [open bracket, five underscores, three question marks, close bracket], to indicate the need to fill in a word or phrase.

**Questions about spelling** should also be noted (??). Mark **phonetic spellings** with (ph).

## Abbreviations:

Abbreviations should never be used except for common titles (e.g. Mrs, Mr). Never use the ampersand (&); spell out the word.

## Numbers:

Numbers one through nine should be spelled out, while 10 and higher should be presented with numerals. The same rule applies for first through ninth and 10th and higher.

**Square brackets:**

Use square brackets to insert explanatory information. For instance, abbreviations and acronyms should be spelled out the first time the term is mentioned. Examples: WIZO [Women's International Zionist Organisation].

Specific descriptions should be included, such as [laughs], [pounds table], [phone rings] and nonverbal spoken sounds [pffft] should be indicated.

Involuntary noises by the interviewer should be included in square brackets in the main body of the narrative, e.g., [MH: noise of assent/laughs/coughs or whatever]; a separate heading should only be used if they ask a question or make a comment.

The transcript should note any time the recorder was turned off and any mechanical failings with a brief statement. Example: [noise from a nearby airport interrupted interview].

Include the full name of a person when mentioned for the first time. If the narrator mentions only a first or last name, the transcriber should fill in the full name [John] Doe.

**Quotations Marks:**

Narrators often quote others during an interview. Enclose all quotes in double quotation marks.

**Punctuation:**

Transcribers will have to determine punctuation needs, such as where to insert commas, ellipses, and dashes. Transcribers may be tempted to insert commas whenever a person pauses, but commas should be used only when called for under customary rules of grammar and punctuation.

Generally, **ellipses** are used to indicate **pauses** or an **incomplete sentence or word** when the interviewee trails off e.g., "Then we went... [three full stops, directly after the word, or partial word], while **dashes** indicate a change in thought in mid-sentence (Then we went—he went—we all went to the theatre) [Alt+0151].

Ellipses should also be used when the interviewer verbally interjects, e.g.,

MP: So essentially that tells you about the history, I've got a few photographs as well that I can give to you from, not from the start but from the early years and somewhere...

MH: Really?

MP: ...somewhere here, I have a...document that was written in the 1980s

Often, when people begin speaking after pausing, their voices pick up as they would at the beginning of a new sentence. Transcribers should be aware of such situations and know how to listen to determine when to continue a sentence and when to start a new one.

[See a sample interview transcript on the next two pages.](#)



## TRANSCRIPT OF THE ORAL HISTORY INTERVIEW WITH WENDY WHEELER

**Interviewer:** Erin R. Anderson, Worcester Women Project

**Interviewee:** Wendy Wheeler

**Date:** 23 October 2006

**Location:** Leicester, Massachusetts

**Transcriber:** Erin R. Anderson

**JHASW reference number:** jhasw\_oh\_wheeler.wendy

**Total duration:** 00:41:35

### Abstract:

Wendy Wheeler was born in Worcester's Great Brook Valley in 1954 and attended Burncoat High School. After having two children and getting a job at Sprague Electric, Wendy met her second husband and moved to the Main South neighbourhood. In 1982, they bought a Main Street restaurant, which Wendy ran with the support of family for two years. Wendy is still well-known in the Main South neighbourhood as "Wendy from Wendy's Clark Brunch" (now Annie's Clark Brunch). In this interview, Wendy discusses the struggles and joys of her experience in the restaurant business. Growing up in a large family, Wendy learned to cook at a young age—taught by her father who had professional experience as a short-order cook—and carried this skill with her throughout her life. She discusses the challenges she faced in building up a successful business and the relationships she made as a surrogate mother to Clark University students who frequented the restaurant. Wendy elaborates upon the importance of family businesses in her life and gives advice to future women entrepreneurs. In this interview, Wendy also touches on her experiences as a young working mother and the changes that she witnessed in the Main South neighbourhood over the years.

### Keywords:

Jewish, Jews, etc.

[Start of recording 1.]

***[Introduction to the interview; aims of the oral history project — 00:00:00 to 00:00:24]***

**EA:** My name is Erin Anderson and I'm here with Wendy Wheeler in Leicester and it is the 24<sup>th</sup> of October 2006. We are completing a citywide oral history of the lives of Worcester women, aiming to collect stories about a broad range of experiences. Based on the goals of the 1850 National Women's Rights Convention in Worcester, we are focusing on the areas of women's health education, work, and politics and community involvement. We want to focus today on your experiences with your work. Thank you for your help in this important project.

**WW:** You're welcome.

**EA:** Is it ok to record your oral history today?

**WW:** Yes.

[End of recording 1.]

## Appendix H - Creating audio clips using Audacity.

Audacity is an entirely free and open-source program for editing and recording audio.

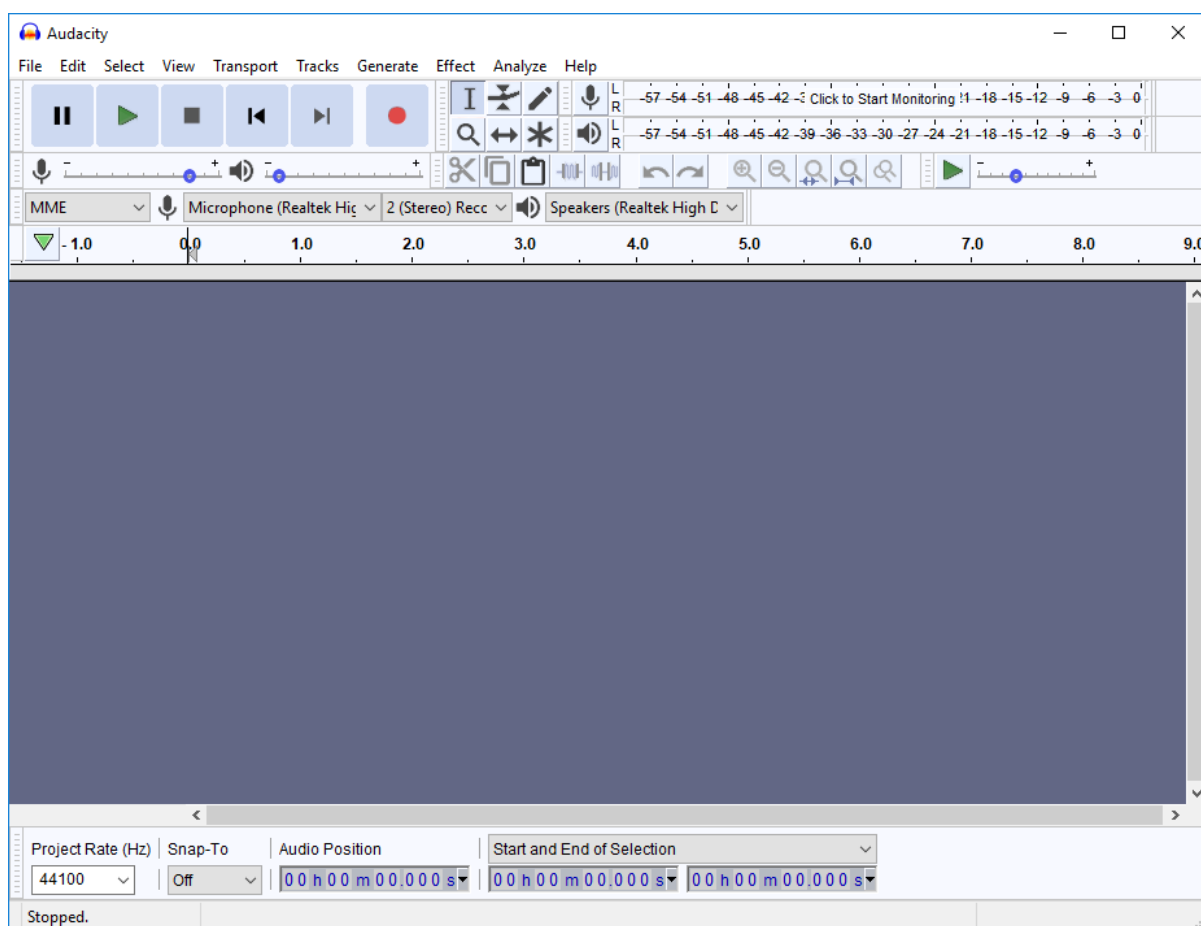
A complete manual for audacity can be found here: <http://manual.audacityteam.org/>.

### Downloading Audacity.

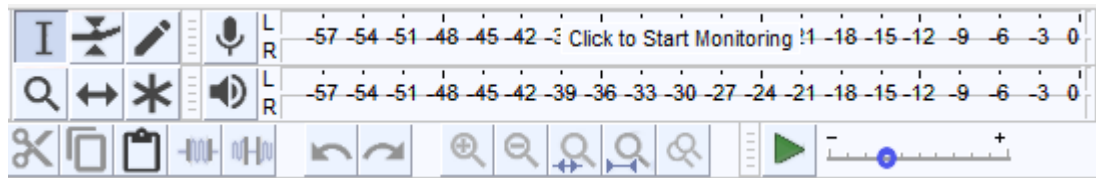
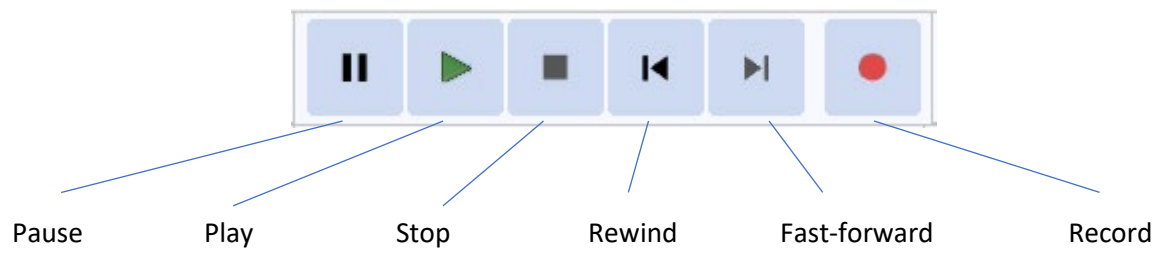
Visit the following website to download Audacity: <http://www.audacityteam.org/download/>

### Using Audacity

This is what Audacity looks like when you open the program:



There are six circular buttons in the top left-hand corner. These icons are similar to any other media player:



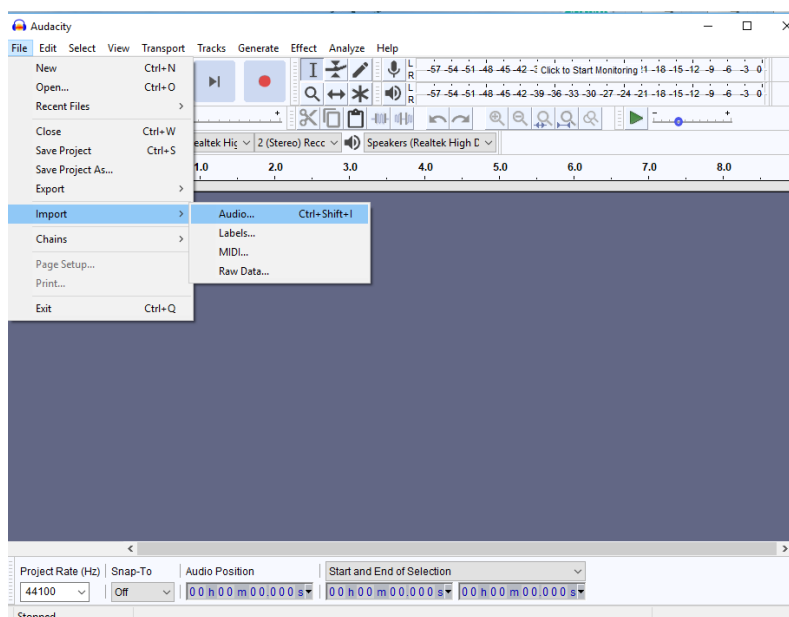
Generally, we will only be concerned with the cursor, zoom, cut and paste buttons. If you want to learn more about the rest of the tools, you can read more about them here:

[http://manual.audacityteam.org/man/toolbars\\_overview.html](http://manual.audacityteam.org/man/toolbars_overview.html).

## Importing Audio.

Before you do anything else, go to Edit > Preferences > Warnings and tick the last box **Importing uncompressed audio files**. Click OK to save.

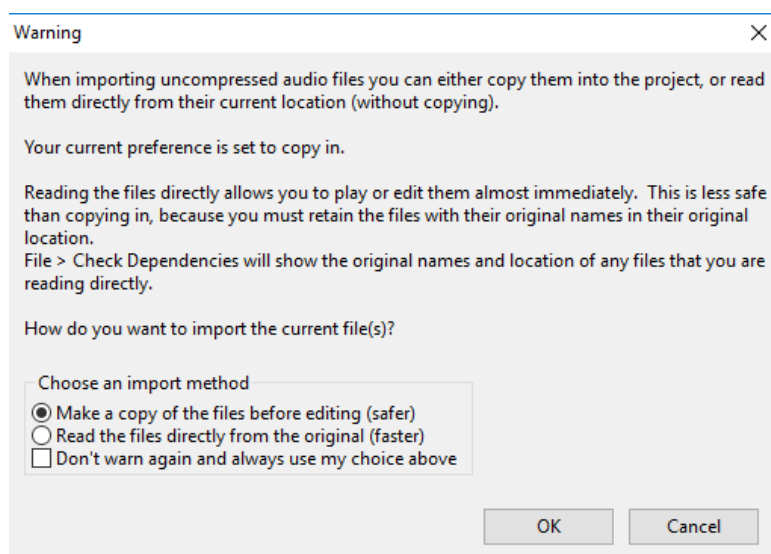
To import that sound file into audacity, go to: File > Import > Audio:



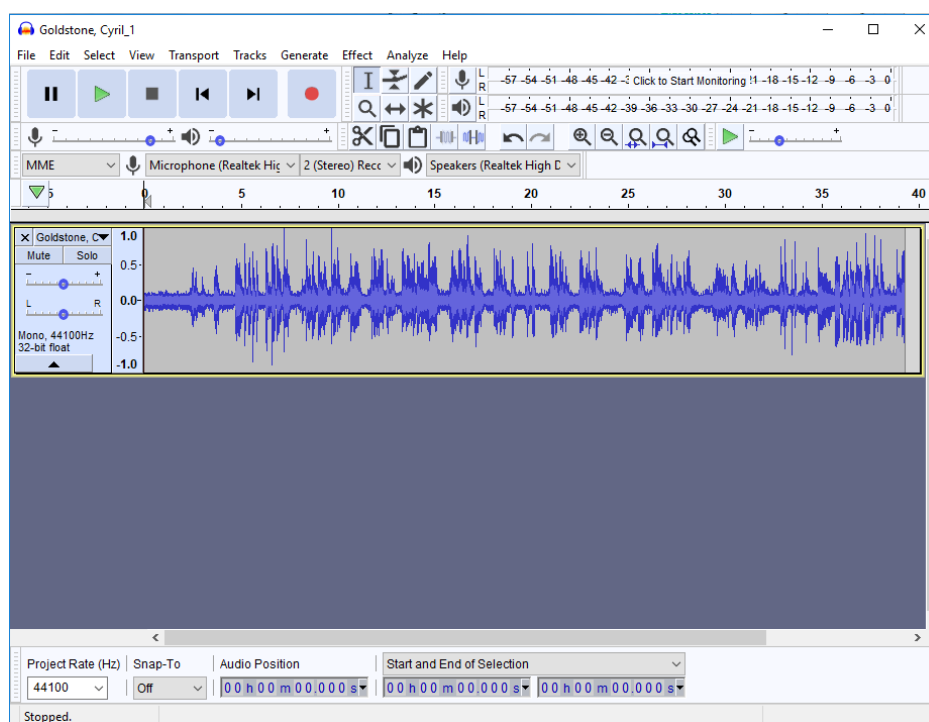
A popup should appear asking you if you would like to copy the audio files into Audacity or read the files directly.

**Choose the 'MAKE A COPY OF THE FILE BEFORE EDITING' option.**

This is important – if you select the 'read the files directly from the original', any changes you save will edit the original sound file, which we do not want. We need both the original copy (master file) as it was recorded and the edited copy.



Wait while the program imports the audio. Once it is finished, you should have a blue sound wave file in your viewer similar to the following image:



To listen to the sound file, press the green play button. You will see that a bar indicated by a green arrow will travel across the sound waves. Use the cursor tool to drag across parts of the audio to make selections. If you make a selection, when you push the play button, only the selected parts of the audio will play. Use the magnifying glass tool to zoom in on certain parts of the sound waves.

### Creating audio clips.

The master file should not be edited in any way. However, there may be times when we want to select a standalone clip from within the master.

To edit your audio, you must have 'stopped' the audio entirely by hitting the stop button. Hitting pause will not allow you to edit the file, even though the sound has stopped.

To edit sound, we will 'clip' out sections of the audio:

1. Select the magnifying glass from the toolbar to zoom in on a section of the audio.
2. Zoom in where you want the clip to start.
3. Use the cursor tool and drag across to create the section of the sound that you want to clip.
4. Go to File>Export>Export selected audio.
5. From the dialogue box, choose a location and filename – the filename should be the same as the master file, with the addition of \_clip\_1 etc. File type MP3 should be selected by default.
6. Do not enter anything in the Edit Metadata Tags dialogue box. Click OK.

## Appendix I - Data Privacy Notice.

### 1. Who we are.

The aim of JHASW/CHIDC, also known as Jewish History Association of South Wales/Cymdeithas Hanes Iddewig De Cymru, is to collect, preserve, and make publicly available the tangible and intangible cultural heritage of the Jewish communities of south Wales, including (but not limited to) historical records, artefacts, and oral histories.

Our supporters, contributors, volunteers, and employees are important to us, and we are committed to keeping your data safe, making clear what information we collect from you, and how we use it.

This notice sets out how we use and protect your data. The processing of personal data is governed by the UK General Data Protection Regulation (UK GDPR).

JHASW/CHIDC is a Registered Charity in England and Wales, Charity Registration Number: 1178852.

JHASW/CHIDC is the data controller. This means it decides how your personal data is processed and for what purposes.

To exercise all relevant rights, submit a query, or lodge a complaint, please in the first instance contact Klavdija Erzen, the JHASW/CHIDC Project Manager, at [klavdija.erzen@jhasw.org.uk](mailto:klavdija.erzen@jhasw.org.uk), postal address c/o Cardiff Reform Synagogue, Moira Terrace, Cardiff, CF24 0EJ.

### 2. What data we collect and how we use it.

The type and quantity of data we collect and use depends on why you have provided it.

We will only collect, store, and use your personal data:

- Where this is necessary to fulfil legal obligations that apply to us.
- Where it is necessary for our legitimate interests relating to running our daily operations, as long as, in each case, these interests are in line with applicable law and your legal rights and freedoms.
- Where you have consented to this for specified, explicit and legitimate purposes.

#### 2.1. Supporters.

If you support us, for example by signing up to an event, making a financial contribution, signing up to Gift Aid, and/or signing up to receive JHASW/CHIDC updates and news, we will usually collect your name, contact details, whether you would like to be contacted, and how



we would do so. If appropriate, we may also ask to collect your date of birth, financial details, Gift Aid eligibility, and reasons for support.

We collect this data so that we can keep you up to date with information you have requested or may be interested in; to ask for more support; to run our events; to fulfil our legal responsibilities for financial and Gift Aid reporting.

## 2.2. Volunteers.

If you volunteer with us or enquire about our volunteering opportunities, we will usually collect the following data: your name; date of birth; contact details; bank details; employment status; Welsh language knowledge; past volunteering experience; criminal convictions; emergency contact details; disability (including physical and mental conditions); what voluntary position you are interested in; what skills and experience, relevant to the volunteering role, you have, and what skills/experience you wish to gain by volunteering with JHASW/CHIDC. At the beginning of your participation in the project we will ask you what you already know about the Jewish heritage in south Wales, and at the end what you have learnt about the heritage, what difference this makes to you and your life, how you will utilise the knowledge you have gained, and the personal benefits of volunteering. We will also collect your university and course details, and a student number if you are a student.

We collect this data so that we can contact you about volunteering opportunities that come up; ensure the safety of our volunteers, staff, and members of the public; refund your expenses; evaluate our work; anonymously measure our inclusion and accessibility across our volunteering programmes.

We also collect Equal Opportunities monitoring data, but this is anonymous.

## 2.3. Paid staff.

If you apply for a paid position with us, we will usually collect the following data: your name; date of birth; contact details; educational history; work history; employment status; Welsh language knowledge; criminal convictions; disability (including physical and mental conditions).

We also collect Equal Opportunities monitoring data, but this is anonymous.

If you work with us in a paid position, we will collect, in addition to the above data, your bank details and emergency contact details.

We collect this data to select the most suitable candidate for a particular job position; pay your salary and refund your expenses; fulfil our financial responsibilities towards DWP and HMRC; ensure your safety; ensure the safety of people we engage with (volunteers and members of the public); evaluate our work; anonymously measure our inclusion and accessibility.

## 2.4. Oral history interviewees.

We are recording life stories and experiences from members of the Jewish communities in south Wales to preserve them for future generations.

We may complete or ask you to complete a pre-interview questionnaire, which will help us structure and correctly transcribe or summarise your oral history interview. The questionnaire will be deposited with the National Screen and Sound Archive of Wales (NSSAW) as part of your oral history contribution. It will not be passed to any other third party without your permission.

We will record the details of your story and your contact details, which we will use as proof of your ownership and consent when we deposit your oral history with NSSAW. With your permission, we will also use your oral history for specific purposes (publication on the People's Collection Wales or our website; use in exhibitions, reference, research, publications, and for educational purposes).

We will ask you to sign an Oral History Permission Form (including permission for a pre-interview questionnaire and a recorded interview) and an Oral History Recording Agreement (to sign-off the terms under which your interview will be stored, preserved, and used).

## 2.5. Tangible material contributors.

We are collecting tangible historical material (historical records and artefacts) from the members of the Jewish communities in south Wales.

We will record your contact details, which we will use as proof of your ownership and agreement when we deposit the material with archives and museums. With your permission, we will also use the material you are contributing for specific purposes (publication on the People's Collection Wales or our website; use in exhibitions, reference, research, publications, and for educational purposes).

We will ask you to sign a separate Permission Form to collect personal data and a Copyright Permission Form.

## 2.6. Photographs.

Our supporters and volunteers kindly let us use photographs and images of them in our newsletters and for marketing purpose.

We keep these images stored in a secure location and will only use them with the subject's permission.

## 2.7. Suppression List.

Should you not wish JHASW/CHIDC to contact you in the future, we will retain your contact details on file. This will enable us to ensure that we comply with your wishes.

We will hold this data indefinitely. Should you wish to engage with JHASW/CHIDC again then please get in touch with the JHASW/CHIDC Project Manager: [klavdija.erzen@jhasw.org.uk](mailto:klavdija.erzen@jhasw.org.uk).

### 3. Sharing your data.

We will never share your data with other organisations, except in the following circumstances:

#### 3.1. When you contribute an oral history.

We share your details, provided in an Oral History Permission Form and an Oral History Recording Agreement, as a proof of your ownership and consent, with National Screen and Sound Archive of Wales (NSSAW) with whom we archive your oral history for permanent preservation and public access.

We may also use recordings for other purposes, but only when given explicit consent for each use. In each case, you will be asked if you agree, by signing an Oral History Recording Agreement. You will also be given the option to request that you remain anonymous.

These other purposes are:

- Publication on the People's Collection Wales or our website.
- Use in exhibitions, reference, research, publications.
- Use for educational purposes including lectures and presentations.

We will not publish oral histories (audio files and/or summaries) on any other website or digital platform without your permission.

#### 3.2. When you contribute tangible material (e.g. historical records and artefacts).

We share your details with National Screen and Sound Archive of Wales (NSSAW) and/or the local museums and archives in south Wales with whom the tangible material you contribute is deposited for permanent preservation and public access.

We are digitising the material we receive and may use the digital copies for other purposes, but only when given explicit consent for each use. In each case, you will be asked if you agree, by signing Copyright Permission. You will also be given the option to request that you remain anonymous.

These other purposes are:

- Publication on the People's Collection Wales website.
- Publication on JHASW/CHIDC website and social media.

- Use in exhibitions, reference, research, publications.
- Use for educational purposes including lectures and presentations.

#### 4. Keeping your data safe and up to date.

JHASW/CHIDC complies with its obligations under the GDPR by keeping personal data up to date; by storing and destroying it securely; by not collecting or retaining excessive amounts of data; by protecting personal data from loss, misuse, unauthorised access and disclosure and by ensuring that appropriate technical measures are in place to protect personal data. Access to your data is regularly reviewed and only accessible to the relevant staff and volunteers.

Data required for archiving purposes can be kept indefinitely and there is no requirement to keep archiving data up to date. If you have kindly donated to us, we are required to keep this data for seven years. We will keep other data until it is no longer required, and then delete it or dispose of it securely.

#### 5. How we use your personal data.

##### 5.1. We use your personal data for the following purposes:

1. Legal purposes, for example as evidence of your ownership and consent, when depositing your oral history and/or tangible historical material with National Screen and Sound Archive of Wales (NSSAW) and/or the local museums and archives in south Wales, or publishing the digitised material on the People's Collection Wales website.
2. Administrative purposes, for example, to manage our employees and volunteers, maintain our accounts and records, administer our supporters' records, and process Gift Aid applications.
3. Exhibitions, reference, research, and publication, for example, we use data collected through a Pre-interview Questionnaire to research and prepare for an oral history interview.
4. Educational purposes including lectures and presentations.
5. Collection management purposes, for example, to catalogue your oral history and/or tangible material contributions.
6. Fundraising and promotion, for example, to inform you, by email or post, about news, events, and activities run by JHASW/CHIDC.

##### 5.2. The legal basis for our use of your personal data.

The legal bases for processing personal data are set out in Article 6 of the GDPR. The legal bases for our use of your personal data will be:

1. Legal obligation where the processing is necessary for us to comply with the law (not including contractual obligations), for example, processing Gift Aid.
2. Legitimate interests where the processing is necessary for our legitimate interests or the legitimate interests of a third party unless there is a good reason to protect the individual's personal data which overrides those legitimate interests. This applies for example to information collected to manage oral histories or tangible material.
3. Consent where the individual has given clear consent for us to process their personal data for a specific purpose, for example, newsletter distribution lists.

In addition, Article 9 of the GDPR applies to processing special categories of personal data, for example, racial or ethnic origin, political opinions, religious or philosophical beliefs, trade union membership, and data concerning health.

Because of the nature of our collection, all our oral histories, and most of our other material, will contain special category data. Article 9, paragraph 2 (j) states that we may process the special data categories where processing is necessary for archiving purposes in the public interest, scientific or historical research purposes or statistical purposes. For the processing of special category data for archival purposes, we rely on Section 4(a) of Schedule 1 of the Data Protection Act 2018 – 'necessary for archiving purposes...in the public interest'.

6. Your rights and your personal data.

We will only collect the data that we need to carry out the purposes listed in this document. Unless subject to an exemption under the GDPR, you have the following rights regarding your personal data:

1. The right to request a copy of your personal data which JHASW/CHIDC holds about you. Individuals cannot be granted access to or be given a copy of data about themselves where doing so would unreasonably disclose the personal data of another person, for example, if it is contained in someone else's interview which remains confidential and closed to public access.
2. The right to request that JHASW/CHIDC corrects any personal data if it is found to be inaccurate or out of date (data collected for archiving purposes does not have to be kept up to date).
3. The right to request your personal data be erased where it is no longer necessary for JHASW/CHIDC to retain such data. The right is not absolute and only applies in certain circumstances.

Where consent is the legal basis for processing, you have the right to withdraw your consent and have your personal data erased at any time.

The right to erasure does not apply if the processing is necessary for 'archiving purposes in the public interest' and 'scientific research and historical research' where erasure is likely to render impossible or seriously impair the achievement of that processing (Article 89 of GDPR).

So, requests to amend or delete archived oral history interviews and/or written life stories can be declined. Thus, the so-called 'right to be forgotten' ('erasure') does not in practice apply to oral history material and written reminiscences.

4. The right, where there is a dispute about the accuracy or processing of your personal data, to request that a restriction is placed on further processing.

5. The right to make a complaint with the Information Commissioners Office, if you are unhappy with the way that we handled your personal data.

You can contact the Information Commissioners Office on 0303 123 1113 or via email <https://ico.org.uk/global/contact-us/email/> or at the Information Commissioner's Office, Wycliffe House, Water Lane, Wilmslow, Cheshire. SK9 5AF.