



INTERNATIONAL ASSOCIATION OF LABOUR HISTORY INSTITUTIONS

**XXXVIIth Annual IALHI
Conference
Zurich**

6-9 September 2006



SUMMARY

A- Programme	3
B- Participants	5
C- General Assembly	8
D- Appendix	49
E- Labour Movement Films: Collecting, Preserving, Valorization	54

Report of the XXXVIIth Annual Conference of the IALHI Zurich 6-9 September 2006

A- Programme of the XXXVIIth Annual Conference of the IALHI

Wednesday, 6th September

18.00-20.00 Reception at Schweizerisches Sozialarchiv, Stadelhoferstrasse 12
Registration

Thursday, 7th September

08.30 Registration and Coffee, Volkshaus Zürich
09.15 Opening Keynote
Presentation of Schweizerisches Sozialarchiv: Labour Movement,
Labour Archives and Libraries in Switzerland
09.45-11.00 IALHI 37th Annual meeting
11.00-12.15 IALHI projects : part I
12.15-13.45 Lunch
13.45-17.00 IALHI projects : part II
Participants presentations
18.00 Reception at the Town Hall of Zurich

Friday, 8th September

09.00-12.00 Labour Movement Film : Collecting – Preserving – Valorization
12.00-13.30 Lunch
13.45-16.00 Labour Movement Film : Presentations at Cinema Xenix
16.15 Reception at Credit Suisse
19.30 Dinner

Saturday, September 9th

09.30-12.00 Excursion : Zurich Main Station (behind the scenes)
12.00 Lunch

Programme de la XXXVIIth Conference annuelle de l'IALHI

Mercredi, 6 septembre

18.00-20.0 Accueil des participants, Schweizerisches Sozialarchiv,
Stadelhoferstrasse 12
Enregistrement

Jeudi, 7 septembre

08.30 Accueil et enregistrement des participants, Volkshaus Zürich
09.15 Présentation des Archives sociales suisses: Mouvement ouvrier et centres de documentations en Suisse
09.45-11.00 Assemblée générale de la XXXVIIe Conférence de l'IALHI
11.00-12.15 Présentation des projets de l'IALHI: première partie
12.15-13.45 Repas
13.45-17.00 Présentations: deuxième partie
Projets des membres de l'IALHI
18.00 Réception à l'hôtel de ville de Zurich

Vendredi, 8 septembre

09.00-12.00 Mouvement ouvrier et film: collections, sauvegarde, valorisation
12.00-13.30 Repas
13.45-16.00 Mouvement ouvrier et film: Présentations au Cinéma Xenix
16.15 Réception au Credit Suisse
19.30 Dîner

Samedi, 9 septembre

09.30-12.00 Visite: Zurich Gare Central (derrière les coulisses)
12.00 Repas

B- Participants/Inscrits pour la conference

Artemov Evgueny	The State Museum of political History of Russia	Russia
Avonto Giovanni	Fondazione “Vera Nocentini”	Italy
Bartolo Monica	Fondazione Pelligrini Canevascini	Switzerland
Baumann Laurent	Memoriav Bern	Switzerland
Behrens Nicola	Stadt Zürich Stadtarchiv	Switzerland
Belenkin Boris	Memorial International	Russia
Bidussa David	Fondazione Giangiacomo Feltrinelli - biblioteca	Italy
Blum Françoise	Centre d’histoire sociale du XXe siècle	France
Brazda Kurt	WIFAR	Austria
Broda May B.	Universität Basel	Switzerland
Bürgi Markus	Forschungsstelle für Sozial- und Wirtschaftsgeschichte Universität Zurich	Switzerland
Callesen Gerd	Wien	Austria
Camerini Ivo Ulisse	ASN-Cisl	Italy
Coates Christine	TUC Library Collections	Great Britain
Dalvit Paolo	Istituto di Studi sul capitalismo	Italy
Degen Bernard	Historisches Institut, Universität Bern	Switzerland
De Giorgi Alda	Collège du travail	Switzerland
Deshusses Frédéric	Collège du travail	Switzerland
Enckell Marianne	CIRA	Switzerland
Eriksen Knut Einar	Arbeiderbevegelsens Arkiv og bibliotek	Norway
Gabriel Sirvent Pere	Madrid	Spain
Gianni Emilio	Istituto di studi sul Capitalismo	Italy
Gnädingen Beat	Staatsarchiv des Kantons Zürich	Switzerland
Gori Francesca	Unidea – UniCredit Foundation	Italy
Hlatshwayo Mondli	Khanya College	South Africa
Ilshammar Lars	Arbetarrörelsens arkiv och bibliotek	Sweden
Iltis Danielle	CERMTRI	France
Kälin Urs	Schweizerisches Sozialarchiv	Switzerland
Kallio Kalle	The Central Museum of Labour in Finland	Finland
Kalliokoski Pekka	Ammattiyhdistysarkisto (Trade Union Archives)	Finland
Kaplan Hélène	RIDECO	France
Kellerhals Andreas	Bundesarchiv	Switzerland
Kloosterman Jaap	IISG, International Institute of Social History	Netherlands
Koryakova Irina	Moscow	Russia
Kostyusheva Elena	The State Museum of Political History of Russia	Russia
Kosunen Mikko	Työväen Arkisto	Finland
Koukoules George	Contemporary Social History Archives (ASKI)	Greece
Lahtinen Esa	Työväen Arkisto	Finland
Lang Karl	Honorary Member	Switzerland
Länzlinger Stefan	Schweizerisches Sozialarchiv	Switzerland
Lee Andrew H.	New York University	USA
Legois Jean-Philippe	Mission CAARME	France
Litvinova Olga I.	State Central Museum of Contemporary History of Russia	Russia

Loiperdinger Martin	Universität Trier, FB II, Medienwissenschaft	Germany
Luksan Martin	WIFAR	Austria
Mariani Francesca	Fondazione Pellegrini Canevascini	Switzerland
Marie Jean-Jacques	CERMTRI	France
McClay David	National Library of Scotland	Great Britain
Meghnagi Saul	Istituto Superiore per la Formazione	Italy
Mélo Alain	La Fraternelle	France
Minkkinen Aimo	The Lenin Museum	Finland
Misgeld Klaus	Arbetarrörelsens arkiv och bibliotek	Sweden
Mogilevskaya Eleonora	State Social-Political Library	Russia
Novichenko Irina	International Institute of Social History (Moscow Office)	Russia
Ollivier Hendrik	Amsab-Institute of Social History	Belgium
Porrini Andrea	Fondazione Pelligrini Canevascini	Switzerland
Quast Jenneke	IISG, International Institute of Social History	Netherlands
Ragusa Andrea	Fondazione di Studi Storici Filippo Turati	Italy
Reynolds Bob	George Meany Memorial Archives/NLC	USA
Robert Jean-Louis	Association des Amis de la Commune de Paris	France
Schmitz Rudolf	Archiv der sozialen Demokratie, FES	Germany
Shumnaya Tamara G.	State Central Museum of Contemporary History of Russia	Russia
Steenhaut Wouter	Amsab-Institute of Social History	Belgium
Temple Richard	Senate House Library	Great Britain
Tsvetkova Irina	State Social-Political Library	Russia
Ulrich Anita	Schweizerisches Sozialarchiv	Switzerland
Vaccaro Rossana	Centre d'histoire sociale du XXe siècle	France
Van der Heijden Marien	IISG, International Institute of Social History	Netherlands
Veyron Franck	BDIC, Bibliothèque de documentation internationale contemporaine	France
Viedma Lucy	Arbetarrörelsens arkiv och bibliotek	Sweden
Wichers Hermann	Staatsarchiv Basel Stadt	Switzerland
Wilcox-Poulsen Lilli	ETUI-REHS	Belgium
Zimmermann Rüdiger	Bibliothek der Friedrich-Ebert-Stiftung	Germany
Zimmermann Yvonne	Seminart für Filmwissenschaft, Universität Zürich	Switzerland
Zotto Eleonor	Collège du Travail	Switzerland



C- GENERAL ASSEMBLY

General Assembly, XXXVIIth IALHI Conference

AGENDA

1. Annual meeting proceedings

- **1.1 Election of the chairperson**
- **1.2 Report from the Gent conference: Acta**
- **1.3 Annual report 2005-2006**
- **1.4 Financial report**
- **1.5 Future conferences: Roma, 2007, etc.**
- **1.6 Coordination committee**
- **1.7 New members**
- **1.8 Any other business**

2. Project presentations

- **2.1 IALHI projects**
- **2.2 Members' projects**

1. ANNUAL MEETING PROCEEDINGS

1.1. Election of a chairperson.

For the annual meeting proceedings the director of Schweizerisches Sozialarchiv, Anita Ulrich was elected chairperson.

The meeting decided that the proceedings be open.

1.2. The ACTA from the Gent Conference 2005.

There are two different *Actas*: the first *Acta* are composed of the report for the general assembly, and the report of the IALHI collective projects and the members projects. These *Actas* are on line on the IALHI website. The second *Acta* are from the colloquium on anti-globalization, published by AMSAB editions under the supervision of Wouter Steenhaut. Both these *Actas* are given to the members of the conference.

The Gent Conference was a great success and the membership remains stable. In Gent, there were 68 registered members from 34 organizations; last year in Paris, there were 55 members, from 36 organizations.

The conference approved the reports.

1.3. Annual report 2005 – 2005

Concerning the fees payment, a reminder has been sent at the end of 2005 to organizations that have not fully paid, but unfortunately this has not been very effective. A personalized reminder has been sent to the old Spanish members of IALHI, and Professor Pere Gabriel (who is very familiar with labour history and archives in Spain and will present the situation of labour archives in Spain during the Zurich conference) has directly contacted some of them.

The same thing will be done for Italian members next year. For 2006, invoices have been sent out by IISG in June. Next year, it will be sent out in February. There is also now a possibility of online payment. Thanks to IISG!

Questionnaire

A questionnaire about expectations of members for the IALHI has been sent to each association member. 14 organizations have answered : This is a small proportion but in fact satisfying, because these answers are very interesting. Among these answers, there are those of 4 founders; the most recent answering member having joined the association in 1998.

Necessity of networks

There is no surprise about *the reasons invoked for joining IALHI* : the need for an international network of collaborators. Marianne Enckell's answer is more amazing: she says that The CIRA has joined the IALHI to "Jouer dans la cour des grands". Most of these answers have been made by members participating to general assemblies.

Official languages

There was in the questionnaire a question about *a third official language for the IALHI*. Half answers are negative and the others agree that *Spanish* should be the third language of the IALHI.

Participation to the collective projects

Concerning *the participation in the collective projects* of IALHI, people generally make use of *IALHI News* (9 positive answers). Five answers are positive concerning the participation to

the data base “Gender history” and two concerning *Serial Services* (and in fact *Serial Services* is the work product of a small team). All the answering people agree with the *project of Labour History Index* and want to participate. For collective projects, Christine Coates (TUC library-UK) wants to develop the *Webmuseum*, and proposes seeking subsidies for its construction.

IALHI influence

Most answers say that it is necessary *to extend the influence of the IALHI* to other continents.

Organization of general assemblies

Some suggestions are also about *the organization of general assemblies*. Some people for instance think it would be better to listen to more but shorter presentations rather than fewer and longer presentations...

New workshops

The proposition made in the questionnaire sent to the IALHI members to create *a workshop about born digital archives* is generally approved in the answers to the questionnaire. The Zurich conference is a good occasion to discuss about that in order to organize a first meeting next year: the IALHI members interested in that workshop could get together during the next conference.

Several IALHI members also wish that the association would work on *new social movements*, for instance anti-globalization. Of course, there is already the colloquium organized by Wouter Steenhaut but it would be perhaps possible to begin more long-term work about social forums. For the IALHI, the most interesting action is to keep archives of these new social movements and perhaps it is also possible to create a working group about that. Finally, there were also propositions for the archives of *social movements in West Africa* (Senegal and Mali at first).

- **Workshop about digitization of texts on and about Paris Commune:**

This is the first new workshop. Feltrinelli library has begun the digitization with its own patrimony about Paris Commune. Fondazione Lesli Basso has published “La commune di Parigi nella biblioteca Basso.” The association “Amis de la commune” have just published an inventory of the Commune sources. That’s why, on David Bidussa’s initiative, there will be a meeting about digitization of Paris Commune texts, during Zurich Conference (Friday the 7th, after the town hall reception). This digitization project is linked with the Labour History Index.

Contacts with Africa

Some contacts have been made with archivists and historians from Mali and Senegal. It is necessary to continue this work. The project is to gather inside IALHI more African organizations. It will be one of the main aims of IALHI next year.

1.4. Financial report

The financial report was presented by Marien Van der Heijden and approved by the Annual Conference (Appendix 2)

1.5. Future Conferences

The IALHI annual conference 2007 will be held in Roma, Italy, September 6 – 8. The conference project is presented by Saul Meghnagi, from the CGIL training centre. After Saul Meghnagi's speech, Ivo Camerini, speaking for CISL and UIL, requested that the conference be organized jointly by CGIL, CISL and UIL, with IALHI's Direction. This conference is replacing the project of New York Conference, finally impossible to hold in 2007.

The Secretary reports a board committee proposition: taking into account the program change the board committee proposes to replace Johannesburg conference expected for 2008 by New York conference and to hold the 2009 conference in Johannesburg. But Mondli Hlatshwayo, one of the Johannesburg conference organizers, did not agree with this proposition and said that Khanya College has already some financial help for 2008 and that it is impossible for them to change the date. After this declaration some people sustain Mondli Hlatshwayo and the general Assembly vote again the decision to hold the 2008 Conference in Johannesburg and not New York.

1.6. Coordination Committee

The General Assembly approves by a show of hands the composition of the board committee.

Members of the committee are :

Kyrill Anderson (RGASPI, Moscow), David Bidussa (Feltrinelli, Milano), Françoise Blum (CHS, Paris), secretary, Lars Ilshammar (ARAB, Stockholm), Jaap Kloosterman (IISG, Amsterdam), Andrew H. Lee (Bobst library, New-York), Richard Temple (Senate House Library, London), Wouter Steenhaut (AMSAB-Gent), Marien Van der Heijden (IISG, Amsterdam), Franck Veyron (BDIC, Nanterre), Rüdiger Zimmermann (Friedrich-Ebert Stiftung, Bonn).

Janette Martin is resigning from the Coordinating Committee as she is leaving her employment with the University of Manchester to complete her doctorate. Richard Temple is replacing her.

1.7. New members

8 new organizations (4 from France, 1 from UK, 1 from Switzerland, 1 from Argentina and one from Russia) have asked for being member of the IALHI. The coordination committee has accepted all the candidates.

The new members are:

La Fraternelle

12	rue	de	la	Poyat
39200				Saint-Claude
France				
Contact:		Alain		Mélo
Tel.:				00-33-(0)384-45-82-26
Mail:				lafraternelle3@wanadoo.fr

Maison des sciences de l'homme de Dijon (UMS-CNRS 2739)
 Pôle d'économie et de gestion
 BP26611 Dijon Cedex
 France
 Contact: Jérôme Malois
 Tel.: 00-33-(0)380-39-39-47
 Mail: secretariat.mshdijon@u-bourgogne.fr
 Site web: <http://www.u-bourgogne.fr/msh-dijon>

Fondation Jean Jaurès
 12, cité Malesherbes
 75009 Paris
 Contact: Thierry Mérel
 Tel.: 00-33-(0)1 40 23 24 30
 Mail: cas@jean-jaures.org
 Site web: www.jean-jaures.org

Fondazione Pellegrini-Canevascini
 Casella postale
 CH-6500 Bellinzona
 Contact: Nelly Valsangiacomo
 Tel.: 00-41-(0)91-646-67-39 (Renato Simoni)
 Mail: info@fpct.ch
 Site web: <http://www.fpct.ch>

Bishopgate Library
 230 Bishopgate
 London EC2M 4QH
 UK
 Contact: Stefan Dickers
 Tel.: 020 7392 9200
 Mail: library@bishopgate.org.uk
 Site web: <http://www.bishopgate.org.uk>

CeDInCI (Centro de Documentacion e Investigacion de la cultura de izquierdas en la Argentina

Fray Luis Beltran 125 (1406) Ciudad Autonoma de Buenos Aires
 Contact: Horacio Tarcus
 Tel.: (5411) 4631-8893
 Mail: informes@cedinci.org
 Site web: <http://www.cedinci.org>

Association Génériques

34, rue de Cîteaux 75012 PARIS
 Contact: Beaujouan Virginie, Clément Sarah, Folliet Delphie, Veglia Patrick
 Tel.: 01-49-28-57-75
 Mail: generiques2@generiques.org
 Site web: <http://www.generiques.org>

« Memorial » International Society

Malyi Karetny pereulok, 12
 127051 Moscou – Russia
 Tel.: +7(495)209-78-83
 Mail : nipc@memo.ru
 Site web : <http://www.memo.ru>

1.8. Any other business

A leaflet for the IALHI

There is a project for a leaflet to present the IALHI. It will be interesting to have this leaflet to prospect for new members and generally to extend the influence of the association. There are too many members to publish their names but the constitution of IALHI with the aims of the association can be printed, and also collective projects and inscription form. Of course, we can try to have a beautiful design.

Relationships

The IALHI remains in contact with Hans Naess of the **ICA**. We exchange information about both associations. There is also a project to reinforce links with the **ITH**. A conference organized by Witwatersrand University in 2008 in Johannesburg about *the labour history in emerging countries* could be a good occasion.

2. PROJECTS PRESENTATIONS

2.1. IALHI projects

Labour History Index Project

Marien Van der Heijden (IISG)

Cf. <http://search.labourhistory.net/>

The Index is now public until March. New data have been added into the data base, from Friedrich Ebert Stiftung library, from BDIC and Sozial Archives (Zurich). Feltrinelli library and the RGASPI in Moscow have been also contacted.

There is now a question: is it possible to accept contributions of partners who do not belong to the IALHI, or not? After discussion the coordination committee has given a positive answer to this question considering that it is better to accept data from organizations which are not members of the IALHI (Or not yet, because they can also become member). It will be also possible to introduce into the database digital texts. (It would better to choose OCR to digitalize these texts --- the work could be done sometimes by the Institute of Social History of Amsterdam). The Index could develop into a great labour movement digital library.

Above the scientific ambition, such a collective project (digitization of texts but also of iconographic, sound and audiovisual documents) could also have a material interest. Also, sometimes a collective project more easily obtains subsidies.

Sources on the Development of the Socialist International (1907-1919)

Gerd Callesen

Over recent years, the Library of the Friedrich-Ebert Foundation has gained much experience in the retroactive digitization of sources relating to the Labour Movement. Among the most successful projects, mention can be made of the manifesto edition "Programmatische Dokumente der deutschen sozialdemokratischen Parteien und deutschen Gewerkschaften" (<http://library.fes.de/cgi-bin/populo/prodok.pl>) the online edition of the exile periodical "Sozialistische Mitteilungen" (<http://library.fes.de/sozialistische-mitteilungen/>) and the electronic reprint of the "Sozialistische Monatshefte" (<http://libray.fes.de/cgi-bin/populo/sozmon.pl>) and of the "Sozialdemokratischen Pressedienst" (http://www.fes.de/library/index_gr.html).

This work was sponsored by the Deutsche Forschungsgemeinschaft and others. In its digitization activities, the Library cooperates with a number of external, specialist organizations.

The Library plans to open a "Portal Arbeiterbewegung" [Labour Movement Portal] to provide a single gateway to all the electronic sources concerning the Labour Movement in Germany. This portal is a project to be executed by the Friedrich-Ebert Foundation and other organizations ranging from the Bibliothèque nationale de France to a number of U.S. university libraries. This "electronic guide" will also document the sources relating to those international organisations of the Labour movement to which German organizations were affiliated.

The "Sources on the Development of the Socialist International (1907 -1919)" will have a prominent position on this new portal. The revised edition of this collection of digital sources constitutes a continuation of the 23 volumes originally published by Édition Minkoff, Geneva, under the title *Histoire Générale du Socialisme. Histoire de la Deuxième Internationale*. The source edition included publications concerning the congresses of the International held between 1888 and 1917. The subsequent volumes were planned to be an edition of the texts here made available. With the approval of the Édition Minkoff, the documents here collected for the first time are now made available to the public. The address is <http://library.fes.de/si-online/>

As a result of the political conditions at the time, the 1970s saw the birth of a new academic interest being taken in the development of the labour movement. Increasingly, endeavours were made to make accessible the sources of this history on a broader scale. Relatively early in the German Democratic Republic reprints of central labour movement papers were produced, in Great Britain reprints of primarily early labour movement papers were published, especially those linked to the Chartist movement. In the Federal Republic of Germany an antiquarian bookshop made an effort to realize a comprehensive reprint program; however the initiative failed as a result of prohibitively high costs. The remainders were sold by the publishing house J.H.W. Dietz Nachf. in Bonn. This publishing house also produced a number of reprint texts relating to the Social Democratic and trade union movements, but also material pertaining to the International, for instance, the documents of the Bern Conference held by the Social Democratic parties in 1919, were published.

In Moscow the complete protocol and minutes of the International Working Men's Association were published in additional volumes while, again, in the GDR the documents of the Communist League (Bund der Kommunisten) were published in three volumes as well as one volume covering the First International in Germany thus establishing a close link between the national and the international labour movements. In this connection the series published by the Geneva publishing house Minkoff *Histoire de la Deuxième Internationale 1889-1914* saw the light of day. Till then, this publishing house had primarily made a name for itself by publishing reprints of musical material, but wanted to add another string to its bow. The series began with the publication of reprints of works which were deemed to be of fundamental importance, but whose value seems debatable¹ From volume 6 the material relating to the II International, including the significant 1888 London Congress held by essentially national trade union confederations was published. The ground for the bibliographical information in the edition had to a wide extent been provided by Georges Haupt². However already in this first series reports, among other things, made by some organizations to the congress were integrated into the edition, material which had not originally been included by the two

¹ As, for example, the first volume in the series by Max Beer, *Fifty Years of International Socialism*, first published in London 1938.

² Georges Haupt, *La Deuxième Internationale 1889-1914. Etude Critique des Sources. Essai bibliographique*, Paris, 1964. A German version without the bibliographical part but with an expanded textual part was published with the title *Programm und Wirklichkeit. Die internationale Sozialdemokratie vor 1914*, Neuwied, 1970. Despite the fact that the 35 years that have elapsed since then have seen the publication of a number of important sources, in particular the edition of letters published by IISG Amsterdam and the Marx-Engels Gesamtausgabe (MEGA), this text remains an analysis of central importance. Furthermore, Haupt published the first volume (1900-1907) of material of the International Socialist Bureau (ISB) : *Bureau Socialise International. Comptes rendus des réunions manifestes et circulaires. Documents recueillis et présentés par Georges Haupt*, Paris, 1969.

researchers Michel Winock and Georges Haupt¹. In addition to the congress material proper a number of reports in newspapers and periodicals evaluating the outcomes of the congress were included in the volumes. Exhaustiveness in this respect was not attempted as this would go beyond the scope of the publication. However, a fairly high proportion of articles --- frequently highly interesting --- in connection with some of the congresses were included ; for the London congress in 1896 a separate volume containing press contributions was published.² Regrettably, the criteria for inclusion were not indicated ; thus, it remains a puzzle why, for instance, relatively important contributions made by Daniel De Leon on the Stuttgart Congress 1907 or the Austro-Marxist Otto Bauer on the Copenhagen congress of 1910 were not included. To be sure, the series does make available the most important organisational reports. The parties' own evaluations of themselves are made clear by means of these authentic reports. This material appeared in the volumes 6 to 22 and covers all the congresses before 1912. Furthermore, the official volume on the Stockholm congress of the Social Democratic parties in 1917 was also published, albeit without the materials of the congress itself³.

The periodic bulletin of the International Socialist Bureau, published in 11 numbers and one annex during the period 1909 to 1914 was published as the 23rd and last volume. This three language bulletin contains many central documents of the ISB. It seems that so far its full importance has not been appreciated. Before the Bulletin began being published, communications of the ISB were brought in the periodical of the Belgian Labour Party, *l'Avenir Social. Revue du Parti Ouvrier Belge* prior to 1907 --- these communications although not extensive are of considerable historical relevance, but as the periodical is not widely known, these communications have barely been subject to research at all.

Originally Minkoff intended to publish a second --- and possibly later on also more --- series. The basic publications for the planned X congress of the International in Vienna, the publications of the Women's International from 1907 to 1915 and the International Federation of Socialist Young People's Organizations 1907–1919 were collected around 1980 and partially prepared for publication. However, the first series did not enjoy any major success, and the publishing house had to abandon the project. The possibilities provided by the existence of the Internet have now opened up another path to publication. In the present version, only the documents of the organizations are published to the extent that they could be localized. Press reports and analyses in the periodicals published by the participating organizations are not included here.

Originally the material was found following intensive searches in many different, primarily but not exclusively European archives and institutions. A final report, the English-language report of the Socialist Labour Party of the USA has been found in connection with the most recent preparatory activities. The political transformations after 1989 have had as a result that some of these institutes no longer exist or have been given a new remit. This hampers any

¹ Unfortunately, this did not mean that the material was now complete. For instance, the comprehensive report by Max Schippel *Die fremden Arbeitskräfte und die Gesetzgebung der verschiedenen Länder. Materialien für den Stuttgarter Internationalen Kongress*, which had been an annex to the periodical *Die neue Zeit* (No 41, vol. 25/2, 1906/1907) was not included in the relevant volume of the Stuttgart Congress.

² *Le Congrès de Londres devant la presse*, Genève, Minkoff, 1980, 638 p.

³ Parts of the material relating to the endeavours of the Social Democratic parties of the neutral states to bring the World War to an end have now become accessible. A project to publish this material in three volumes was never realized, however, Martin Grass of the Archive and Library of the Swedish Labour Movement in Stockholm has put the documents on the Stockholm congress 1917, collected and prepared by him, on the Internet at <http://labourhistory.net/stockholm1917/>

search for source material for which reason it has become all the more necessary to make the documents accessible. This will have been achieved by this publication that should be used in connection with other publications of source material, like for instance the abovementioned web-publication by Martin Grass and other initiatives such as the conference of the Stockholm archive and the Library of the Labour Movement, *The International Labour Movement on the Threshold of Two Centuries*

(http://www.arbarkiv.nu/sem_international.htm) This edition is linked to the Labour History Project (<http://labourhistory.net/stockholm1917/>) and this website contains a number of links to others dealing with the history of the international labour movement.

The Xth International Socialist Congress had been planned for August 1914 in Vienna, but the outbreak of the First World War made it impossible for the Congress to take place. However, a great deal of the material for the Congress had already been printed ; in his bibliography mentioned above, Georges Haupt lists 47 titles. In the course of the search for the 47 titles mentioned there, a number of other texts and reports were located so that the present collection now numbers 65. We assume that this collection is incomplete --- for instance mention has been made that the report of the Social Democratic Party of Hungary also exists in French ; similarly short reports from Switzerland in German and from Serbia in English are said to exist in an archive, however we have never gained access to this material¹. Nevertheless, it must be assumed that with the present collection by far the largest part of the reports published but not circulated at the time are included. We hope that this collection will provide stimulation for locating other printed materials and that they will be made available to us for inclusion on the Internet edition. To the extent that the language versions have been located, the texts are published in English, French and German².

The material relating to the Women's International differs somewhat from the material relating to the "Congress That Never Took Place". A total of 70 documents dating from the years between 1907 and 1915 are made available, texts that have largely remained unknown till now, and have only in exceptional cases been subject to scholarly research. The present Internet publication makes a total of 70 documents available including documents relating to the extraordinary conference in 1912, the planned third conference in 1914, and the Bern Conference in 1915. Whenever possible all extant material has been included in the three official languages of the International. The documents consist of printed reports to and on the conferences. Conference material such as proposals, resolutions, draft agendas, etc., as well as the official reports in the *Vorwärts* (1907, 1910) or the *Berner Tagwacht* (1915). English and French language versions of the reports to the 2nd conference could not be located; various types of reports published in the press have not been included.

The collection relating to the *International Federation of Socialist Youth 1907--1919* includes material concerning the background for and creation of the IFSY, Karl Liebknecht's "Militarismus und Antimilitarismus" [British edition "Militarism and Anti-Militarism," 1917] as well as Tschitscherin's memoirs, in other words the material is not strictly limited to the Congress, nor to the official publications of the IFSY. This part of the material consists of a

¹ The information originates in Georges Haupt's bibliography. According to the Swiss Schweizerisches Sozialarchiv in Zurich, the report of the Swiss Social Democratic Party at the Archief en Museum voor het Vlaamse Cultuurleven in Antwerp should not be categorized as the official report of the party. The protocols and minutes of the party's executive committee do not show that such a report was ever adopted by any party body.

² The rule was that the reports had to be forwarded to the organizing committee in each of the three languages in 1000 copies.

total of 60 documents plus around 55 numbers of the IFSY's Bulletin. It has not been possible to locate all the numbers of the Bulletin, but the three different language versions complement each other, which means that it has been made possible to provide an almost complete edition. As regards this Bulletin in particular we should be grateful for information concerning additional numbers. This part of the text will be made available in late 2007 at the earliest, and we hope to be able to locate additional numbers before then.

The texts published have been found in the following institutions :

Arbejderbevægelsens Bibliotek og Arkiv, Kopenhagen,
 Arbetarrörelsens Arkiv, Stockholm,
 Bibliothek der Friedrich-Ebert-Stiftung, Bonn,
 Fondazione Lelio e Lisli Basso, Rom,
 Fövárosi Szabo Ervin Könyvtár, Budapest,
 International Institute of Social History, Amsterdam,
 Institut Emile Vandervelde, Brüssel,
 New York Public Library, New York,
 Schweizerisches Sozialarchiv, Zürich,
 Socialist Labor Party USA, Mountain View/San Jose,
 Stiftung Archiv der Parteien und Massenorganisationen der DDR, Berlin,
 Työväen Arkisto, Helsinki,
 Zentralne Archiwum KC PZPR Warschau.

2.2. Members' projects

List of interventions :

Bidussa, David	Feltrinelli, Milano
Coates, Christine	TUC Library Collections, London
Enckell, Marianne	CIRA, Lausanne
Hlatswayo, Mondli	Khanya College, Johannesburg
Koukoules, George	Contemporary Social History Archives, Athens
Legois, Jean-Philippe	CAARME, Reims
Mogilevskaya, Eleonora/Tsvetkova, Irina	State Social-Political Library GOPB, Moscow
Reynolds, Bob	George Meany Memorial Archives, Silver Spring
Schmitz, Rudolf	FES, Bonn
Gabriel Sirvent, Pere	Universitat Autònoma de Barcelona

Feltrinelli library's catalogue

David Bidussa and Fabrizio Nahum: news about Feltrinelli Library and his catalogue.

Cf: <http://www.fondazionefeltrinelli.it>

The workers war websites

Christine Coates, TUC Library collections, London

Cf: <http://www.unionhistory.info/workerswar/>

I gave a short description of THE WORKERS WAR website, which was completed September 2006. The project cost £86,000 and was financed by the Big Lottery Fund. The website shows the experiences of workers and trade unions on the Home Front during the 1939-1945 World War. The website holds 100 interviews, including Irene Wagner [former IALHI secretary], 350 digitised images of photos and documents and contributions by historians.

Le CIRA

Marianne Enckell, CIRA, Genève

Cf: <http://www.anarca-bolo.ch>

La bibliothèque du CIRA met à disposition des textes portant sur le mouvement, l'histoire et les idées anarchistes dans toutes les langues : livres, brochures, périodiques, travaux universitaires, manuscrits, dossiers d'archives. Elle recueille aussi des images (photos, cartes postales, affiches, reproductions d'art), des films et des enregistrements sonores.

Le CIRA, géré par des bénévoles, est ouvert du lundi au vendredi de 16 à 19h, ou sur rendez-vous. La carte de lecture coûte 40 francs suisses ou 30 euros par an. Documents et photocopies peuvent être envoyés par la poste, contre remboursement des frais. Les documents rares ou anciens ne peuvent pas être empruntés, ni les disques, cassettes et périodiques.

Le bulletin du CIRA donne chaque année la liste des nouvelles acquisitions et des informations sur les recherches, les colloques et les autres centres de documentation.

“Students and the struggle for freedom in South Africa, 1976-2006”

Mondli Hlatwayo, Khanya College, Johannesburg

Cf: <http://khanyacollege.org.za/>

The year 2006 marks the thirtieth anniversary of the student uprisings of 1976. The Soweto uprising started on June 16th, 1976 when students marched through the streets of Soweto demanding the scrapping of Afrikaans as a medium of instruction in schools. Subsequent to that the uprising spread to other parts of the country. The events of 1976 were also important in boosting the morale of all those who were struggling against apartheid and capitalism. It is these events and struggles that produced a cadre that staffed the liberation movement in exile, and the trade union and the civic movements that were vital in the struggle for democracy.

The thirtieth anniversary of the Soweto uprising provides us with the opportunity to reflect on the vents of 1976, and the subsequent student struggles on the 1980s. The anniversary is also an opportunity to draw lessons with the view to continue the current struggles for the free and quality education.

The year 2006 is also the 20th anniversary of Khanya College. Khanya College was established twenty years ago as part of the education struggle movement of that time. Established in 1986 as a project of the South African committee for Higher Education (SACHED), the original purpose of the College was to provide bridging courses and university access to students active in community and mass organisations. In addition to providing university access to students, Khanya College was set up as an alternative form of tertiary education. The College's founding slogan –“Education for Liberation”- saw alternative education as one of the instruments for ensuring that education is utilised for purposes of building organisations and deepening the struggles against apartheid. Twenty years on, Khanya College continues, under different conditions, to provide education aimed at building organisations of the working class. This year Khanya College will host an international conference on popular education titled “20 years of Education for Liberation: popular Education Past, Present and Future”, at which ideas of popular education, including the struggles for free and quality education will be discussed and debated.

Purpose of the book :

Consistent with remembering the struggles of 1976 and other student struggles during apartheid on the eve of the 1976 uprisings, the 1976 uprising itself, and the post 1976 period. The book brings together a series of interviews conducted with students activists who were active in the 1976 student struggles, the 1980s student struggles and the student struggles of the mid-1980s. The book seeks to provide information that facilitates debates and discussions, which will help activists to draw organisational and strategic lessons that can be used in the process of building organisations and current struggles for free and quality education.

This book is aimed at activists from students formations, social movements, urban and rural communities, trade unions, informal sector organisations, church organisations and service organisations.

L'ASKI

George Koukoules, Archeia Synchronis Koinonikis Istorias (ASKI)

Cf: <http://www.askiweb.gr/>

George Koukoules presents the activities of the ASKI.

Valorisation de la mémoire et de l'actualité des étudiants en Europe

Jean-Philippe Legois, Mission CAARME

Cf: <http://www.germe.info>

Depuis fin 2004, la Ville de Reims, l'Université de Reims – Champagne-Ardenne et le GERME (Groupe d'Etudes et de Recherche sur les Mouvements Etudiants) travaillent à la création, à Reims, d'un Centre d'Animation, d'Archives et de Recherche sur les Mouvements Etudiants (CAARME).

Cette Mission CAARME anime le Conservatoire des mémoires étudiantes (CME), réseau national pour la sauvegarde et la valorisation des archives étudiantes, regroupant archivistes, chercheurs et anciens responsables du mouvement étudiant.

Nous souhaiterions développer en 2007 plusieurs initiatives de valorisation et de mise en réseau sur le plan européen.

Ces initiatives visent à mettre en valeur l' " héritage culturel " des mouvements étudiants en Europe ou, plus exactement, la contribution de ceux-ci au patrimoine culturel européen commun. Il s'agit également par ce travail de mémoire d'enrichir la citoyenneté étudiante européenne en apportant de nouveaux éléments et éclairages à ses débats du moment.

S'étalant tout au long de l'année 2007, ce projet consiste en plusieurs réalisations concrètes et rencontres publiques.

Pour la France, ce projet prend un sens tout particulier, puisque la première structuration nationale du mouvement étudiant (1907) naît ici d'un Congrès international des étudiants tenu à Marseille en 1906, où les étudiants français prennent conscience de la nécessité de se structurer...

Réalisations envisagées: guide Internet des sources sur l'enseignement supérieur et les mouvements étudiants (avec mise en ligne et traductions des inventaires en plusieurs langues), numérisation et mise en ligne de corpus archivistiques (presse étudiante, tracts, mais aussi témoignages oraux...), expositions multimedias sur différents thèmes fédérateurs (résistance pendant la Seconde Guerre mondiale, mouvement de mai 68, place et rôle des femmes au sein des mouvements étudiants, étudiants étrangers...).

Rencontres publiques projetées: séminaires européens de recherche, université d'été de sensibilisation aux enjeux de la mémoire pour des responsables étudiants européens, rencontre européenne des professionnels de la conservation pour la valorisation du patrimoine du monde étudiant et universitaire.

Des réunions de préparation et la publication des rencontres organisées sont également prévues.

Tout organisme (public ou privé, patrimonial et/ou scientifique, organisations étudiantes) intéressé par la valorisation d'un tel patrimoine et par de tels projets peut nous contacter pour devenir partenaire, voire co-organisateurs, d'un tel projet qui pourrait, nous le souhaitons, bénéficier du soutien de l'Union Européenne.

Pour voir nos projets déjà réalisés en France: <http://www.germe.info>, <http://www.cme-u.fr>

Pour nous contacter: info@caarme.fr

Archiving the Web Sites of Political Parties in Germany A Joint Project of the Archives of Political Foundations Funded by the DFG

Rudolf Schmitz, Friedrich Ebert Stiftung, Bonn

Cf: <http://www.fes.de/>

Archiv der sozialen Demokratie

For the purpose of this project, which has been funded by the German Research Foundation, the archives of five political foundations in Germany have joined forces ; these archives being the Archive of Social Democracy of the Friedrich Ebert Foundation, the Archive for Christian Democratic Policy of the Konrad Adenauer Foundation, the Archive for Christian Social Policy of the Hanns Seidel Foundation, the Archive of Liberalism of the Friedrich Naumann Foundation and the Archive 'Grünes Gedächtnis' of the Heinrich Böll Foundation.

In the course of the project, which is scheduled to take two years, we envisage not only creating new Internet archives but also developing exemplary procedures that can be adapted by others.

In the process of optimising the electronic backup of political parties' Internet presence, all archives can rely on the long-term experience of the archive of the Friedrich Ebert Foundation, which heads the project.

As early as 1999, the Archive of Social Democracy decided to tackle the challenge of archiving the Internet presence of the Social Democratic party in order to save this new source category permanently and make it available for research.

In preparation for the DFG project, which started last September, the different archives succeeded in finding a common approach for the recording or – as we call – it the mirroring of websites and the presentation of the archived websites. These common approaches, as well as the similarity of the task, were the real basis for the cooperation between the archives.

Archiving the Internet presence of the Social Democratic party can only mean archiving the websites of the statutory committees, groupings and initiatives of the SPD. This is also true for their parliamentary groups.

Therefore, it is not our intention --- and there is no point in doing so --- to completely document the SPD's appearance on the web with its infinite discussions on programmes and people held in innumerable forums and chats. This would be an arbitrary undertaking. Even including informal groupings of statutory associations means accepting a certain degree of arbitrariness, since it cannot be guaranteed that all this groupings can be found at all. Essentially, the project will be limited to those websites that have their origin in the SPD. This often demands making strict distinctions. For example, if the website of a Member of the Bundestag contains a link to a newspaper that published an interview with him, this interview will not be included in the project. However, the archived website still provides the user with the information that such an interview exists, when it was held and where to find it.

A similar approach is taken towards the streaming files offered by the administration of the Bundestag, to which numerous Members of the Bundestag set links on their websites (The administration puts over 500 hours of video material on the web each year). These services will be recorded only if they become integral parts of the websites that are included.

One further remark on the task : so far, all websites above federal level and below district level have been excluded from the project. This is especially regrettable in the case of the local associations ; the more so as there is a clear tendency for them to publish the elaborately researched chronicles of the association's history directly on the web instead of presenting these as a brochure. Yet, given that about two-thirds of the 12000 local associations present their own website, it seemed an almost undoable exercise under the existing circumstances to include them all. Now, the DFG has submitted a request for us to re-examine whether the local associations could in the future be included in the project. This, however, will cause an enormous increase in the amount of data to be handled. Up to now between 70 and 100 URLs had to be included in the mirroring of the website of the party's Land association, there will now be over 500 (in the case of Bavaria even over 800). At the same time, the volume of data to be archived will grow disproportionately to about 10 times the original amount, reaching 4 gigabytes per Land association. The consequences of this enlargement still have to be discussed with respect to the presentation of the project and the rate of mirroring.

At the moment, we mirror the websites at a two or three month intervals at national or Land level respectively. In order to avoid losing documents that are put on the web and removed again within the same interval, we are currently developing methods that will allow us to automatically mirror at least each home page in shorter intervals. On the other hand, at each interval a large amount of data is being mirrored that has already been recorded before. I estimate that at four-month intervals about one-third of the mirrored documents are redundant. However, this cannot be corrected afterwards. The last mirroring of the SPD's websites at national level comprised about 2 gigabytes. Who can check whether in the meantime there are new links referring to these pages which would become inoperable if the document was to be removed? The notorious sentence: "collecting is cheaper than selecting, indexing is cheaper than making descriptions and one gigabyte disc space costs a Euro." (Brewster Kahle) surely does not reflect the entire truth. But deviating from this insight should only be an exception in welldefined cases. The idea of a continuous mirroring process, which we discussed intensely, seems to me technically impossible to implement – at the moment anyway.

This leads us to the subject of the recording of websites, which we call "mirroring" and which comprises the conventional procedures : acquisition, survey and appraisal. Others may use in the same context the terms : harvest, download or retrieval. No matter which term one decides

to use, it always has to signify the physical transfer of an Internet presence into a data structure on a data carrier. The key to this new structure has to be that it remains suitable for browsing by its future users just as we browse the Internet today.

Now, the term “mirroring” should not give the impression that this form of recording simply demands a constant entity, for example a server, which will then be mirrored. Such an entity to which we could positively refer exist neither in a physical nor in a logical sense. If it existed, other methods of recording would become possible : as for example the acquisition of entire content management systems or data transfer via FTP. However, as long as the websites are hosted on different servers and as long as not only distinct but also different CMS systems are involved in a single Internet presence, I consider the method of mirroring to be the only viable way of recording websites. In all other cases one would have to re-construct websites on the basis of the acquired contents. This would hardly be feasible or would at least place enormous demands on technology and the time involved. But even though the web does not consist of these single entities, the result of each mirroring process has to be one. The task that the offline browser, which is our mirroring software, has to perform is to take the chosen section of the Internet and translate it into a complete, fully functional and adequate entity on a data carrier. This demands translating all absolute links into relative links as well as saving all those embedded data files that originate from a section different from the selected one. When talking about the physical transfer of an Internet presence into a data structure, we refer particularly to the translation of links. The offline browser fixes the limit up to which the links will be recorded and the kind of translation from an Internet into a data structure. Hence, interference with the structure of a website becomes inevitable. The rules that regulate these interferences are determined by the configuration of the offline browser. The result is a browser-enabled copy of the selected Internet section whose authenticity derives from the rules, which were followed in the process of its creation.

Of course, there are limits to the mirroring process. Databases, for example, cannot be mirrored, streaming files and session IDs might be problematic. Everything else, however, can be mirrored : dynamically generated sites, java script and even flash animations. But all of this takes place in a constant race between the developers of offline browsers and the web designers. A readymade solution for the problems related to the mirroring process does not exist – and simply cannot exist. In addition to the process of recording the form of presentation is crucial because all decisions that have to be made in building up an Internet archive depend on the chosen form of presentation.

After a long period of testing, we found that CD and DVD are less suitable media for presentation. Only the Server Presentation¹ seems to offer an appropriate access to the archive –namely over the archive’s Intranet. Only this media assures an adequate reproduction, it integrates the long file names and it can easily be connected to a database like Faust. Therefore, we decided to offer two ways of accessing the Internet archive: one via a small homepage with its own URL and one via the database (some Databases already offer respective fields in the input mask with the ability to link-up digital objects and internet addresses).

But the standards of description have yet to be invented. I myself consider every kind of minimalism to be permitted. This is especially because I must advise against the assumption

¹ One has to argue more decidedly in favour of the server as the presentation media, than I did two years ago. See Rudolf Schmitz : Archivierung von Internetseiten / Spiegelungsprojekt im Archiv der sozialen Demokratie (AdsD). In : DA 55 (2002), H.2, S.136

that you'll find metadata¹ in the head of the source code that come close to fulfilling any kind of standard like Dublin core, for example. If there is anything written in the source code, it is so broad and inexpressive – irrespective of the party you are looking at - that it cannot be consulted for description. In any case, in view of the huge amount of data, indexing is the required method of making the Internet archive available. And the description should only complement the index. So we have : The server as media, HTML as data type, browser as software, and an access via a homepage with an index and/or a database with description.

All the problems mentioned above, such as long file names, index, homepage can be solved for CD and DVD presentation. But this would significantly increase the work load while, in general, providing results of lesser quality.

The situation is a different one as far as the problem of long-term preservation is concerned. In that case CD and DVD are the appropriate and the most cost efficient solutions. Because of the long file names, we preserve the mirrored sites in a packed format (Winzip). In addition we back up the data on tapes and use a hard drive with a raid system to duplicate the content. But the true long-term preservation happens without conversion and without an index because the converted data would lose its functionality. So if you convert the data (in XML for Example) you will need another long-term preservation of that storage format in addition to the presentation format. Whether the additional work and expense we would have to put into this method is justified by an adequate increase in research options, I cannot say today. However, I consider it worthwhile to try and isolate certain formats such as jpg for pictures and certain text forms (press releases) and to preserve them in XML format.

The software we use to archive (Off-Line-Browser, Search-Engine) also has to be preserved as well as the browsers and other tools like Real Player and Acrobat Reader. The search engine not only creates an unlimited number of indices, it is also able to administer and to combine them. It weighs the results by displaying a result page and does not offer 'dead pages' that cannot be browsed. Because we mirror in intervals, the combination of different indices assures that you can search through different projects at once. So we do not merge the indices, they stay different, but they are included in one Web form.

When creating the Web form you get to choose between various search options, stemming for example, to search inflections of a word (Some of the search options, which – for various reasons – we decided not to include as standard, are the search for synonyms, the phonetic search and the so-called fuzzy search.).

When displaying the search results all formats except pdf-files will be translated into HTML format and the search terms will be highlighted throughout the document.

Project agenda :

I will only name the most serious of the problems that urgently need to be solved and will therefore be the basis of our project work in the near future:

¹ Metadata include

1. data created in the process of mirroring (settings, extent, date)
- 2.a Metatags in the head of the source code
- 2.b Site information of the remote server
3. User data. From here on, we only speak of metatags.

- The automation and dynamic sampling of the mirroring process
The collection of relevant URLs by means of the links to separate pages is the least automated part of the entire archiving process. Tedious and painstaking manual work is characteristic for this part of the mirroring process. This must urgently be replaced by at least partially automated procedures.
- The testing of continuous and alternative recording methods
- Determining the possibilities for the recording of 'deep web', databases and protected sections of the web like intranets for example and password protected services

Other key areas are:

- The integration of knowledge management systems into the search
- Questions about the long term archiving of both the presentation format and the preservation format, as well as dealing with problems of migration caused by too long and anomalous file names.
- And last but not least the development of exemplary criteria of description, data input masks and quotation rules.

Archival value

Whether we are able to prove the suitability of the source category Internet to be archived, will depend on whether we succeed in developing solutions for the problems related to web archiving in the areas of recording, description, preservation and presentation ; and whether the technology and time involved in achieving these solutions can be justified. Only the solution of these problems under the aspects of authenticity, research suitability, durability, and user-friendliness open up the possibility of building an Internet archive.

I assume that no one will argue the point that the Internet is worthy of being archived. It is only too obvious that other media are already being marginalised by the Internet.

In any case, political parties are putting more and more emphasis on their Internet presence to communicate with their members and potential voters and to present their agendas and representatives. The possibilities offered by information technology are being systematically included in considerations of both party structure and its working concepts.

In the course of these rapid developments, conventional methods of presentation and communication are increasingly being supplemented or even substituted by Internet services. This is the case at all levels. It applies to a delegate's letter to his constituency as well as to the organisation chart of a party's parliamentary group or even to such a central document to the programme debate as the Schroeder-Blair paper, which in fact was never a paper but just an Internet publication.

In direct reference to the Internet, the former SPD secretary general, Franz Müntefering, declares in his article "Demokratie braucht Partei" of April 2000 :

"The spread of the Internet as a mass medium will change the conditions of political communication in a radical way within a few years. [...] We will strengthen the Internet as the central means of communication within the party."

"...On and via the Internet all Parties will soon:

- gain, inform and enlist their members ;
- manage their members ;
- organize independent campaigns suitable to the medium ;
- collect the bulk of financial contributions ;
- establish new ways of participation.

We want to take an active role in the design of this development, and not only react to it. We will benefit from the Internet by using it to enter into a dialogue with people, in as well as outside the party, to mobilise expert knowledge and to reach those who do not want to work in set structures. Step by step we will offer innovativ services on the Net, that focus on participation and involvement and that mobilise the resources especially of young members.”¹

Similar statements have been made by other parties².

The consequential manner in which the parties incorporated the Internet into the strategies of their political work, seems to herald a fundamental change – not only one limited to their communication policies. Decades after the introduction of TV, the political parties in Germany were still unsure whether or how to react to what they sceptically called a ‘TV-Democracy’. In the case of the Internet, the parties have at an early stage shown their determination to use this new medium in the spirit of an open and democratic society.

State Social-Political Library GOPB, Moscow

Eleonora Mogilevskaya/Irina Tsvetkova, GOPB, Moscow

1.

In this short presentation I would like to tell about the activities of the State Social-Political Library in the field of information technologies during the last two years. Perhaps this information will be interesting and useful for the IALHI institutions and researchers.

2.

Let me remind you that the State Social-Political Library was founded as a part of the Institute of Marx and Engels by David Ryazanov in 1921. The active acquisition policy of the Soviet government in the period from the 1920th - till the 1930th in Europe converted the Library into the largest owner of the printed collections of international labour and social history. The

¹ URL: <http://archiv.spd.de/events/demokratie/muentefering.html>

„Die Verbreitung des Internet als Massenmedium verändert jetzt in nur wenigen Jahren die Bedingungen der politischen Kommunikation radikal. [...] Wir werden das Internet als den zentralen Weg der innerparteilichen Kommunikation aufbauen.“

„... Parteien werden bald in und mit dem Internet

- ihre Mitglieder gewinnen, informieren und beteiligen,
- ihre Mitglieder verwalten,
- einen eigenständigen, dem Medium gerechten Wahlkampf führen,
- den Großteil Ihrer Spenden einnehmen,
- neue Beteiligungsformen etablieren.

Wir wollen die Entwicklung selbst gestalten und nicht nur reagieren, wir werden die Potentiale des Netzes zum Dialog mit Interessierten, auch jenseits der Partei, zur Mobilisierung von Sachverstand, zur politischen Ansprache derer, die nicht in festen Strukturen arbeiten wollen, produktiv nutzen.

Wir werden Schritt für Schritt eine komplett neue Angebotsstruktur im Netz aufbauen, die auf Beteiligung und Einbeziehung setzt und die Ressourcen mobilisiert, die gerade auch bei jungen Mitgliedern vorhanden sind.“

² For example by the CDU „Die Entwicklung moderner Kommunikationsmedien und die Möglichkeit, Informationen und Meinungen rasch und preiswert auszutauschen, eröffnen der politischen Arbeit ganz neue Chancen, die es im politischen Wettbewerb zu nutzen gilt. Mit dem öffentlichen Internet-Angebot, dem Mitgliedernetz und dem KandiNet hat sich die CDU diese moderne Entwicklung zu eigen gemacht, die es ständig auszubauen und zu aktualisieren gilt.“ Und weiter wird von der Notwendigkeit gesprochen, "die neuen Informations- und Kommunikationstechnologien parteiweit zu implantieren“

Beschluss des 13. Parteitages der CDU Deutschlands zur "Reform der Parteiarbeit, 9.-11. April 2000 in Essen

URL: <http://www.cdu.de/politik-a-z/beschluesse/reform-der-parteiarbeit.htm>

holdings take their beginning from the 16th century. They were arranged on the basis of “cabinets” – so its divisions are called – “cabinets” of England, France, Germany - by countries, “cabinets” of political economy, philosophy, history - by subjects, a kind of specific systematization of documents according to themes. From the 1930th and till the 1991st the Library existed inside the Institute of Marxism-Leninism and was mainly closed to the researchers. Therefore, the principal intention of our present activities is to open the Library to the public. We hope to reach this aim with the help of new technological innovations.

3.

From all various digital resources that Library has at present, we would like to attract your attention only at two projects – the on-line catalogues and the image-system of the rare books department.

4.

The catalogues on the web include new acquisitions and dissertation abstracts since 2000, the “cabinet” of Bulgaria (the collection of books of social and labour history of the 19th – 20th centuries). We decided to preserve the traditional approach of the organization of the collections because it’s a good tool for the users and it helps to study history of different countries in complex. The largest “cabinets” catalogues of Germany, France, Great Britain, Italy soon will appear on our web-site.

5.

Please, pay attention at our on-line catalogue of foreign newspapers and journals. It includes more than 12 000 titles in 44 languages. The search is possible by author, title, year and place of publication, country and language, and, in addition, we provide the users with the short description of the newspaper or journal.

6.

Unfortunately, just now, we are having a Russian interface of our catalogues, but soon we are planning to provide the users with the English version too. This is the short search form that gives a possibility to search by author and title.

7.

Here you can use a Cyrillic virtual keyboard.

8.

We have also an advanced search form where you can browse by author, title, ISBN/ISSN, publisher, place and country of publication, language. In addition, there is a sort form of the results of the search – by author, year, number records on the page and etc. We installed the interesting browse functions – you can choose author, publisher, place, language and country in publication fields.

9.

For example, we would like to find the newspapers and journals published in Zurich that are in our Library. We browse the field the ‘place of publication’, choose “Zurich” and press the search-button.

10-11.

And the result that we get – 97 titles of newspapers and journals published in Zurich from 1828 till 1972.

12.

When we want to get a full description of the title - we click on a title (2 - Archiv für schweizerische Geschichte: Hrsg.auf Veranstaltung der allgemeinen geschichtsforschenden Gesellschaft der Schweiz Bd.1-20. - Zürich: Höhr, 1843-1875) and get a short description of the title that includes information about author-publisher, title, place of publication, year of publication and – a short description of this journal – when, where and by whom it was published, when and how the title was changed, when it was combined with the other editions, as well as a reference - where a user can find an additional data of this journal or newspaper. We have also an advanced form of description – in RusMark format.

13.

If we want to search by author, or publisher, or editor – and if you are not sure in spelling of the name, – we press the button ‘browse’ next to the field ‘author’ and choose – first – a letter (m) – then a name from the list (MacLeod) and – get the title with a short history of this journal, of course – in all cases – with a shelfmark.

14.

There is an advanced form of description in RusMark too. And I would like to stress that with the help of the same search system we’ll be able to search books of German, British, French, Italian social and labour history – inside the existing ‘cabinet system’.

15.

The image system of the rare books department was our internal project that pursued the aim to make a complete inventory of rare books of world and Russian social and labour history – more than 400 000 titles.

16.

We scanned (digitized) the titles and artifacts and described the books in six main fields – author, title, place of publication, shelfmark, inventory number and a cabinet belonging.

17.

We also keep a possibility to browse by author, place of publication and title.

18.

For example, we are looking for the books of Jean-Jacques Rousseau. We get the titles of the books and convolute form too. Simultaneously – in the right window - we get a description of the title that we would like to find.

19.

Next – we can look at the image-titles of his books.

20.

The same search we can use for any other book or title – for example – one of Bakunin’s books.

We want to make a web interface for this database and to put it on the web, to our mind, it’s an interesting tool that permits the researches to search on-line in the substantial part of our holdings.

21.

At present we are working at the creation of the on-line access to all 'cabinets' catalogues, web-interfaces for our thematic databases of terrorism, political parties, 'perestrojka' and access to them through internet. Our future plans - to carry out a retro-conversion of the whole catalogue and to create an integrated catalogue, but we hope to tell about it next time. Taking into account the unique fund of the Library, we hope to cooperate and participate in some IALHI projects.

Thank you for your attention.

Labor Archives Discussion in the United States of America

Bob Reynolds, George Meany Memorial Archives/National Labor College

Cf: <http://www.nlc.edu/archives/>

This year was one of considerable communication between the various Labor Archives in the United States. During 22-24 February a Labor Archives Retreat occurred at the International Association of Machinists' Education Center about 90 kilometers south of Washington DC. Thirteen archivists from nine different repositories attended. Although my institution (George Meany Archives) is the closest to the site, I was only able to attend for the session on the 23rd. Wednesday evening (22nd) featured ten to fifteen minute presentations of ongoing projects. The trend is for internet access to collections and digitization of photographs and other images. Several grant applications in this area have been successful and have helped fund the work.

On Thursday (the day I attended) the morning session covered "Use and Research Trends." The speakers were a union research director, a strategic resources staff member, and a labor educator who discussed how they use labor history records ; how archives fill their research needs; how unions benefit from having archives ; what they need from archivists. The afternoon session featured a discussion among the participants about "Processing Labor Collections." The first topic was : how many hours should be devoted to each box and the issue of preservation versus access. The trend is to access resulting in less time devoted per box. The merits of the various levels of processing were discussed. Level 1: standard ; Level 2 : container level (½ hour per box) ; and Level 3 : collection "as is" but with very close supervision of researcher with the understanding that the footnotes citations may change in the future is the collection is processed. Another topic was restrictions from date of the creation of the records to the time open to researchers, with 10 years, 15 years, and 20 years in place among those institutions attending. The participants also covered privacy issues concerning grievances/financial records/case files, with no clear guidelines emerging. Mention was made of the 75 year restriction on certain federal government records. Much of the rest of the day was devoted to the ongoing mergers between various unions and what is the best solution for deciding where the historical records should go. What constitutes "raiding" an important union collection that becomes available due to a merger when another archives is clearly a better location was discussed by participants. But since everyone has limited space and staff, the problem was not considered a major one. There was also proposed a unified database of labor records that appeared to be somewhat along the lines of the IALHI Labour History Index project but is now only at the preliminary talking stage with no specific future plans.

On Friday, the group covered “Community Outreach” and ideas for future programs. Thoughts about promoting a Labor Archives Week or Month on or around May Day were on the agenda. The final topic of the conference was “Sustaining Communications among Labor Archives” with a number of the items to be again covered during the Society of American Archivists (SAA) meeting of the Labor Archives Roundtable in early August.

The Labor Roundtable met on 2 August at the Hilton Hotel during the annual multi-day meeting of the Society of American Archivists. Approximately 20 archivists from about 13 repositories attended. There was a brief report on the February Labor Archives Retreat. Project updates were then given by a number of people present. As in the February meeting, digital projects and exhibitions were prominent. Next, Hans Naess of the International Council of Archives, who spoke of the need for an ICA Labor Committee last year at the IALHI meeting in Gent, addressed the same topic in Washington. He has been in communication with Jim Quigel, head of the Historical Collections and Labor Archives at Penn State University about US participation but travel budgets and staff time are slim at most labor Archives for such a project. Naess also mentioned his recent meeting with IALHI Secretary-General Françoise Blum.

Of other projects, Michael Nash, director to the Tamiment Library/Wagner Archives in New York City gave an update on the re-writing and projected re-publishing of *How to Keep Union Records*. It will be at least another year and the hope is to have it available online. Barb Morley of Kheel Center, Cornell University, spoke about a “Merger Resolution” covering most of the topics earlier discussed at the Retreat in February. Patrizia Sione, also of the Kheel Center, briefly spoke about the SAA labor Roundtable Website. After election for a new chairperson and plans for next year’s meeting, the final item on the agenda was the showing of the 37 minutes labor documentary, *Labor’s Troubadour*, about the life of Joe Glazer. I mention this only because when I hosted the XXVIII annual IALHI conference in 1994, Glazer gave a brief performance for members attending. I saw Joe several months ago and he is still singing labor songs at 88 years old.

Note: Among the Labor Archives attending one or both of the meetings were: Industrial Unions Collection, University Archives, Rutgers University, New Jersey; Holt Labor Library, San Francisco, California ; Kheel Center, Cornell University, Ithaca, New York; Southern Labor Archives, Georgia State University Library ; Walter P. Reuther Library, Wayne State University, Detroit, Michigan ; Labor History Association, New Haven, Connecticut; Research Center and Archives, Catholic University of America, Washington, DC ; George Meany Memorial Archives/National Labor College, Silver Spring, Maryland ; Wisconsin Historical Society, Madison, Wisconsin; Historical Collections and Labor Archives, Penn State University, Pennsylvania ; and Tamiment Library/Wagner Labor Archives, New York University, New York City.

The State central museum of contemporary history of Russia

Olga Litvinovna/Tamara Shumnaya, State central museum of contemporary history of Russia, Moscow

Cf: <http://www.sovr.ru/english/>
Presentation of the museum

Dr. Tamara Shumnaya, Director
Mrs. Olga Litvinova, Chief of foreign department

[WWW.SOVR.RU](http://www.sovr.ru)

Our short speech is dedicated to the 90-th Anniversary of the State Central Museum of Contemporary History of Russia.

The Museum of Contemporary History of Russia is the largest museum establishment in the world devoted to New History. It was started as far back as in March 1917 when Russia had overthrown monarchy. Presently the Museum collection numbers more than 2 million plus items reflecting the most crucial moments and events that have shaped Russian society and state during the last centuries.

On this conference we want to show a presentation of our museum to the 90-th Anniversary in documents and photos.

The State Central Museum of Contemporary History of Russia is situated in the centre of Moscow. The building of the museum is one of the most beautiful residences of the 18th century and it boasts gorgeous interiors and fascinating history. From 1831 to 1917 it housed the famous Moscow English Club.

In March 1917, the idea to create the Museum of Revolution was sparked by the revolutionary events.

On the 21st of March, 1917, the director of the Museum of All-Russian Union of cities V.P. Kranihfeld turned to N.M. Kishkin with the proposal to call up a meeting in order to create the Museum of Revolution in Moscow.

This day is considered to be the birthday of the Museum.

Authentic documents: Kranihfeld's proposal and Kishkin's answer.

On the 3rd of April, 1917 the Museum of Revolution Society was created. It united the scientists, cultural workers, writers and the leaders of Revolutionary movement. They developed the main guidelines for the activities of the future museum.

Members of the Museum of Revolution Society :

V.Y. Brusov, a poet

A.P. Pribileva-Kobra, a member of People Will

V.V. Veresaev, a writer

A.A. Kizivetter, an historian

After the October Revolution the question to create the museum was discussed at the meeting of Soviet of People Commissars on the 19th of April, 1918.

The exhibition "Red Moscow" opened in 1922. It served as a base for the Historical-Revolutionary Museum of Moscow, from 1924 - the USSR State Museum of Revolution. Propaganda porcelain from the exhibition "Red Moscow".

The first director of the Museum of Revolution was S.I. Mitskevich, publicist, doctor by profession, professor of Moscow University and one of the organizers of Moscow worker's union.

At the end of the 20s - beginning of the 30s the Museum opened exhibitions devoted to peasant uprising under the leadership of S. Razin and E. Pugachev, the Decembrist Revolt, the activities of Revolutionary democrats and members of People Will, three Russian Revolutions and the Civil War. The section "Prison, Penal Servitude, Exile and Underground Equipment".

In the 30s the Museum was frequented by foreign delegations, famous writers and poets. On the photos from our collections you could see :
The group of foreign workers in the Museum of Revolution : 1934.
The English writer Bernard Shaw in the Museum of Revolution: 1931.
Henri Barbusse in the Museum of Revolution : 1934.

In 1927 the Museum of Revolution became the Methodology centre for the Historical-Revolutionary museums of the country. The Museum received exchange students, organized public lectures and presentations at the enterprises, created travel exhibitions.

By the beginning of the Great Patriotic War the Museum was one of the leaders among the History museums of the country. It had the following branches : "Underground Printing house of the Central Committee of RSDRP" and Historical-Revolutionary museum "Red Presnya".

In 1939 the exhibition of Stalin's gifts opened in one of the halls of the Museum. In 1949, on the occasion of the 70 anniversary of Stalin, the exhibition was enlarged and it occupied the largest part of the exhibition area. The exhibition remained open until the death of I.V. Stalin in 1953.

The war altered all the activities of the museum. The Museum staff dwindled by three times, the exhibitions were closed. From June 1941 the evacuation of the funds began. As early as July 1941 the exhibition "The Great Patriotic War of the Soviet People against German Fascism" opened.

Remarkable changes in the activity of the museum occurred after the 10th congress of CPSU and the denunciation of Stalin's personality cult : The Museum began to show the events of the recent past more objectively.

In the 60s and 70s the Museum organized numerous exhibitions devoted to the significant events in the history and the social life of the country.

The USSR Central Museum of Revolution was given State awards for the distinguishing accomplishments in education and enlightenment
Order of Lenin, 1967
Order of the October Revolution, 1974.

In 1998 the exposition of the Museum was enlarged and the museum was renamed to the State Central Museum of Contemporary History of Russia. Represented in the following presentation images of the Museum halls show the modern version of exposition, opened in 2005. Here we give the names of the halls :

Introductory Exposition Hall

Hall 2 : Political History of Russia, 1856 -1880s.

Hall 3 : Economics, Social Development, Social and Political Life in Russia in the 1880s – Beginning of the 20th Century.

Hall 4 : Russo-Japanese War, 1904-1905.

Hall 5 : Russian Culture in the Second Half of the 19th Century and the Beginning of the 20th Century.

Hall 6,7 : Moscow English Club

Hall 8 : Russia in 1905-1916.

Hall 9 : Revolutionary Events in Russia, February –August 1917.

Hall 10 : Revolutionary Events in Russia. The Formation of the Soviet State, September 1917 – March 1918.

Hall 11 : The Civil War in Russia, 1918-1922.

Hall 12 : The Policy of the ‘War Communism’. RSFSR in 1918-1921.

Hall 13 : The Russian History in the 1920s. The New Economic Policy.

Hall 14 : The History of Russian Emigration, 1918-1930.

Hall 15 : The Culture of the Soviet Russia in the 1920-1930s.

Hall 16 : Cinema Hall.

Hall 17 : The USSR in the 1930s.

Hall 19 : The USSR on the Eve of the Great Patriotic War (World War II). End of the 1930s – Beginning of the 1940s.

Hall 20 : The Great Victory of the Soviet People.

Hall 21 : Restoration of Economy. The History of the USSR in the After-War Period, 1946-1953

Hall 23 : Changes in Party and State Leadership in the USSR after the Death of Joseph Stalin, 1953-1961.

Hall 24 : Khrushchev’s Course for Destalinization and Reformation of Society, 1953-1964. .

Hall 25 : The ‘Thaw’ in Cultural Life of the USSR, 1953-1964.

Hall 26 : Course for Building up the Developed Socialism and Emerging Crisis in the USSR in 1964-1985.

Hall 27 : The USSR during “Perestroyka” (Reconstruction). Reformative Course of Mikhail S. Gorbachev, 1985-1991.

Hall 28 : The Russian Federation in the Period of Political and Economic Reforms. Election of Vladimir V. Putin, 1992-2000.

At the moment we have the following exhibition projects:

- The 20th century history in museums.
- State Symbolism
- Memorable dates in the history of Russia
- Legends of national sport
- Dialogue of cultures

Museum exhibitions :

The 20th Century History in Museums.

Exhibition “The Girl of My Dreams” is based on the funds of Ivanovo Arts Museum

Exhibition “The Don Cossacks in the History of Elections in Russia”. Rostov Regional Museum.

Exhibition “Cause. Fate. History. Light and Shades in the 20th Century” from the funds of Perm Regional Museum.

State Symbolism.

Exhibition “The Major Symbol of Russia. On the Occasion of the 120 Anniversary of the Great State Emblem”.

Exhibition “The Major Symbol of Russia. On the Occasion of the 120 Anniversary of the Great State Emblem”.

Exhibition “State Symbolism of Russia. History and the Present”.

Memorable Dates in History of Russia.

Exhibition “The Souls of Veterans are Forever Young!”
On the Occasion of the 60th Anniversary of Victory in the Great Patriotic War, 1941-1945.

Exhibition “The Facets of the Great Victory”. On the occasion of the 60th Anniversary of Victory in the Great Patriotic War, 1941-1945”.

Exhibition “Portraits of the Deputies of the Russian State Duma, 1906-1917”. On the Occasion of Opening of the State Duma.

Legends of National Sport.

Exhibition “Professional Football Club CSCA and UEFA Cup, Come and Watch!”

Exhibition “Spartak”-70 (1935-2005)

The Museum took part in the exhibitions in Germany, Italy, Great Britain, Vietnam, Brazil and other countries of the world.

Exhibition “Mark Chagal. Biblical Plot”.

Exhibition “Vietnam on the Way to Modernization (1986-2005)!”

Exhibition “The Masterpieces of Embroidery in Suzhou Town”.

Virtual Exhibition. “The Reality of Utopia. Russian Posters of the 20th Century”.

Our Museum has four branches :

- **Museum “Gaining Freedom”**
Moscow, Delegatskaya Str. 3.
Tel.: 609-01-63; 609-01-58
- **Historical-Memorial Museum “Presnya”**
Moscow, Bolshoy Predtechensky Pereulok 4.
Tel.: 252-30-35
- **Museum “Underground Printing-house 1905-1906”**
Moscow, Lesnaya Str. 55.
Tel.: 250-30-74; 251-25-93
- **Memorial House Museum of G.M. Krzhizhanovsky”**
Moscow, Sadovnicheskaya Str. 30/1.
Tel.: 959-59-94; 953-06-40

Fondazione di studi storici Filippo Turati

Andrea Ragusa, Fondazione di studi storici Filippo Turati

Cf: <http://www.pertini.it/turati.html>

Presentation of the foundation

Archives et centres documentaires d'histoire sociale et ouvrière en Espagne¹

Pere Gabriel, Professeur d'Histoire Contemporaine, Université Autonome de Barcelone, Membre du Patronage de la Bibliothèque Publique Arús de Barcelone, Membre du Conseil Assesseur de la Fondation Cipriano Garcia-Archive Historique du CCOO de la Catalogne.

On le sait bien, il y a eu un grand déchirement qui a apporté d'importantes altérations dans la conservation du matériel historique du mouvement ouvrier et plus généralement de l'histoire sociale et ouvrière en Espagne : la guerre civile de 1936-1939 et les quarante années de la dictature franquiste ont altéré les possibilités de conservation des archives et de la documentation des organisations syndicales et politiques, des militants et, aussi, des institutions officielles de l'État et de son administration.

Les conséquences ont été diverses :

- 1) Fragmentation et discontinuités dans tous les champs et les aspects de l'histoire ouvrière, plus gravement qu'en d'autres pays.
- 2) Importance fondamentale des archives officielles, tant centrales que provinciales; c'est à dire des archives non ouvrières – inexistantes comme telles, à proprement parler – . En ce sens, il faut penser aux archives de la police et à celles du Ministère de l'Intérieur (de la 'Gobernación'); mais aussi aux archives du Ministère du Travail et d'organismes comme l'Institut de Réformes Sociales ou, au sein même du Ministère de l'Intérieur, aux correspondances avec les maires et les préfets (en Espagne, le Préfet – le 'Gobernador Civil' – a eu historiquement un double rôle, celui de chef de la police et celui de chef de l'administration locale).
- 3) Les problèmes historiques ont rendu indispensable la consultation des archives provinciales, des administrations politiques, policières, et militaires, c'est-à-dire les archives des 'Diputaciones' et des 'Gobiernos Civiles', ou des 'Gobiernos Militares' et des 'Capitanías Generales'. Les archives locales des mairies, les archives municipales, étant donné la grande fragmentation des fonds et les dysfonctionnements de l'administration centrale, sont devenues également nécessaires.

Je sais que ces précautions et que l'utilité de la consultation diversifiée des archives des divers échelons de l'administration de l'État est générale, et nécessaire en tous pays. Mais plus spécifiquement en Espagne, cette consultation ne vient pas de manière simplement complémentaire ou en contre-point, mais est à tous points de vue indispensable, car il n'y a pas un seul lieu de consultation centrale à partir duquel on pourrait construire une série d'informations générale et continue.

C'est pour les mêmes raisons que les archives étrangères sont fondamentales pour l'Espagne. Plus qu'ailleurs, pour faire l'histoire politique et sociale de l'Espagne, il est nécessaire de visiter les centres de documentation et les grands centres d'archives étrangers, notamment ceux de la France. Le réseau des Archives Nationales bien entendu, mais pas seulement; car il faut penser aussi aux institutions plus spécifiques et classiques, comme l'Institut Français d'Histoire Sociale, le Centre d'Histoire Sociale du XXe siècle, ou le CEDIAS-Musée Social et d'autres, comme par exemple, la Préfecture de Police de Paris. Pour l'anarchisme, sans doute, au côté du fondamental Institut International d'Histoire Sociale d'Amsterdam, il faut compter aussi avec le Centre International de Recherches sur l'Anarchisme (le CIRA, à Lausanne). C'est en partie explicable, quand on pense aux difficultés d'accès: mais pendant

¹ Le Professeur Pere Gabriel est arrivé trop tard, suite à un contretemps, pour prononcer son exposé. Nous le reproduisons cependant ici.

longtemps, les historiens espagnols, sauf exceptions, ont ignoré les grands centres internationaux de documentation sur la social-démocratie et sur le marxisme, ainsi que sur le communisme. Ce n'est que dans les dernières années que quelques chercheurs espagnols ont travaillé, par exemple, soit à l'Institut pour l'Investigation Sociale de Frankfort, soit au Centre Marx-Engels à Berlin, soit aux archives Marx-Engels ou de l'Internationale Communiste à Moscou.

Enfin, les circonstances politiques et la dictature franquiste ont eu encore une autre répercussion: en Espagne, il est nécessaire pour l'historien social d'aller dans les centres et institutions privées - souvent, et paradoxalement, catholiques - pour accéder à des fonds et des matériaux concernant la gauche politique et sociale. Nombreux sont les centres de cette nature qui ont collecté et conservé la documentation de l'opposition à Franco. En Catalogne sont très importants l'Abbaye de Montserrat, où se trouvent d'importantes donations d'exilés de la République et une documentation de la clandestinité, ainsi que l'Institut Catholique d'Etudes Sociales de Barcelone (ICESB), avec toute une bibliographie sociologique sur les ouvriers en temps de Franco. Mais le cas le plus éclatant est celui du Monastère de Poblet: il gère les Archives du Président Tarradellas, c'est à dire une partie des Archives de la Généralité républicaine, des années de la guerre et de l'exil.

Toutes ces caractéristiques à propos de la conservation du matériel documentaire historique ont inévitablement marqué l'historiographie. Elles ont imposé – ou tout au moins favorisé- certaines thématiques, en ont exclu d'autres et ont impliqué une « manière de faire », une méthodologie déterminée. Ainsi est clair pour l'Espagne:

- 1) La faiblesse des oeuvres instrumentales et l'absence d'une infra-structure historiographique puissante, solide et développée. Il n'y a pas, par exemple, ni grand et exhaustif *Dictionnaire Biographique du Mouvement Ouvrier*, ni importants catalogues commentés, bibliographiques ou de documentation sociale, ni séries statistiques de salaires, prix, il y a moins encore de statistiques complètes sur les grèves, etc. En second lieu, sont presque inexistantes les études classiques générales et vastes sur les grands partis ou les grandes organisations syndicales. Il y a bien entendu des travaux bien documentés, mais ils sont souvent rapportés à un période concrète. Manquent toujours les grandes histoires globales et complètes de l' UGT, de la CNT, du PCE ou du PSOE.
- 2) L'importance des travaux co-latéraux, autour de la sociabilité ou de l'associationnisme culturel (fêtes, célébrations, rituels, histoires commémoratives d'institutions musicales, sportives, excursionnistes, etc....)
- 3) L'amplitude de l'histoire plus locale et pour ainsi dire, plus 'localisée', avec quelques oeuvres de qualité mais aussi beaucoup de visions très limitées, descriptives et enfermées dans l'anecdote ou le nostalgique.
- 4) L'analyse des aspects structurels: conditions matérielles et visions 'sociologiques' sur la population ouvrière, en un espace régional ou local.

Il est temps, je crois, de citer les noms de tous ces centres et archives espagnols auxquels j'ai fait référence, au moins les plus importants et connus.

Grandes archives officielles espagnoles, particulièrement utiles pour l' histoire sociale et ouvrière.

Archives Historiques Nationales, Madrid.

Archives Générales de l' Administration, Alcalá de Henares

Archives Historiques Militaires et Archives Générales Militaires, à Madrid, Segovia et Guadalajara.

Il faut compter également avec les Archives nationales de Catalogne, porteuses d'une histoire très spécifique et de plus récente création, Saint Cugat-Barcelone.

Je ne peux maintenant m'étendre sur la description de ces archives, qui ont par ailleurs des sites web plus ou moins indicatifs de leurs fonds et catalogues. Mais je dois néanmoins faire quelques remarques :

Les Archives Historiques Nationales contiennent des séries notables de l'Intérieur (de 'Gobernación', comme je l'ai déjà dit), qui sont les plus consultées, mais il y a aussi du bon matériel biographique, par exemple à propos de l'enseignement supérieur.

Les Archives Générales de l'Administration, concentrées à Alcalá de Henares, sont sans doute les plus importantes en ce qui concerne la documentation générée par l'État, mais elles n'ont pu réunir encore le matériel de tous les ministères. Quelques-uns, par exemple, celui de la Présidence du Gouvernement ou des Affaires Étrangères conservent une grande partie de leur documentation à Madrid ; il en est ainsi également pour le pour le Ministère de l'Intérieur, même s'il a la plus grande partie de sa documentation aux Archives Historiques Nationales. En outre, il n'existe pas encore d'informatisation complète des catalogues et de l'ensemble du matériel. Il faut connaître, plus encore que d'habitude, l'histoire précise des avatars de la conservation de la documentation. Un exemple: un important fonds du Secrétariat Général du Mouvement (le 'Movimiento' franquiste) et de la Phalange se trouve à Alcalá de Henares, dans les sections de la correspondance municipale du Ministère de l'Intérieur, parce que beaucoup de mairies ont répondu à des questions et informations dictées par ces organismes-là. À la mort de Franco, beaucoup de centres phalangistes et syndicaux officiels ont brûlé des documents pour éviter des représailles, en observant les ordres émanant, selon ce qui se dit, de Rodolfo Martín Villa, Ministre de l'Intérieur pendant la 'transition démocratique', et important ex- cadre des organisations politiques du régime de Franco. Une partie de la documentation a survécu grâce à ce 'désordre' administratif.

Enfin, les archives militaires ont été les dernières à s'ouvrir aux chercheurs. Aujourd'hui encore il est difficile de les consulter, à cause de l'absence de catalogues. En tout cas, toute l'actuelle fièvre d'études sur la mémoire de la répression franquiste a été rendue possible par cette ouverture.

Malheureusement, il n'y a pas d'archives centrales de la presse. On doit aller soit à l'Hemerotèque Municipale, soit à la Bibliothèque Nationale ou aux Archives Historiques Nationales, et beaucoup de collections sont incomplètes.

Quelques grandes institutions et archives publiques spécifiques (ou dotées de sections spécifiques contenant de la documentation directement liée au mouvement ouvrier et à l'associationnisme populaire).

Institutions publiques:

Bibliothèque Publique Arús [BPA], Barcelone.

IISG, Amsterdam

Archives Historiques de la Guerre Civile, Salamanca.

Institutions privées des partis et des syndicats: les fondations.

Fondation Pablo Iglesias. Madrid.

Fondation 1° de Mayo. Madrid.

Fondation Anselmo Lorenzo, Madrid.

Fondation Salvador Seguí, Madrid.

Fondation de Recherches Marxistes [‘Fundación de Investigaciones Marxistas’, FIM], Madrid.

Ces organismes ont des relations étroites avec des institutions parallèles dans d’autres régions. Notamment :

En Catalogne :

Fondation Rafael Campalans
Fondation Cipriano Garcia. Archive Historique des CCOO
Fondation Anselmo Lorenzo
Fondation Salvador Seguí
Athénée Encyclopédique Populaire [AEP]

En Galice :

Fondation 1° de Mai

Dans les Asturies et à Oviedo :

Fondation José Barreiro
Fondation Benito Alonso
Fondation Juan Muñiz Zapico

Il y a aussi d’autres institutions mineurs: la Fondation Andreu Nin (POUM), l’Association Catalane d’Investigations Marxistes (ACIM) du PSUC-vif, etc.

Aujourd’hui tous ces organisations ont des pages web, sites et portails. On peut accéder à une bonne partie d’entre elles - mais malheureusement pas à toutes - à partir du site de l’IALHI. D’ailleurs, à la fin de ce petit rapport, en annexe, je donne des informations dont l’accès m’a été facilité par quelques-unes, surtout à Barcelone.

L’importance des archives sur l’histoire sociale et ouvrière post franquiste. Les archives sur la mémoire :

Une partie de ces fondations s’est intéressée à l’histoire du mouvement ouvrier sous le franquisme. La nécessité d’édifier – de reconstruire sauf exceptions, sauf exceptions, sa propre histoire pour s’auto-justifier a poussé dans cette direction. C’est important, sans doute. Et je crois qu’elles font un travail considérable.

Mais il n’y a pas eu le même effort à propos de l’histoire des organisations et des actions des dernières vingt ou vingt-cinq années. Je connais de près le cas de CCOO, où se font d’intéressantes démarches pour conserver le matériel généré par les énormes machines administratives des divers sections du syndicat. Mais les responsables des Archives doivent lutter jour après jour tout en connaissant de nombreux échecs pour recueillir et conserver le matériel. Les documents les plus difficiles à obtenir sont sans doute les textes non officiels générés par les discussions internes à la direction.

Il y a aussi le problème de la collecte de la mémoire historique, en particulier de la mémoire des républicains vaincus en 1936-1939 et des espagnols incarcérés et morts du fait du franquisme. C’est, en partie, une question d’opportunité médiatique et d’affirmation politique contemporaine que je comprends et soutiens. Actuellement, il y a ce que certains appellent

une 'seconde transition': la première signifiait l'oubli de la peur du coup d'état militaire; la seconde devrait permettre la récupération sociale de la mémoire historique de la gauche et la reconstruction d'une culture civique et démocratique sans hypothèques.

Quelques questions soit disant techniques.

Je n'ai pas pris en considération jusqu'ici des questions plus ou moins techniques, mais néanmoins importantes. Par exemple, relatives à et au :

- a) matériel à considérer comme matériel d'archive. Les difficultés pour bien définir tout le matériel interne des organisations en tant que 'document' historique sont bien connues. Il y a, bien sûr, une problématique spécifique du papier, ou des livres, des brochures et de la presse, mais il est clair que l'on doit incorporer d'autres formes documentaires, telles que éléments iconographiques et objets symboliques, par exemple, images (photos, vidéos, etc.), enregistrements oraux de témoins, ou, enfin, prosopographies.
- b) répercussions pour le consommateur et le chercheur des connexions informatiques aux catalogues, banques de données, etc.
- c) diverses fonctionnalités des archives et diversité des usagers. On peut établir une première division entre la consultation (soit du chercheur, soit de la personne simplement intéressée ou curieuse) et la diffusion et présence sociale du musée, de la bibliothèque ou de l'archive, mais je crois qu'il faut favoriser les inter-relations entre l'une et l'autre. Les démarches et activités des archives n'ont pas seulement des visées de propagande commerciale. Je pense qu'il est également possible d'aider à la formation de groupes de travail et que l'objectif final de tout centre de documentation historique est d'avoir un rôle notable dans la vie sociale. Pour toutes ces raisons, il peut et doit intervenir positivement dans l'exercice des pratiques culturelles et la formation d'une conscience collective progressiste et démocratique, identitaire aussi (de classe, nationale, de petite patrie, de la citoyenneté, etc.).

D'autre part, il y a, comme on le sait, une typologie établie et traditionnelle des archives, qui est maintenue dans le cas des organisations sociales et ouvrières. Mais je crois que l'ancienne identification quasi absolue entre organisation ouvrière et organisation sociale est aujourd'hui peu efficace. La multiplicité des mouvements sociaux –du féminisme jusqu'à l'écologisme, qui ont, à leur tour, des histoires séculaires spécifiques- devrait obliger à modifier, en ce sens, les catégories archivistiques standards. En tout cas, il me semble que continue à être utile la division classique entre :

- centres généraux, qui ont une volonté claire de regrouper du matériel documentaire de toutes origines, et ont de sections spécifiquement utiles pour la recherche sociale et ouvrière ;
- institutions de l'administration de l'Etat, lesquels, comme nous avons déjà vu, ont une importance fondamentale pour l'archivistique sociale;
- organisations sociales concrètes et leurs archives propres, des organisations syndicales ou de parti, mais aussi des organisations culturelles et du temps libre.

À noter, en plus, que va croissante la tendance (internationale et aussi espagnol) à constituer des archives et centres de documentation spécialisés et monographiques (archives biographiques, d'histoire orale, etc.)

En tout cas, l'application des nouvelles technologies reste à développer et nous sommes encore loin d'épuiser toutes les possibilités offertes par l'informatique. Elles peuvent nous

permettre un maximum de spécialisation thématique et une connexion générale, tout en ouvrant des portes à des approches et études globales et comparatives.

Pour en finir: une réflexion très générale.

Importance décisive pour l'Espagne, peut-être plus encore que pour d'autres pays, des travaux à faire pour construire un réseau européen puissant de catalogues interconnectés et un véritable espace européen commun d'archives et centres de documentation historiques et de sciences sociales.

Nécessité de la création et interconnexion des bases de données thématiques (bibliographiques et hémérographiques, biographiques en tous ses divers sens et significations, statistiques élaborées, etc.). Le manque d'infrastructures historiographiques que je signalais peut être résolu, au moins en partie, par les possibilités offertes par l'informatique et la numérisation.

L'importance, pourtant, des actions menées à l'intérieur de chaque pays. L'interconnexion exige de bonnes pièces et archives à interconnecter. Cela me paraît une exigence incontournable.

Une redéfinition appropriée des domaines de l'offre en matière d'archives pour qu'on puisse satisfaire une recherche pluridisciplinaire. Pour ne parler que de l'historien social, il y a déjà longtemps que se sont multipliées les démarches et impulsions pour tenir compte des multiples aspects possibles dans l'analyse, avec des approches anthropologiques, symboliques, de sociologie politique, ou des considérations provenant de la science économique sur les conditions matérielles de travail et de vie quotidienne, etc. Le pari est difficile à tenir et s'engage un peu dans toutes les directions. J'ai montré comment les caractéristiques de la documentation ainsi que les conditions de consultation et l'organisation des archives déterminaient en quelque sorte les investigations et recherches des historien(ne)s, ainsi que des disciplines qui ont de semblables objectifs et objets. Mais, souvent, ce sont les chercheurs mêmes qui trouvent commodes et 'sûrs' les chemins tout tracés, c'est-à-dire, de rester dans les limites de leur discipline et de la considération la plus élémentaire dictée par le matériel que l'archive nous apporte. Il faut avancer dans deux directions : la pratique d'études et projets de recherche pluridisciplinaires et, aussi, avec le soutien des historien(ne)s et en général des chercheurs en sciences sociales dans la définition d'une politiques rénovée d'archives et de conservation de la documentation sociale.

J'ai parlé de l'Espagne. Mais je crois que les problèmes que j'ai noté sont pour vous tout à faire familiers. Ce n'est absolument pas la même situation, et moins encore la même origine des diverses faiblesses et dysfonctions, mais j'oserais dire que les problèmes sont tout-à-fait semblables. En tout cas, je voudrai terminer en réaffirmant de nouveau: 'Pour nous, espagnols, la construction d'un véritable espace commun international et européen de l'archive et la documentation historique et sociale est essentiel'.

Relations avec l' IALHI: une relation à intensifier et régulariser.

Je ne vais pas faire ici l'histoire des relations des archives et centres d'histoire sociale et ouvrière espagnols avec les forums internationaux et, tout particulièrement, l'IALHI. Quelques centres espagnols en sont membres actifs: deux à Barcelone et cinq à Madrid. A l'occasion, des délégations de tel ou tel centre, bibliothèque ou fondation ont assisté à la conférence annuelle de l'IALHI. Mais nous sommes conscients que la communication peut et doit se régulariser. Je crois avoir ébauché l'état des préoccupations et des questions générales

qui nous intéressent le plus. Mais il y a de petites démarches qui peuvent, peut être, assurer un chemin solide pour le futur :

- 1) Approfondir la collaboration avec le site de l'IALHI en toutes ces parties et possibilités. Notamment, avec les liens dédiés au 'Archival Index' et 'Library Catalogues', 'IALHI web Museum', etc. Ainsi, pourrait-on entrer dans l'expérience pilote que quelques centres ont initié pour la création d'un important 'Labour History Index'.
- 2) Créer en tous les pages webs et sites des centres espagnols des liens avec l'IALHI.
- 3) Favoriser l'adhésion des archives et groupes espagnols à l'IALHI. En ce sens il est lamentable que soient absents d'importants centres de documentation et archives de tradition libertaire, anarchiste et anarcho-syndicaliste. En outre, ces dernières années, se sont multipliés des groupes et institutions universitaires de recherche sociale, quelques uns ayant une sensibilité toute particulière pour l'histoire ouvrière. Par exemple, le GRHISO (Cabinet de Recherche d'Histoire Sociale et Ouvrière), duquel je suis membre, inscrit au Département d'Histoire Moderne et Contemporaine, de la UAB, ou l'Institution 'Valentin de Foronda' du Pays Basque, ou, enfin, la Chaire – Cátedra - de la Mémoire du Département d'Histoire Contemporaine de l'Université Complutense de Madrid. Je crois logiquement qu'ils ont aussi une place dans l'IALHI.

Pour aider à cela, l'existence de quelque centre disposé à exercer travail d'animation, d'impulsion et coordination serait, sans doute, convenable. Dans une certaine mesure, la Bibliothèque Publique Arús de Barcelone pourrait faire quelques démarches initiales, tout en attendant la consolidation d'un noyau solide et plus formalisé. En tout cas, cette institution a manifesté sa disposition à organiser et accueillir à Barcelone -pour 2008 ou après- une des conférences annuelles de l'IALHI.

ANNEXE: INFORMATIONS SUR QUELQUES CENTRES ET ARCHIVES ESPAGNOLES¹.

1. BIBLIOTHÈQUE PUBLIQUE ARÚS. PROJETS EN MARCHE.

La BPA est une institution, à la fois bibliothèque et centre d'archives et de documentation sociale créée en 1895 par le républicain, libre penseur maçonnique et catalan de gauche, Rossend Arus (1845-1891) qui fait alors une donation au peuple de Barcelone. Il fut organisé sous la direction du Valentí Almirall (1841-1904), un autre républicain et théoricien politique catalan, avec la collaboration du typographe bakuniniste Eudald Canibell (1858-1928), un des secrétaires de la Première Internationale en Espagne. L'institution, réouverte et ranimée après la mort de Franco, est membre de l'IALHI et a une active page web <<http://www.bpa.es>>

La BPA initie l'informatisation de ses catalogues, en versant les données au 'Catalogue Collective des Universités de la Catalogne' (CCUC), grâce à un accord officiel –'convenio marco'- signé le 16/02/2001. Actuellement a été introduit tout le fonds des monographies postérieurs à 1901, publications périodiques, micro formes, partitions musicales et matériel graphique. Maintenant est en cours le contrôle de qualité de tous les registres déjà introduits.

¹ Les directeurs et responsables de ces archives ont répondu aimablement à un bref questionnaire et m'ont facilité l'accès aux informations. Je veux leur manifester ma reconnaissance.

La BPA est aussi en train d'obtenir une subvention pour continuer l'introduction des références correspondants aux monographies antérieures à 1901.

La BPA collabore avec l'Athénée Barcelonais ('Ateneu Barcelonès') pour compléter les diverses collections de presse et publications périodiques existantes, dans le Projet de Numérisation de la Presse Historique du Ministère de la Culture ('Proyecto de Digitalización de Prensa Histórica del Ministerio de Cultura'), pour en faciliter l'accès à tous les intéressés et pour préserver et conserver ces collections. Ces matériaux digitalisés seront ensuite cédés à la Bibliothèque de la Catalogne, pour s'incorporer au projet coopératif ARCA, qui devrait contribuer à la conservation de tout le patrimoine hémérographique catalan et à son libre accès.

De même, un accord avec les Archives Nationales de Catalogne (02/01/1996) permet d'assurer le nettoyage et la restauration de livres, brochures et autre matériel documentaire de la BPA à la charge du service spécialisé des Archives, et aussi, dans certaines conditions, le micro-filmage du matériel d'une ou l'autre institution.

En outre, maintenant, sont en cours des travaux œuvres de restauration, conservation et amélioration du bâtiment de la Bibliothèque, grâce à la Municipalité de Barcelone (Ayuntamiento de Barcelona) et, tout particulièrement, du Conseil du District de l'Eixample. Ils ne seront finis qu'en fin d'année. On renforce les infrastructures, répare les façades, on rénove totalement l'alimentation en eau et électricité, on installe l'air conditionné, on rénove les systèmes de détection d'incendies et la sécurité, etc. Ces travaux sont les plus importants depuis la fondation de la BPA, il y a déjà 111 ans.

Insertion et présence sociale de la Bibliothèque dans divers espaces :

Pour faciliter la recherche et l'étude en histoire sociale et particulièrement en histoire ouvrière et des mouvements sociaux, la BPA maintient diverses conventions et accords de collaboration avec de nombreuses archives, bibliothèques et centres de documentation sociale, fondations, athénées et autres institutions. Ainsi, ont été signés des accords de collaboration institutionnel, académique et scientifique avec la Fondation Pablo Iglesias, de Madrid (11/04/2002), la Fondation Rosacruz (28/09/2004), la Fondation du Institut d'Études Politiques et Sociales de Barcelone (26/05/2005), etc.

Conventions avec les universités :

La Bibliothèque a voulu maintenir des liens très étroits avec le monde universitaire, plus particulièrement catalan. Ainsi, le 19/02/1996 elle a signé, simultanément, des accords de collaboration institutionnelle, académique et scientifique avec la totalité des universités publiques de la Catalogne : Université Autonome de Barcelone, Université de Barcelone, Université Pompeu Fabra de Barcelone, Université de Girona, Université de Lleida, Université Rovira i Virgili de Tarragone. Postérieurement, il y a eu aussi des accords de coopération éducative plus spécifiques, par exemple, avec l'École Universitaire de Bibliothéconomie et Documentation inscrite à l'Université de Barcelone (03/10/1996), et, également, avec l'Université Autonome de Barcelone et le Département d'Histoire Moderne et Contemporaine (17/01/2000). Dans le même sens, ont été signés la collaboration avec l'Université de Barcelone et la Faculté de Bibliothéconomie et Documentation (04/03/2004).

Conventions avec des institutions d'obédience maçonnique :

La Direction de la Bibliothèque a signé également diverses conventions –accords- de collaboration institutionnelle, académique et scientifique avec des institutions d'obédiences maçonniques: Grande Loge d'Espagne (31/12/1996), Grande Loge Symbolique Espagnole (02/01/1997), Grand Orient de la Catalogne (13/02/1998), Grande Loge de la Catalogne (18/02/1998), Grand Orient Espagnol Uni (19/05/1998), Grande Loge d'Andorre (19/10/2000), Conseil Suprême Maçonnique de l'Espagne (03/04/2001), Grande Loge des Canaries (06/09/2002), Grand Priorat d'Hispanie (6/07/2003), Conseil Suprême du Gré 33 de la Catalogne (02/03/2004), Grand Orient de la Principauté d'Andorre (02/06/2004). De même ont été signés un accord avec la Grande Loge Féminine de l'Espagne (20/07/2005) et un accord de collaboration institutionnelle et culturelle avec le Centre Ibérique d'Études Maçonniques.

Activités académiques et scientifiques régulières :

La BPA accueille des classes et séminaires de Doctorat, particulièrement en histoire sociale, histoire des femmes, histoire de l'anarchisme et histoire de la libre pensée. Cette année les sessions ont été dirigés les docteurs Mmes. Teresa Abelló et Susanna Tavera, de l'Université de Barcelone. Antérieurement, des leçons avaient également été données par Pere Gabriel, Pere Sánchez, etc. Mme. Montserrat Betriu complète les études en Histoire du Livre - de l'École Professionnelle de la Femme de Barcelone - avec de visites commentées et des travaux pratiques à la BPA.

De plus, il y a, en continu, des cycles de conférences sur l'Histoire du Mouvement Ouvrier, l'Anarchisme, la Maçonnerie, l'Écologie, le Féminisme, et autres mouvements sociaux.

Organigramme

La Bibliothèque Publique Arús est régie par un Directoire, qui dépend de la Municipalité de Barcelone et que préside le Conseiller à la Culture, en tant que représentant du Maire. Actuellement, sa composition est :

<i>Président</i>	Ilme. Mr. Ferran Mascarell
<i>Conseillers municipaux</i>	Ilme. Mme. Assumpta Escarp
<i>Royal Académie des Sciences et les Arts de Barcelone</i>	Dr. Mr. Joan Bassegoda
<i>Académie des Belles Lettres de Barcelone</i>	Dr. Mr. Frederic Udina
<i>Citoyens</i>	Mme. Concepció Rodergas Mr. Ramon Alberch Dr. Mr. Pere Gabriel Mr. Jordi Font
<i>Observateur</i>	Ilme. Joan Ferran
<i>Directrice</i>	Mme. Isabel Giner
<i>Gérant</i>	Mr. Josep Brunet

Financement

Le financement de la BPA est assuré, dans les proportions indiquées, par :

32,49 %	Municipalité de Barcelona
26,00 %	Diputació de Barcelona [Conseil Départemental]
08,40 %	Generalitat de Catalunya [Généralité de Catalogne]
33,11 %	Revenus propres

En plus, il y a un accord cadre – fixé le 12 avril 1996 – avec la Diputació de Barcelone [le Conseil Départemental], pour déterminer des formules d'assistance économique et matérielle annuels en relation avec des propositions et projets spécifiques.

2. REPORT ON FOUNDATION CIPRIANO GARCIA OF CCOO DE CATALUNYA

I. Presentation and intention

The Cipriano Foundation Garcia is the organization in charge to manage the Historical File of the union of CCOO of Catalunya. Its activity began year 1990. Their original objectives are those to recover the documentary patrimony of the Catalan social movements under the pro-Franco dictatorship, especially which makes reference to the democratic sindicalismo. The purpose is to guard it and to preserve this patrimony to stimulate the investigation, as well as to put it within reach of the citizenship.

II. Collections

1. Unions
2. Organs of working representation in companies
3. Labour consultant's offices and lawyers
4. Political organizations
5. Social movements
6. Christian church and movements
7. Professional associations and schools
8. Special bottoms and factices collections

III. The program of work of the Foundation for 2004-2008

The program has been defined from three basic axes of performance :

- a) Archivistics works directed to the arrangement and classification of bottoms and collections, for its accomplishment between 2006-2007, consisting of the micro shooting and digitization of :

- Collections of clandestine press and exile
- Photographic Collections (10,000 images)
- b) Works of preservation of bottoms and collections. Accomplishment 2005-2008.
 - Guides of the photographic collections and posters (1970-2000)
 - Inventory of the bottoms of the labour lawyers (1966-1980)
 - Catalogue of the collections of oral bottoms of the File - documentary
 - Catalogue of collections of the organs of representation of the workers (Sworn of Company and Committees of Company) (1954-1980)
- c) Activity of tie diffusion to the exhibition that treats the phenomenon of the emigrants in Catalonia and Spain. Accomplishment 2004-2007. Presentation to Santo Adrià of the Besòs (Barcelona) of the exhibition “Pictures of migration. Strategies to find a place”, produced by the Cipriano Foundation Garcia of CCOO of Catalunya with the collaboration of public institutions and sponsorships d' private companies. It is predicted that this exhibition appears in Paris in 2007, in collaboration with the Fédération d'Associations et Centres d'Espagnols Emigrés en France (FACEEF).

IV. The instruments of consultation available are :

- Guide of l' Historical File of CCOO of Catalunya (1995)
- Guide of the Network of Historical Archives of CCOO of Spain (2000)
- The silenced press. Catalogue of clandestine press and exile (1939-1978) (2003)
- Data base, with denominated the Microsis program “working Biographies”. This is a collection produced by the Foundation Cipriano García of CCOO of a total of 178 “histories of life” to union militants, made between 1997 and 2004.
- Data base, with the Microsis program, of the collections of posters (1970-2000).

V. Political of diffusion

The diffusion is made through the organization of char them, conferences, encounter and exhibitions. Year 1992 from the Cipriano Foundation Garcia of CCOO of Catalunya the “I was impelled Encounter of Investigators of the Francoism”, with the support of the Department of modern and contemporary history of the UAB. This year will make his VI edition in collaboration with the University of Zaragoza.

The direction of the Web of the Foundation is: <http://www.conc.es/arxiu/>

Also as product of the different activities made by our organization has others webs by the diffusion of its activities :

- In the occasion of the exhibition “Solidaritat and Art”, made in 1997, the <http://www.sinera.org/tot-art/soliart/index.htm> page was created
- In the occasion of the exhibition “Memòria Democràtica de Sabadell, (1976-2001) the <http://www.memoriademocratica.org/> page was created
- In the occasion of the exhibition “Pictures of migration”, in 2005, the <http://www.conc.se/archivo/retratsdemigracio/index.htm> page was created.

VI. Professional relation and bonds

The Cipriano Foundation Garcia comprises, from its creation the 1997, of the “Network of History Archives of CCOO of Spain”. In addition it is member of Association of Archivists of Catalonia and she is associated to International Archives Council (ICA), in his section of archives of company and the world of the work.

Also it has relation with “the Seminary of Oral Sources of Spain”; tie to the Universidad Complutense de Madrid, as well as with International Oral History Association (IOHA).

In order to contribute to the stimulus of the investigation on working social history, the Foundation has agreements of collaboration with some of the Catalan universities: Universitat Autònoma de Barcelona, Universitat de Barcelona and Universitat Pompeu Fabra.

It collaborated, also, in an investigation on the union militancy in the metropolitan area of Barcelona, between 2002-2003. This study took control of the collaboration of Centre de Promoció de la Cultura Popular i Tradicional de Catalunya, that manages the Inventory of Catalan Etnologic Patrimony.

VII. Routes of financing

The financing routes come from public bottoms through agreements with the Generalitat de Catalunya and the Diputació de Barcelona. They are prorrogables agreements, they always respond to activities finalists. Also, by precise activities we presented/displayed projects to the calls of the area of culture of the city councils. And, finally, also sponsorships of some deprived companies of the cultural world have been obtained to make some concrete activity.

3. ARCHIVES HISTORIQUES DU SOCIALISME CATALAN. FONDATION ‘RAFAEL CAMPALANS’

Introduction

Les Archives Historiques du Socialisme Catalan sont intégrées à la Fondation ‘Rafael Campalans’, du Parti Socialiste de Catalogne. Les Archives rassemble un fonds documentaire indispensable pour l’étude et la connaissance de l’histoire politique de la Catalogne dès 1939, et, en particulier, de la lutte pour la démocratie et du rôle exercé par les organisations socialistes. La typologie documentaire est variée, des publications périodiques aux feuilles volants, en passant par des manifestes, déclarations, informes, matériel iconographique, etc. Un fonds bibliographique spécialisé et divers manuscrits composent aussi les Archives. La Fondation se consacre à des recherches sur des thèmes politique et sociaux, et à des propositions pour l’amélioration des politiques publiques.

Quelques projets actuels.

Les Archives ont quatre sections : matériel documentaire émanant de particuliers et d’organisations politiques, hémérothèque, archives audiovisuelles et affiches. Actuellement est réalisé un important travail de numérisation de la documentation, Actuellement, nous avons déjà numérisé une grande partie des fonds d’affiches: cela favorise la consultation et préserve le matériel, un matériel, comme on le sait, très vulnérable. Nous avons également numérisé la collection complète de l’hebdomadaire *Endavant*, l’organe officiel du Mouvement Socialiste de Catalogne (MSC) en exil, publié entre 1945 et 1968. Dans ce processus de numérisation des documents historiques des Archives, nous commencerons l’année prochaine la numérisation du fonds photographique.

L’ informatisation, de son côté, est très avancée. Nous avons déjà informatisé tout le fonds bibliographique, toutes les collections de publications périodiques de l’époque clandestine, une partie du fonds photographique, le fonds des affiches et les catalogues des fonds documentaires.

Diffusion.

Les activités sociales des Archives se structurent en trois espaces : l'édition de publications, l'organisation d'actes et activités diverses et l'utilisation d'internet. L'édition de publications a été prioritaire dès la création du centre. La première publication a été le *Butlletí de l'Arxiu Històric*, une publication semestrielle qui rassemble des nouvelles internes et des travaux et analyses de faits et situations concernant l'histoire du socialisme. Il comprend aussi une feuille encartée avec la biographie d'un dirigeant socialiste catalan. La seconde publication est une collection de brochures *Memòria –Memoire-*, dédiée à des études biographiques de personnages historiques – catalans ou non – qui ont été importants pour le mouvement socialiste de Catalogne. Cette collection publie deux ou trois brochures par an. Il y a, en plus, des éditions de livres divers. Par exemple, un volume avec des reproductions d'affiches socialistes, un autre avec des fac-similé de manuscrits historiques des Archives. Nous achevons de publier en grand format un volume sur le 30ème anniversaire du *Miting de la Llibertat – Meeting de la Liberté –* qui inclut le fac-similé du petit livre édité à l'époque, l'affiche imprimée et un film DVD.

Les Archives organisent, en outre, diverses activités. Régulièrement, elles mettent sur pied des *Jornades d'Història del Socialisme –Journées d'Histoire du Socialisme-* et en publient le contenu des interventions. La Fondation intervient également pour l'organisation annuelle des *Premis Primer de Maig – Prix Premier Mai-*, aux côtés de la Fondation 'Josep Comaposada', de la UGT. En particulier il y a le *Premi a la Memòria Popular – Prix de la Mémoire Populaire –* pour récompenser des personnes ayant contribué à une diffusion active de la mémoire du mouvement populaire et ouvrier.

En ce qui concerne Internet, la Fondation a son site web, www.fundaciocampalans.com, avec une section spécifique dédiée aux Archives.

Insertion dans les réseaux professionnels et académiques.

Les Archives Historiques du Socialisme Catalan et la Fondation Rafael Campalans, ne dépendent de l'administration publique. Les Archives, de toutes façons, sont reconnues officiellement par la Généralité de Catalogne comme archives historiques privées et collabore avec le Département de Culture pour l'élaboration de la Statistique Officielle des Archives de la Catalogne. De plus, le responsable des Archives est membre de l'Association des Archivistes de Catalogne, sa corporation professionnelle, et le centre collabore avec les études officielles, soit d'archivistique soit d'histoire contemporaine.

4. CENTRE D'HISTOIRE CONTEMPORAINE DE CATALOGNE (CHCC)

Ce Centre fut créé par la Généralité en 1984 pour la sauvegarde de la mémoire historique de la Catalogne, et son premier directeur fut l'historien et politique anti-franquiste Josep Benet. Il prétend à la promotion de la recherche et de la diffusion de l'histoire contemporaine catalane et il comprend une bibliothèque et du matériel documentaire, à côté du Musée d'Histoire de la Catalogne <<http://www.mhcat.net>>. Ses fonds le plus notables sont politiques, avec une présence spécifique de matériel sur le mouvement catalan et l'anarchisme des temps récents, à partir de la guerre de 1936-1939, l'anti-franquisme et l'exil. On peut accéder au fonds via Internet et le Catalogue des Bibliothèques Spécialisées de la Généralité de la Catalogne (BEGC): <<http://beg.gencat.es>>

D- APPENDIX

Appendix 1

Annual report to the XXXVIIth IALHI Conference, Zurich, 2006

1. The Co-ordination Committee

The Co-ordination Committee consists of

Kyrill Anderson (RGASPI, Moscow)

David Bidussa (Feltrinelli, Milano),

Françoise Blum (CHS, Paris)

Lars Ilshammar (ARAB, Stockholm)

Jaap Kloosterman (IISG, Amsterdam),

Andrew H. Lee (Bobst Library, NYU, New York),

Richard Temple, (Senate House Library, London) (replacing Janette Martin)

Wouter Steenhaut (AMSAB, Gent)

Marien van der Heijden (IISG, Amsterdam)

Franck Veyron (BDIC, Nanterre)

Rüdiger Zimmermann (Friedrich-Ebert-Stiftung, Bonn),

The Committee held 2 meetings in 2005-2006 :

- 11 February 2006, Paris

- 6 September 2006, Zurich

Appendix 2

IALHI - Financial statement per 31 August 2006

Bank account as per 31 August 2005

Deposit	274,46
Account	19 997,14
Euro pocket	18 139,65

Balance on 31 August 2005 **38 411,25**

Cost for interpreters 2005	4 099,85
Tax on interest rate 1.1.2004-31.8.2005	34,45
Total costs 2005	<u>4 134,30</u>

34 276,95

Received by bank 1 January 2006 **34 276,91**

Income

Membership fees 2005	735,00
Membership fees 2006	13 730,70
Outstanding invoices	<u>6 608,00</u>
Received membership fees 2006	<u>7 122,70</u>

Total membership fees **7 857,70**

Balance on 31 August 2005 **42 134,61**

IALHI membership fee 2006 paid on 24 August 2006

Ammattiyhdistysarkisto (Helsinki, Finland)
 Amsab-Instituut voor Sociale Geschiedenis (Gent, Belgium)
 Arbeiderbevegelsens Arkiv og Bibliotek (Oslo, Norway)
 Arbetarrörelsens Arkiv och Bibliotek (Stockholm, Sweden)
 Arbetets museum (Norrköping, Sweden)
 Archeia Synchronis Koinonikis Istorias (Athens, Greece)
 Archiv und Bibliothek der sozialen Demokratie (Bonn, Germany)
 Archivio Storico Nazionale - Cisl (Roma, Italy)
 Association La Fraternelle (Saint-Claude, France)
 Biblioteca Pública Arús (Barcelona, Spain)
 Bibliothèque de Documentation internationale contemporaine (Nanterre, France)
 British Library of Political and Economic Science (London, United Kingdom)
 Canadian Committee on Labour History (St Johns, Canada)

Centre d'Estudis Històrics Internacionals (Barcelona, Spain)
 Centre d'Etudes et de Recherches sur les Mouvements trotskystes et révolutionnaires internationales (Paris, France)
 Centre d'Etudes, de Documentation, d'Information et d'Action sociale- Musée social (Paris, France)
 Centre d'histoire sociale du XXème siècle (Paris, France)
 Centre des Archives Communistes en Belgique (Bruxelles, Belgium)
 Centro de Documentacion e Investigacion de la cultura de izquierdas en la Argentina (Buenos Aires, Argentina)
 Co-operative College (Manchester, United Kingdom)
 Collectif des Centres de Documentation en Histoire ouvrière (Paris, France)
 Collège du Travail (Genève, Switzerland)
 De Burcht / Vakbondsmuseum (Amsterdam, Netherlands)
 Eco-Archiv (Hofgeismar, Germany)
 European Trade Union Institute for Research, Education and Health and Safety Documentation Centre (Belgium)
 Fondation Jean Jaurès (Paris, France)
 Fondazione Antonio Gramsci (Roma, Italy)
 Fondazione culturale Vera Nocentini (Torino, Italy)
 Fondazione Giangiacomo Feltrinelli (Milano, Italy)
 Fondazione Gramsci Torino (Torino, Italy)
 Fondazione Lelio e Lisli Basso (Roma, Italy)
 Fondazione Pellegrini-Canevascini (Bellinzona, Switzerland)
 Förderkreis Archive und Bibliotheken zur Geschichte der Arbeiterbewegung (Berlin, Germany)
 Fritz-Hüser-Institut für deutsche und ausländische Arbeiterliteratur (Dortmund, Germany)
 Fundación 1º de Mayo (Madrid, Spain)
 Fundación Largo Caballero (Madrid, Spain)
 Fundación Pablo Iglesias (Madrid, Spain)
 Génériques (Paris, France)
 George Meany Memorial Archives (Silver Spring, United States)
 Historiatieteen Laitos (Finland)
 Hoover Institution on War, Revolution and Peace (Stanford, CA United States)
 Internationaal Instituut voor Sociale Geschiedenis (Amsterdam, Netherlands)
 International Confederation of Free Trade Unions (Bruxelles, Belgium)
 Irish Labour History Society - Museum/Archives (Dublin, Ireland)
 Istituto di Studi sul Capitalismo (Genova, Italy)
 Istituto nazionale per la storia del movimento di liberazione in Italia (Milano, Italy)
 Kansan Arkisto (Helsinki, Finland)
 Karl Renner Institut (Wien, Austria)
 Kheel Center (Ithaca NY, United States)
 Labour Research Service (Cape Town, South Africa)
 Lenin Museo (Tampere, Finland)
 Museum of Liverpool Life (Liverpool, United Kingdom)
 National Archives of the United Kingdom (Surrey, United Kingdom)
 National Library of Scotland (Edinburgh, Scotland)
 Noel Butlin Archives Centre (Canberra, Australia)
 Ohara Institute for Social Research (Tokyo, Japan)
 Organisatie Socialistische Partij (Bruxelles, Belgium)

Réseau international de Recherche sur les pays d'Europe centrale et orientale (Nanterre, France)

Sozialwissenschaftliche Studienbibliothek (Wien, Austria)

State Museum of Political History of Russia (St. Petersburg, Russian Federation)

Stiftung Studienbibliothek zur Geschichte der Arbeiterbewegung (Switzerland)

TUC Library Collections (London, United Kingdom)

Työväen Arkisto (Helsinki, Finland)

Työväen Keskusmuseo (Tampere, Finland)

Unions New South Wales (formerly Labor Council) (Sydney, Australia)

Universitätsbibliothek der Freien Universität - Sammlung Stein (Berlin, Germany)

Ústav pro Soudobé Dejiny AV CR (Praha, Czech Republic)

(67)

**E- Labour Movement Film:
Collecting, Preserving,
Valorization**



F- Labour Movement Film: Collecting, Preserving, Valorization

Introduction	Urs Kälin, Schweizerisches Sozialarchiv, Zürich
Film and Labour Movement in Switzerland	Stefan Länzlinger, Schweizerisches Sozialarchiv, Zürich
Preserving the Audiovisual Heritage	Laurent Baumann, Memoriav-Association for the preservation of the audiovisual heritage of Switzerland, Bern
Memory, History and Workers' Movies	May B. Broda, historian/documentary director, lecturer at University of Basel
Wiener Filmarchiv der Arbeiterbewegung	Kurt Brazda, Wiener Filmarchiv der Arbeiterbewegung, Wien
AMSAB Film Collection	Hendrik Ollivier, AMSAB, Gent

Introduction, *Urs Kälin*

Chers collègues

J'aimerais vous souhaiter à tous la bienvenue, et notamment à nos collègues de Suisse qui sont présents à notre manifestation d'aujourd'hui.

Le programme de notre journée est consacré au thème: « Cinéma et mouvement ouvrier ».

Il s'y s'agira de films réalisés et produits par le mouvement ouvrier, c'est à dire : les partis, les syndicats ou bien les organisations culturelles ouvrières.

Ce choix s'explique pour les raisons suivantes :

Tout d'abord, nous voulions choisir un thème qui a trait à nos professions d'archivistes, et de bibliothécaires. C'est surtout depuis les années 20 que le cinéma en tant qu'instrument médiatique a commencé à jouer un rôle prépondérant par exemple comme instigateur d'agitation ou de propagande ou bien il a été associé aux différentes activités éducatives ouvrières. Ainsi, dans toutes les associations membres de l'IALHI, on trouve des fonds de films plus ou moins importants que nous devrions pouvoir exploiter, dans la mesure du possible.

D'autre part, à notre époque « audiovisuelle », les documents filmés exercent un fort pouvoir d'attraction. Ils se prêtent parfaitement à rendre plus proches l'histoire du mouvement ouvrier ainsi que certaine de nos propres activités à un public intéressé.

Enfin, il faut préciser que c'est une tradition dans nos cercles, d'accorder une place importante à l'utilisation des films sur l'histoire du mouvement ouvrier. C'est ainsi qu'il faut noter qu'en 1953 est né l'Institut International du Film ouvrier (ILFI) dont le siège central se trouvait dans le quartier principal de la Confédération Internationale des Syndicats Libres à Bruxelles.

Par la suite, l'ILFI a publié un « International Labour Film Catalogue » et a organisé plusieurs festivals de films du monde ouvrier. L'ILFI a existé jusqu'à peu près en 1974. Nous serions heureux si la manifestation d'aujourd'hui pouvait inciter à une collaboration internationale afin de redonner vie à ce cinéma sous quelle forme que se soit!

Comme vous le savez tous, le travail avec des films documentaires historiques est particulièrement ardu. Il exige : des connaissances cinématographiques, une infrastructure technique suffisante et des connaissances en archivage historique. Nous allons aborder ces sujets au cours de notre programme de la matinée. Nous n'avons pas l'intention de vous submerger d'informations techniques sur la formatisation des films, la digitalisation et la mémorisation de données en masse. Non, notre objectif est surtout de vous sensibiliser au travail avec les films documentaires et de vous présenter quelques modèles de solution.(cas d'études).

Le premier volet est concentré sur la Suisse. Après la pause-café, nos collègues de Vienne et Gand vous parleront de leurs collections de films. Quelques films seront projetés l'après-midi au cinéma XENIX qui se trouve tout près d'ici.

Labour movement and Film in Switzerland / *Stefan Länzlinger*

Introduction

Good morning ladies and gentlemen, dear colleagues. I am honoured to talk to you here about labour movement and film in Switzerland. In Switzerland in the last two decades there was a great surge of development in this field. Swiss film historians and archivists caught up on their foreign colleagues in their preoccupation with this issue.

So, for a start, let's ask the following question: What would have happened if this meeting had taken place 20 years ago? I would have consulted some books on international film history, some surveys of World Cinema, to get a first impression of the topic "Film in Switzerland". The result would have been astonishing : there's no film production (whatsoever) in this country! Apart from the films from directors like Leopold Lindtberg or Alain Tanner, almost every book of international film history refuses to mention the existence of Swiss films.

After recovering from this shock, I would have consulted the domestic scientific literature on the topic: Are there Swiss films and, especially, are there any films which can be connected to the labour movement? Fortunately, the famous Swiss film historian Hervé Dumont released his "Histoire du cinéma suisse" in 1987. His findings are as follows : There is, of course, a rich domestic film production. Dumont even found four films with a close relationship to the domestic labour movement.

With this outcome of my research, I would have been more or less satisfied, our meeting would have been saved and we would have been glad to present you a program consisting of the three films, Dumont found.

Quite some changes have taken place in the meantime. Today we know that neither the findings of International Film Historians nor Hervé Dumont's list of domestic labour movement films have much to do with reality. I will now present to you some of the facts that have been revealed in the last twenty years and complement my account with a short survey of the history of Labour movement films in 20th century Switzerland, from today's perspective.

Survey :

1. What are talking about? An example (Ein Werktag)
2. The beginnings : Two golden decades 1930 to 1950
3. Two reasons for success
4. Content, Intention, Production, distribution and reception
5. After the golden decades
6. And nowadays?
7. Access to Labour Movement Films in Switzerland
8. Conclusions

1. What are we talking about? An example.

Let me first try to define the term Labour Film. What conditions must be fulfilled, so that a film can be called a Labour Movement film? My definition is a narrow one: Financing,

content and distribution must come from one or several institutions of the Labour Movement – at least as far as the non-fictional film is concerned; and I will limit myself to this genre here.

I choose a very early and outstanding example of a Swiss labour movement film to illustrate this point. The film is called “Ein Werktag” (A Working Day / Un jour ouvrable). In the beginning of the 30s, the Social-democratic Party of Switzerland planned to support their campaign for the national parliamentary elections of 1931 with a film. It was the first time that this new medium was used as a means of political propaganda in Switzerland. The party authorised director Richard Schweizer to produce the film, Richard Schweizer was then at the very beginning of his career, he was to become one of the most famous and productive directors in Switzerland.

Schweizer fulfilled his task by illustrating a day in the lives of five workers: a single mother with three children, a female apprentice in a shoe shop, a worker on a construction site, a worker in a print office and an unemployed old man on his unsuccessful search for a job. The silent movie with a duration of about one hour depicts these lives in a very empathetic manner. The message is explicit: Being a worker involves many privations. Every age-group is confronted with its own debasing experiences: the young apprentice is utilised, the construction worker is fired and the old man is starving because he has neither income nor old age insurance.

The film ends with an impressive demonstration on the streets of Zurich. Oppressed workers of every age come together and show their will to change their living conditions. And one of the most powerful means to do so, according to the film, is to vote for the Social-democratic Party.

Unfortunately we don't know anything about the film's success with the public. It is also not clear, if this film ever found his way to the cinemas. All we know is that “Ein Werktag” was listed in the circulation catalogue of the Swiss workers' education association SABZ for a few years (more of this institution later). But quite soon after the elections, the film fell into oblivion. He reappeared accidentally when the Swiss workers' education association moved house in the 90s.

2. The Beginnings : The two golden decades 1930-1950

In the 30s, two other films were produced on behalf of the social-democratic party in the run-up to elections. After that, election propaganda by means of film disappeared again.

Instead, labour unions and political strategists discovered the film as a means of propaganda in the run-up to national popular votes. As you know, citizens of this country are asked to vote several times a year. In the 20s and 30s, Switzerland, too, had to undergo times of economical crisis and heavy industrial conflicts. At the same time, many sociopolitically important votes were conducted : on the establishment of a national old-age insurance (AHV), for instance, on the increase of weekly working hours or on the fundamental change of system in the economic policy of the state.

This is the political background, against which labour unions and the Social-democratic Party started an intensive debate about film as a means of political propaganda. In the 20s, critical

voices prevailed. Film was associated with capitalism and unwanted ideological propaganda. Every educative impact was denied completely. But in the beginning of the 30s, opinions changed. Perhaps the success of propagandistic films for example in Germany and in the soviet-union played an important role here. During the 30s and 40s, five important votes were accompanied by propagandistic film:

- 1933 “Im Dienste des Alltags” (At the service of everyday life”): vote against the reduction of salary (successful)
- 1935 “Arbeit und Wohlstand für alle” (Work and Welfare for all”): vote for a fundamental change in economic policy (unsuccessful)
- 1939 “Firn und Schiene” (Firn and Track”) vote against the deterioration of working conditions for civil servants (successful)
- 1947 “Lasst uns tapfer beginnen” (Let us courageously begin), plebiscite to establish a national old-age insurance (successful)
- 1949 “Mitenand gots besser” (Lets work together), plebiscite for an amelioration of the status of civil servants (Beamte) (successful)

This last film tries to build respect and understanding for the perfidies of the every day labour of civil servants. Director Adolf Forter was in a comfortable situation: he could count on the participation of many famous Swiss actors, and he had the unique opportunity to make this film twice : in a Swiss german version and in a French version! The film was part of a widespread campaign from the famous Swiss advertiser Victor Cohen. It was distributed directly to the cinemas where it was shown as so called supporting film. This is unthinkable today : Twelve minutes of political propaganda before the main film starts!

Altogether there were about 10 films with an explicit political content produced during the two golden decades.

3. Reasons for success.

I consider the two decades between 1930 und 1950 as a climax in the history of the Swiss labour movement film. I will give some reasons for this opinion now.

a) Diversity of film production.

I have already discussed films which were aimed at the political day to day business, such as elections or votes. At the same time, other genres of Labour movement film emerged: self-portraits of labour unions, cooperatives, workers’ sports associations and workers’ cultural associations – or documentations of special events in the labour movement. (We will hear from an example later, May B. Broda will be talking about the films from Robert Risler.) These films are at the same time meant to exhibit services and to attract new members. Films of this genre are – at least for Swiss standards – quite numerous : at the moment we know of 30 films between 1930 und 1950 which fit the definitions of this genre. The spectrum reaches from professionally made labour union portraits to amateur documentations of worker-cyclists exercising complicated figures.

b) The second reason for these two highly-productive decades is to be found in two attendant circumstances. One of them has to do with a general development in the domestic labour movement. In the 30s, something extraordinary happened : under the influence of totalitarian development in Germany, Italy and Spain and in expectance of new martial conflicts in Europe, employers and employees came closer. In the metal working and - and watch-

industry an agreement was reached in 1937: both, employers and employees gave up on their use of offensive measures such as lockout and strike. This agreement led to a relaxation in the relationship on both sides. Labour unions suddenly disposed of more money, because there was no longer a need to finance strikes.

c) A third reason is the general creative boom in the Swiss film industry. Supported by fugitives from Germany and Eastern Europe, the domestic film industry was on a high.

4. Content, Intention, Production, distribution and reception

Let me quickly summarise some of the facts about these two decades.

(Content and Intention)

The labour movement discovered film as a means of either political propaganda or profiling. The films aimed to build an understanding for the concerns of the working class. They tried to convince the audience much more by empathy and humour than by polemics and agitation. Even in the wildest years in the beginning of the 30s there was a strange difference between the harshness of other propagandistic means such as newspaper ads or bill posters and the relatively mild approach of film.

– The filmic portraits of several labour unions were in the first place intended to attract new members. They tried to do so by presenting their services such as health insurance or further education. Ideological debates about working conditions are missing from these films as are polemics against employers.

(Production and distribution)

The output of these two decades is financially owed to the Social-democratic Party and the labour unions. Most important partner in terms of distribution was the Swiss workers' education association. It was founded in 1922. Primarily founded to offer workers an opportunity for education, it soon was engaged in lending films. Every section of a left wing party, every labour movement group was allowed to borrow films. The Swiss workers' education association lent out hundreds of films. Of course only a fraction of these films were domestic productions. Most of the films were bought from foreign unions or from common film distributors.

In the first decade of its existence, the Swiss workers' education association, too, cultivated the widespread mistrust against the medium film. Towards the end of the 20s, the Swiss workers' education association started to change its mind. I quote: "Our labour movement should be engaged in producing our own films, because capitalist film industry doesn't provide us with films which suit our purposes. However, the costs of film production are exceptionally high". And at the beginning of the 30s, the Swiss workers' education association could report a big increase in the number of films lent out to its members. Then, as mentioned before, the two golden decades of labour movement film followed. However, the Swiss workers' education association never stopped complaining about the small number of domestic films on offer and the poor quality of the films it had to buy abroad.

(Reception)

Unfortunately we know very little about the important question of reception: Who saw these films? How many people saw them? Did filmic means change the way political debates were conducted or did the films influence the public mood in the run-up to elections and votes? –

The only figures we have is the number of films lent out by the Swiss workers' education association. But this number reveals very little about reception.

5. After the golden decades

The years After World War II were marked by a long-lasting economical boom. These years brought the fulfilment of many of the domestic labour movement's postulates of the first half of the 20th century. But boom and fulfilment let a genre disappear from the cinematographic landscape: films with an explicit political attitude, with the intent to influence and convince people in the run-up to or elections were no longer produced. Labour unions, labour movement associations and the Social-democratic Party of Switzerland withdrew from this field of political propaganda.

From the fifties onwards, two types of film began to dominate the genre of labour movement film. On the one hand, there's the self-portrait of labour unions. Several labour unions decided in those years to produce a film in order to exhibit their services and to attract new members. And on the other hand, filmic portraits of industrial sectors and professions emerged. These films can be assigned to the genre of classical industrial film. They were produced on behalf of the industrial sectors themselves or on behalf of the stakeholders, both employers and employees. The fact that several of these films have been included in the film circulation of the Swiss workers' education association can be read as sign of the relaxed relationship between the two sides during the boom decades.

Yet the labour unions didn't quit the field of film production in the second half of the 20th century. But they changed their field of action. They withdrew from external propaganda and focussed on internal education and formation. The themes in the 70s and 80s were as follows: new labour technologies, alternative ways of labour organisation, models of workers' participation and so on. And also : formation of apprentices and education in health care at the workplace.

Many of these films found their way to the Swiss workers' education association. But similar to the development in the cinema, film circulation remained static in the 60s and 70s and began to decline in the 80s. In 1973 the Swiss workers' education association lent out 1800 films, ten years later the number had sunk to 800 films. And another 10 years later Swiss workers' education association stopped the distribution of roll film altogether.

6. And nowadays?

The collapse of the film circulation in the middle of the 90s coincides with an awakening of scientific interest. Pioneers began to attend to the topic of Labour movement film and started to fill up knowledge gaps. I mentioned before the case of the filmic masterpiece "Ein Werktag", which was rediscovered in the repositories of the Swiss workers' education association after having been in a deep slumber for more than 60 years. These pioneers benefited from a general growing interest of the social and historical sciences in the source types picture and film. 8 years ago, a first valuable survey of the topic of Labour film in Switzerland and the first monographs on specific films appeared. Likewise in the 90s, two chairs for Cinema Studies were established ; one at the university of Zürich, the other at the university of Lausanne. And a third university, the University of Basel, established 2000 a

teaching position for film and history. It is held by May B. Broda; you will hear her later this morning. – And recently, a project financed by the Swiss National Science Foundation was finished. Yvonne Zimmermann researched the history of documentary film in Switzerland. Her findings will soon be published. And she's among us today, I guess.

This are some remarkable findings from a decade filled with great scientific efforts. But not only science changed into a higher gear. In their stacks, archivists suddenly had to deal with piles of reels. The fact that in den 80s and 90s these reels came into the archives is connected with developments in the labour movement : many Labour culture associations or Labour sport associations gave up their activities and deposited their materials in archives; (in-between brakes: most of them gave them to us). And two years ago, the three largest labour unions merged: A huge interprofessional Labour Union arose, the UNIA. Its three predecessors decided to hand over their archives to the Swiss Social Archive.

7. Access

I'd like to answer a last question : how is access to these films organised? It won't be much of a surprise, that access to labour movement films is still a work in progress and spread over several institutions.

a) Main access is a database called Memobase. It's run by Memoriav and collects every audiovisual archival item, be it film, video, sound or photography, (as a result of a Memoriav-based project), For instance you can find there the 400 films of the Swiss workers' education association (more about Memoriav this morning from Laurent Baumann.).

b) The original film reels are mainly stocked in the Cinémathèque Suisse. This national film archive lends the films to cinemas, if the condition of the materials allows it. Some of the films you will watch this afternoon are borrowed from the Cinémathèque.

c) Many films are still stacked at the institutions which produced them. It can be assumed, that in those basements many precious films are waiting to be discovered. It is of great advance, if institutions, such as the UNIA-labour unions, decide to hand over their films to archives. Thus, the Swiss Social Archive was able to digitise and register a stock of about 30 films. The registers are now available on the internet. And access copies on DVD can be viewed in our rooms.

Conclusions

a) The Swiss labour movement film exists! It came to life slowly in the 20s and reached its prime in the 30s and 40s. After that more and more powerful competition such as television or the spread of video home system VHS weakened film consumption, production and circulation.

b) The genre most affected by this development was the political film in the run-up to elections and votes. It disappeared in the fifties. Other branches produce films till this day, for instance on the formation of apprentices or the documentation of new technologies of labour.

c) The most important players were the labour unions, the Social-democratic Party of Switzerland and the associations of the labour movement in the domains sports and culture. Responsible for circulation and ideological background was the Swiss workers' education association.

d) The quality of content and the aesthetic is extremely diverse, as can be expected. It reaches from masterpieces, writing domestic film history (such as “Ein Werktag”), to loveless and amateurish films.

e) The scientific interest in the topic started ten years ago. Film enthusiasts, newly founded scientific institutes at universities and competence centres such as Memoriav together managed to bring an almost forgotten genre back to light.

Thank you for your attention.

Sauvegarde de la mémoire audiovisuelle Suisse: Memoriav / Laurent Baumann

Préserver le patrimoine audiovisuel

- Un réseau pour la Suisse
- Projets dans le domaine du film
- Promouvoir les projets terminés

Sauvegarde de la mémoire audiovisuelle suisse

- 7,4 millions d’habitants
- 26 cantons | républiques autonomes dans les domaines de l’éducation et de la culture
- 4 régions linguistiques (allemand, français, italien, romanche)

Un réseau pour la Suisse

La Suisse

Un réseau pour la Suisse

4 domaines de travail

Patrimoine audiovisuel suisse (PAVS)

- La photographie
- L’enregistrement sonore
- Le film
- La vidéo

Membres fondateurs:

- La Bibliothèque nationale suisse
- Les Archives fédérales suisses
- L’Office fédéral de la communication
- SRG SSR idée suisse
- La Cinémathèque suisse
- La Phonothèque nationale suisse
- L’Institut suisse pour la conservation de la photographie

Un réseau pour la Suisse

L’association Memoriav

Un réseau pour la Suisse

La mission de Memoriav

- assurer à long terme la sauvegarde et la mise en valeur du patrimoine audiovisuel suisse.
- constituer et animer un réseau d'institutions et de personnes (conservateurs, producteurs, utilisateurs) dans le but d'échanger compétences et informations et d'optimiser les ressources.
- initier, soutenir et gérer des projets de conservation, classement et mise à disposition du patrimoine audiovisuel suisse dans le respect des normes et de l'éthique professionnelle.

Un réseau pour la Suisse

Chiffres clefs de Memoriav

- plus de 160 membres collectifs
- 52 projets terminés / 40 projets en cours
- une base légale pour Memoriav
- budget annuel de 3.3 millions

Un réseau pour la Suisse

Financement des projets

- Le système de financement des projets lancés ou soutenus par Memoriav prévoit en général un cofinancement par les partenaires.

50 % 50%

Memoriav Partenaire

Un réseau pour la Suisse

améliorer l'accès

la mise à disposition des documents sauvegardés

- organiser des expositions / projections
- le site web www.memoriav.ch
- la base de données « Memobase »
(200'000 documents issus de projets Memoriav)
- sauvegarder des collections filmiques
(Cinémathèque suisse + autres archives filmiques)
- inventorier les fonds filmiques
- améliorer l'accès des films (copies de consultation)
- création d'un réseau d'information et de compétence
- cours « Archives audiovisuelles »
- publier des recommandations
- sensibiliser le public au patrimoine filmique sauvé

Projets dans le domaine du film

sauvegarder, sensibiliser, former

Promouvoir les projets terminés

« Sortie du labo »

Promouvoir les projets terminés

Sortie du labo

Objectifs :

- mettre en valeur le travail de sauvegarde de la Cinémathèque suisse
- faciliter l'accès aux films sauvegardés
- animer le réseau des cinémas et des festivals à

programmer des films restaurés.

Promouvoir les projets terminés

Sortie du labo

comment y parvenir :

- salles partenaires dans toute la suisse
- exclusivités des projections « Sortie du labo »
- matériel de promotion
- soutien dans la communication

Promouvoir les projets terminés

« **Réalités suisses** »

Promouvoir les projets terminés

« **Réalités suisses** »

objectifs :

- mettre en valeur le travail de sauvegarde du réseau
- animer à utiliser la base de données « Memobase »
- faciliter l'accès aux documents filmiques sauvés
- sensibiliser à la valeur des documents audiovisuels

Promouvoir les projets terminés

« **Réalités suisses** »

comment y parvenir :

- matériel de promotion
- soutien dans la communication
- commenter et analyser les documents en public

Conclusion

L'effet positif du réseau

- valorise le patrimoine audiovisuel
- anime à investir dans le patrimoine audiovisuel
- améliore les connaissances et les collaborations

Merci de votre attention...

MEMORIAV

Association pour la sauvegarde
de la mémoire audiovisuelle suisse

Laurent Baumann | Communication

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“Memory, History and Worker Movies”/ *May B.Broda*, Historian and film maker.

I will first give you a short over-view of what we know about the general situation of Swiss worker films, which have been rather ignored by scholars. There is very little research work available.

The expression “worker movies” has a double meaning: The concept classically refers to films about workers that were produced as propaganda for the labour movement. Strictly speaking, “worker movies” mean films being made by one worker himself or a group of workers about their activities and their political situation.

Second I will focus on one original Swiss worker silent movie in black and white.

Third I will attempt to explore the relation of film to memory and recollection. In the Thirties of the twentieth century cinema became a popular art and a propaganda form in the Swiss Socialist movement. Far more movies were produced than the three Swiss worker films that

were mentioned by Hervé Dumont in his outstanding “History of the Swiss Films” (1987). He ought to have known better :

First there was the “Schweizerische Arbeiterbildungszentrale (shortened SABZ)”, the “Swiss Worker Education Centre” in Berne, which was founded in 1912. It was financed and run by the “Schweizerische Gewerkschaftsbund (SGB)”, the “Swiss Federation of Unions”, and the “Schweizerische Sozialdemokratische Partei (SPS)”, the “Swiss Social Democratic Party”. The socialist institute mostly collected national and international moving pictures, both educational and entertaining. It co-produced some of the national worker films. However the centre’s main function was to offer films and equipment, such as projection apparatus, for rent to anybody. Films were only one part of its many educational activities.

Second there were the Swiss film makers : the professionals and the amateurs. About the latter not much is known. As a cultural historian and a film maker myself I am particularly interested in those early private film makers. Almost twenty years ago I was looking for motion pictures documenting Zurich in the Thirties of the 20th century. I wanted to use them in my own documentaries about the life of exiled Anti-Nazi German authors (“Verbrannte Dichter im Schweizer Exil,” 1991) and the Italian Antifascist movement in Zurich (“Avanti! Libertà! Italienischer Antifaschismus in Zürich 1924-1945,” 1994). I asked around among the younger and older members of the Swiss amateur film clubs. Several names were mentioned. One was Robert Risler : an operator, photographer, and film maker living in Zurich. His collected works consists of only half a dozen films. Especially one 16mm-reel caught my eye. The main title of the film says in bold expressionist letters :

“DER ROTE TAG” = “THE RED DAY” (*Video still Nr. 1*)

The second title characterised the genre :

“EIN ARBEITERFILM” - “A WORKER MOVIE” (*Video still Nr. 2*)

The camerawork and the design of the letters were attributed to pseudonyms in the two subsequent title cards :

“AN DER KAMERA BORRIS” – “AT THE CAMERA BORRIS” (*Video still Nr. 3*)

The name of the camera man “BORRIS” alludes to a Russian background. On second sight the anagram reveals RIS as the shortened family name “Risler” and BOR as the inverted shortened first name “Robert”.

“SCHRIFTBILD HAK” – “LETTER-DESIGN HAK” (*Video still Nr. 4*)

Risler’s friend Hans Kessler alias “HAK” was also a member of the “Socialist Worker Youth” (SAJ). He assisted Robert Risler to produce the film and designed the title cards.

The fifth and last title declares where and when the film was made :

“AUFNAHMEN: ZÜRICH 1934” = “PICTURES: ZURICH 1934”.

(*Video still Nr. 5*)

The whole film lasts eight minutes. The narrative segmentation of the film consists of five filmic sequences :

1. metaphoric pictures of nature ;
2. different activities of the main trade unions on the evening before May Day
3. the gathering of the workers, male and female, young and old ;
4. their march through Zurich starting in front of the “Volkshaus”, the “House of the People” - actually right outside of the building where we are now sitting - and ending in the big assembly on the workers’ athletics grounds “Sihlhölzli”.
5. the metaphoric picture of a turning globe.

I would like to point out some topics of the narrative action :

(*Video still Nr. 6: small waterfall, long shot T*)

The first filmic sequence starts with four different shots of water: a metaphoric allusion to the growth of the socialist movement.

(*Video still Nr. 7: apple blossoms, medium close up N*)

The following two shots of apple blossoms not only indicate the spring season but might also refer to the great hopes of the Socialist youth.

The title card “ZÜRICH AM VORABEND DES 1.MAI” - “ZURICH ON THE EVENING BEFORE THE FIRST OF MAY” introduces **the second sequence**. A selection of shortly edited pictures of different crafts symbolise the main trade unions.

(Video still Nr. 8: Tramway Nr. 7 in Oerlikon (Regensbergbrücke), long shot T)

Long shots of a moving tramway and a moving train represent the powerful unions of the tramway men and railway men that played an important role in Zurich.

The camera does not aim at the individual worker. The focus is on their manual work as we can see for instance on the photo of builders:

(Video still Nr. 9: builders, medium long shot HT)

The camera position is on eye level. This conveys objectivity.

(Video still Nr. 10: female employees, medium shot HN / Americaine)

Female employees leaving their offices: They seem to belong to the “the union of the employees of the public services” (Verband des Personals öffentlicher Dienste, VPOD).

Predominant is the local social-democratic newspaper “Volksrecht” and the co-operative printing press “Genossenschaftsdruckerei”. Their building is decorated with flags and posters. It reappears in other sequences. One of the posters says: “For socialism” (“Für Sozialismus”).

The typesetting, the printing and the distribution car are being pictured:

(Video still Nr. 11: distribution car, long shot T)

Several times a printing machine is shown duplicating leaflets. The organising methods do not look like clandestine operations.

The second sequence ends with the closing of an iron door, which might be the entrance of a factory. But industrial workers are not featured. This is quite surprising for a worker film.

(Video still Nr. 12: closing door, medium long shot HT)

Narratively, the **third sequence** establishes the readiness of the traditional mass action. A man plays the drum. He calls people to stop working and join the demonstration.

(Video still Nr. 13: drummer, medium shot HN)

On the left corner of an other picture one policeman can be seen standing all alone near the line of the spectators.

(Video still Nr. 14: policeman on the left corner, long shot T)

Later another policeman rides a motorcycle. But no more police appear through out the whole rest of the film. This conveys the impression : there exists no class conflict. It is like a “Sunday-outing”. This impression is also confirmed by the bird’s-eye view of the well dressed men:

(Video still Nr. 15: men wearing hats, medium long shot HT)

(Video still Nr. 16: Kanzleischulhaus, long shot T)

Different pictures of flags accentuate the festivity mood.

One boy is holding a flag engrossed in thoughts.

(Video still Nr. 17: young man with banner, a Red Falcon, medium close up N)

On his left elbow we can recognise the emblem of the “Red Falcons” (“Rote Falken”). The youngest members in the “Socialist Worker Youth” are called the “Red Falcons”.

Only the young people carry big banners alone or in rows :

(Video still Nr. 18: row of young women and men with banners, long shot T)

After three minutes and fourteen seconds the demonstration is on the march at last : **the fourth sequence** has begun but has not been introduced by a special title card. The camera now changes position very often. It takes up position among the demonstrators several times.

(Video still Nr. 19: girls with banners, close up G)

For the first time it gets very close to the “Socialist Worker Youth” in the street and their big banners fixed to bamboo-sticks. But the camera does not take the position of their point of

view. No subjective mood is expressed. There is even a slight worm's eye view, which we can interpret as admiration for the socialist youth.

The fourth sequence culminates in endless but varied pictures of the May-Day-demonstration. **(Video still Nr. 20: band marching, medium shot HN, first of total five shots)**

The band marching in military formation appears in regular intervals.

Human tide marching in the streets of Zurich, the famous bank and shopping street "Bahnhofstrasse" including.

(Video still Nr. 21: women marching, medium long shot HT, bakeries)

Placards and posters being carried in the demonstration seem to have taken over the role of the homemade expressionistic title inserts. One of the slogans alludes to unemployment:

"Mehr Platz den Jungen durch Pensionierung der Alten", "More work for the young by pensioning the old".

(Video still Nr. 22: "More work for the young by pensioning the old", long shot T)

Girls, members of the "Red Falcons" ("Rote Falken"), build the slogan "friendship" by carrying individual letters.

(2 Video stills Nr. 23 and 24: "Friendship", medium close up N and very long shot ST)

The flexible letter-set was an efficient way to form propaganda slogans quickly and to let them disappear very fast.

(Video still Nr. 25: "Vienna fallen – his heart stays red!" close up G)

One placard remembers the defeat of the Socialist movement in Austria in the same year:

"Wien gefallen – sein Herz bleibt rot!" - "Vienna fallen – his heart stays red!"

(Video still Nr. 26: women and children, Bahnhofstrasse, medium long shot HT)

With the help of posters we can identify some of the otherwise anonymous women and men walking by, for instance a group of the Italian antifascists :

(Video still Nr. 27: Antifascisti Italiani, medium shot HN)

The same young man in the uniform of the "Red Falcons" holding a flag we have seen earlier now signals the end of the demonstration. The procession has arrived on the workers' athletics

grounds of the "Sihlhölzli":

(Video still Nr. 28: Sihlhölzli-Turnhalle, long shot T)

The camera pans over the masses of people. It brings into focus an anonymous speaker. It rests on the banners and the flags.

(Video still Nr. 29: Sihlhölzli, SAJ, banners, medium long shot HT)

(Video still Nr. 30: Sihlhölzli, Fahne, close up G)

For the first time in the last shots of the fourth sequence the frame is canted. Why?

(Video still Nr. 31: young man, canted frame, medium close up N)

Is the canted frame used to create more dynamics? Or does it suggest an uncertainty of the young lad in the picture? The title card confirms the latter impression :

"REIHT EUCH EIN" = "JOIN OUR RANKS"

(Video still Nr. 32: mass of people, pan shot, very long shot ST)

The fourth sequence ends with a panoramic pan shot over the assembled heads in order to catch the impressive mass of the demonstrators.

The fourth sequence is actually a film in the film. There is no story being told as in the second sequence where we are informed about the preparations of the First of May demonstration.

The use of all kind of camera angles is very professional. The shots stay static monumentalising and idealising the demonstrators. There are no travelling shots, only a few pan shots.

The demonstration is not portrayed exactly as it happened. It is composed as a collage. The establishing shot does not show the location of the beginning of the demonstration in front of

the “Volkshaus”, the “House of the People”, - actually right outside of the building where we are now sitting - but some other place at the corner of the Zweier- and Badenerstrasse.

(Video still Nr. 33: the first row of the demonstration, very long shot ST)

We see the parade approaching as an on-looker might have experienced it. The pictures are though carefully selected and edited to a rhythm. The montage triumphs.

The **fifth sequence** directly addresses us, the spectators and cites the worker hymn :

“DIE INTERNATIONALE ERKÄMPFT AND BEFREIT DIE WELT” –

“THE INTERNATIONAL FIGHTS AND LIBERATES THE WORLD”

(Video still Nr. 34)

The concluding shot of the whole film is a turning globe.

The amateur film “The RED DAY” is a sophisticated piece of work. The picturing of the official May-Day-demonstration in Zurich starts as a documented actuality consuming almost half of the film length of eight minutes. It changes to an essay study of the powerful movement of Socialist masses on the streets of Zurich. Youth and socialist thoughts clearly dominate. The worker movie is also an undisguised Socialist propaganda film.

I am coming to my / the **final observations** but I have to warn you that I shall give very few final results. I am describing research, which is still in progress.

While “**memory**” is regarded as a function of the brain, “**recollection**” / “**remembering**” is perceived as a cognitive construction. Motion pictures, like photography, literature, and all the other arts can be media of memory: They capture the events of the past. They store the configuration of things. They contribute to the cultural memory. At the same time, films feed on the memory of the culture. The moving pictures belong to a history of images and iconography, which perception already has shaped. They unite the conceivable material traces of the records and the invisible superimposition of the pictures as meta-images. The perception and the reading of films are collectively and historically formed. Films can be considered as visual archives of discourses. They carry a historical index, which might be read and interpreted differently in another place and in another time. This might be the case with worker movies and labour films because times and politics have changed dramatically since they were made.

The “forward march of labour” was traditionally an influential idea in worker cycles. The idea of progress inspired and guided a considerable part of working class and labour history.

The silent black and white film “THE RED DAY” is a fragmented reminiscence of the May-Day-demonstration of 1934. The short silent film is a clue to the past but not the past itself. It represents an important annual ritual in the life of socialists. It also uses the May Day as a symbol of the worker movement. It cites and recollects “codes” of working class culture in general.

The “reality” we see on the screen is neither inevitable nor somehow natural to the camera but a vision creatively constructed out of bits and pieces of images taken from the surface of a world.

In the film “THE RED DAY” no industrial work is “documented”. Zurich is presented as a town of employees and craftsmen. The self declared / selbst ernannte “worker movie” suggests to us that the movement of social democrats and unions in Zurich of 1934 was big, successful, and based on the young. It advocates a revolution of the better, free, and just world. And it calls for solidarity using a rhetorical technique of persuasion.

Film as a medium of memory depends on the recipients to construct and reconstruct a view of the past with the indicators in the film. The spectators have to decipher the moving pictures, to read and to interpret the symbols. With the help of their memory, experience, and knowledge they perceive and recognise a glimpse of what the May Day in 1934 could have been.

When I was taking you through the film sequences, I pointed out the lack of policemen. When I took part myself in May-Day-demonstrations the presence of the police was a dominant feature of the event. The two single policemen in the "RED DAY" could lead you to believe that there were no troubles in 1934. What about the violent clashes between socialists and communists we always heard about? What about their fights with the German oriented "frontists" ("Fröntler")? What about the Italian antifascists and their counterparts?

I was surprised to see so many shots of girls and women taking part in the demonstration and probably you were too. This is so very unusual for this kind of film in Switzerland in those years. Or did my memory fail me?

(Video still Nr. 35: Robert Risler, 1930er, medium close up N)

The first film of the twenty two year old cameraman "BORRIS" aka Robert Risler and his crew of the Socialist Workers' Youth is a very selfconfident piece of work. The driving force of the "RED DAY" Robert Risler had been a leading figure in the "Socialist Worker Youth", "Sozialistische Arbeiterjugend (SAJ)". He was born in 1911 and died in 2005.

He was an employee of the national post-office in the Thirties of the last century. He was a functionary of the union of postal workers, a section of the "Verband des Personals öffentlicher Dienste (VPOD)", the "Union of the employees of the public services".

(Video still Nr. 36: Robert Risler, Siemens 16mm-camera, 2001, close up G)

At school he learned to shoot and develop photographs. He became a film operator of the "Schweizerische Arbeiterbildungszentrale (shortened SABZ)", the "Swiss Worker Education

Centre" in Berne, which I mentioned above. He projected their films at the VPOD-union meetings.

The money he earned with that he invested first in a projector and then in a Siemens 16 mm-film camera.

(Video still Nr. 37: Robert Risler and camera, 2001, long shot T)

There hardly exist any written sources about the camera man and his work. Conducting an audiovisual oral history interview with Robert Risler in 2001 I gained information and insight about his concept of "cinematic realism".

Robert Risler tried to document realities and events of his times. He made films only from 1933 to 1938. It always was a question of money. The Kodak 15 meter-reels were expensive.

Robert Risler never denied to have been a fervent socialist. He knew the May-Day demonstration from memory. He did not depend on a script. Nothing slipped his memory. He thought of himself as a documentary film maker. He was convinced that only simpleness works. He was very sure not to stage :

(Video still Nr. 38: calendar leaf, long shot T)

Well, we would not agree with him.

Robert Risler tried to construct his own world and ideas on the screen in opposition to the main stream. But he made it evident that the so called "Russian films" influenced his work.

(Video still Nr. 39: rail way men, long shot T)

(Video still Nr. 40: Arbeiterradfahrerbund, bird's eye view, very long shot ST)

(Video still Nr. 41: Turner, long shot T)

He was fascinated by Constructivist graphic and photographic innovations. He stuck together the bits and pieces of his photogenic images taken from the surface of the May-Day demonstration according to the "Russian" codes of representation he had seen and experienced. He composed the separate filmed fragments into a more integral and rhythmical story. In the tradition of Sergej Eisenstein he tried to convey the idea of the growing Socialist movement. He knew that montage possessed an immense capacity for the production of meaning. He used the political event to propagate the social values of friendship, solidarity

and unity to fight together for a better world, which meant at that time employment for everybody.

In the audiovisual oral history interview I conducted with Robert Risler in 2001 he pointed out that the Social Democratic party had won the majority in the parliament of Zurich in 1933.

This was a great success. The Social democratic mayor of Zurich, Dr. Emil Klöti, gave him some money so that he could buy the reels. He used every inch. Therefore the film presents a very official view. On the other hand Robert Risler did mention the widespread unemployment and the ideological clashes with the communists who held their own May Day. It is definitively a very political film.

It might be that some of you remember the banners and flags as red. Well, Robert Risler would have liked it : this is exactly what he intended.

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**Wiener Filmarchiv der Arbeiterbewegung / Kurt Brazda, Wiener Filmarchiv
der Arbeiterbewegung, Wien**

Ladies and Gentlemen!

First I would like to thank for the invitation and introduce our institution.

WIFAR means :

“Viennese Film Archive of the History of the Working Class”

This name was given to the archive, which was founded 2001, because of the sources of our film- and sound documents.

The sources are:

The Austrian Socialist Party

The Austrian Union

The Workers Chamber of Austria

Private collections

American and British Info service established in Austria during Occupation after 1945

From this last source we have a lot of strange footage, which was produced during the occupation after 2nd world war to demonstrate the “typical” American and British life style to the poor Austrian people like : American house wives in their brand new kitchens, instructions about cows fertilisation in Texas, bride fashion and elegant Wedgewood assortment and last not least TV backstage. So we have a lot of examples of every days life in USA and UK at the end of the forties.

But of course this is not the main part of our archive.

Corresponding to our name we have rare documents of the activities of the socialist party in Vienna beginning just in the twenties of the last century. But this needs a special explanation :

Once separated from Lower Austria, Vienna embarked on a distinctly "Viennese" political course, becoming an internationally acclaimed model of Social Democratic municipal government in the twenties and early thirties of this century. The popular term when speaking of this period is "Red Vienna". Against the background of constitutional changes in Vienna a democratisation took place. Radical changes in the revenue and spending policy of the city made new achievements and programmes in the welfare sector possible in the first place. The main focus was municipal housing, which won acclaim beyond Austria's frontiers. The target was to solve, what had been one of the main problems in the city since the second half of the 19th century and provide, most of all, flats equipped with running water, toilets and supply of natural daylight. Special attention was given in these housing estates, also to adequate green space and recreation areas. In the years of great economic hardship just after the First World War, attempts were also made to encourage settlement on the periphery, giving people a possibility to meet some of their needs from the small gardens attached to these homes.

For the first time, a real policy of redistribution was implemented, with special taxes imposed on the wealthy segments of the population.

This gave the government some fine successes, even in areas such as education and health care. The backdrop to all this was an increasingly difficult economic situation and - closely linked to it - mounting political radicalisation. The polarisation between the two large political blocs - the Social Democrats and the Christian Socialists - became more and more pronounced: in 1933 Parliament was dissolved and a few months later, in February 1934, civil war broke out, the democratic constitution was suspended and a period of clerico-fascist authoritarian government ("Ständestaat") began. Vienna no longer had an elected legislature either. It was the prelude to the disaster of Nazi occupation in march 1938.

We brought with us two film documents from this "Red Vienna" period, which we want to present. My colleague Dr. Luksan will give a special introduction about it before screening.

A lot of material got lost in the time after 1934, because it was a big danger for everybody, when it would have been found by the fascist and later on Nazi authorities in his possession. A lot of films accompanied emigrants and were found later in archives abroad.

WIFAR has a relevant stock from Nazi-Resistance including the first shots of opening the concentration camps, which was left to us by the Allied Authorities after the Austrian state-contract 1955.

Naturally Austrian history after 1945 is well represented in our archive and there fore our collection of old fashioned advertising films and cinema spots produced by the Austrian Socialist Party is unique. We presented some of them in one of our public presentations and it was a big success because of their strange and funny shape.

The main part of our archive covers policy of the Socialist Party. We have documents from all conventions since 1983 with all speeches and important events. We have political and sometime private statements from all left wing politicians of our country.

Additional we have an extensive collection of photographs from political and private area.

Naturally we invest great efforts in saving our material in transforming it on master digitals. Because our budget isn't high enough we couldn't buy a regular telecine. But our chief technician invented an improvised but efficient technique in projecting the film rolls and taking the frame directly from the projectors gate by using a macro lens.

We produce DVDs, which are available for schools and adult education, students and lectors and of course for scientific research.

Additional production companies and TV stations use our collection for their need. But we have to take care not to make profit, because we have been clearly established as non profit organisation.

WIFAR's structure is very small. We have only two employees. Presidency and board consists exclusively of volunteers without payment. Nearly every member is a professional of media business. So you have directors, cinematographers, film set designer, journalists and of course technicians in our group, who work just for passion. This mixture of different skills makes cooperation vivid. On the other hand it enables us to produce for ourselves.

There fore WIFAR does not simply concentrate on collecting and saving, we increase our stock every year in producing documentaries, portraits and interviews. Some of our documentaries had been broadcasted by Austrian- and German Television and we present them in periodic public screenings. It is our intention using such performances to bring these new WIFAR productions in confrontation to our old film documents.

We all recognize, that working class as we know it from history doesn't exist anymore. So we gave WIFAR a new orientation. We focussed our interest on documentation of every day life. Consequently we started dealing with one of the strongest contemporary problems : Unemployment. So we are just producing a documentary about workless people and additional interviews researching development of work presenting typical biographies. We are aware, that there is no future for work, as we know it now and that we are faced with the matter of fact, that unemployment will increase. There will never be a period of total employment anymore. To give sense and chances to a growing up no future generation we have to create soon as possible new social and economic patterns. This for the WIFAR team is an important request.

In our understanding an archive isn't only an institution of saving and conservation with a touch of museum. Today it should be also a vivid source and platform for public activities and dialog. Or do you know a better task?

Kurt Brazda

WIFAR president

La collection audio-visuelle de l'Amsab-Institut d'Histoire Sociale/ Hendrik OLLIVIER, AMSAB, Gand

La plupart d'entre vous se souvient sans doute que l'année passée l'Amsab a fêté son 25^{ième} anniversaire. La fondation de notre institut en 1980 avait comme but principal de sauver et de

conserver le patrimoine historique du mouvement ouvrier de gauche. Vu la grande négligence à cette époque à l'égard des archives un institut comme le nôtre était indispensable.

Dès le début nous nous sommes intéressés à ce que les historiens appellent des 'sources non-traditionnelles'. Quelques découvertes inattendues ont sans aucun doute contribué à notre intérêt pour ce genre de sources.

A l'époque notre lieu de travail consistait en quelques pièces dans l'immense immeuble qu'était l'ancienne Maison du Peuple Vooruit à Gand. Le bâtiment, qui à présent est restauré dans toute son ancienne splendeur, était alors dans un état de délabrement terrible. De grandes parties n'étaient plus occupées, des couloirs étaient barricadés, des portes étaient clouées et partout des pigeons s'y étaient installés.

Plus d'une fois, poussés par la curiosité et munis de torches, nous allions en exploration dans cet énorme labyrinthe. Un jour notre excursion aboutit par hasard dans la cabine de projection de la salle de cinéma. A notre grand étonnement il y avait là encore des bobines de film, et, découverte inespérée, deux films datant de 1934, dont l'un un film de propagande pour le Plan du Travail, un grand projet socialiste pour résoudre le problème du chômage en cette période de crise, et un film publicitaire splendide pour le journal Vooruit. C'était un vrai miracle que ces copies, des films nitrates en plus, fussent encore en bon état.

Bien sûr, ce que je viens de raconter n'est qu'une anecdote, mais cette découverte a donné l'alarme. Il fallait d'urgence entreprendre quelque chose pour sauver le patrimoine cinématographique. Dans notre périodique nous avons alors publié quelques articles concernant la problématique des films nitrates et comme de vrais missionnaires nous sommes partis en tournée avec de nouvelles copies ces vieux films. Je persiste à croire que c'est aussi un peu grâce à cela qu'aujourd'hui on sait que les films nitrates sont très inflammables et on est convaincu que ce n'est pas une bonne idée de conserver ces films chez soi ou dans une pièce bien chauffée !

La collection

Après cette campagne de sensibilisation la collection de films, très modeste au début, augmentait rapidement. Elle comporte aujourd'hui 2 mille copies de films et 4 mille bandes ou cassettes vidéo de différents formats. Je ne peux malheureusement pas vous donner des chiffres exacts puisque, je dois l'avouer, l'accès à la collection est resté quelque peu à l'arrière-plan. Non pas que les films soient de moindre importance, au contraire même, mais surtout à cause du facteur de travail très élevé qu'implique cette accessibilité. Soit dit en passant, la collection de notre département Image et Son comprend grosso modo 4 cent mille photos, 16 mille affiches, 300 drapeaux, des tableaux, des sculptures, estampes, dessins, cartes postales etc.

Pour nous le terme film – que je voudrais définir non seulement pellicule mais image mouvante sur n'importe quel support – n'est absolument pas un concept univoque. Notre collection est d'une très grande diversité formelle, allant du film comme produit fini, jusqu'au 'chutes' ou même jusqu'au images jugées impropres. Lorsqu'il s'agit d'un produit fini, la description est plutôt facile: les données du générique suffisent généralement pour le cataloguer de manière adéquate. Décrire des chutes par contre, est beaucoup plus difficile, dans certains cas, nous ne disposons même pas d'une date ou d'un lieu de tournage.

De point de vue historique ces documents, finis ou pas, de moindre ou de mauvaise qualité technique, sont absolument précieux. Le critère d'intégration dans notre collection n'est donc pas la qualité esthétique ou technique, mais leur importance pour l'histoire du mouvement ouvrier ou des mouvements sociaux en général.

Nous pensons pouvoir aisément dire que les historiens qui se concentrent sur le film en tant que source historique sont tous d'accord pour dire que non seulement le film documentaire mais aussi les autres genres de film - films de fiction, de propagande, publicitaire même - peuvent être d'importantes sources pour l'historiographie, à condition d'une approche et d'un questionnement appropriés.

La plupart des films de notre collection proviennent du mouvement socialiste: Parti Socialiste (social-démocrate), syndicat, mutualité, coopération, mouvements de jeunesse, sociétés touristiques etc. Les genres sont très divergents: journal filmé, documentaire, docudrame, film de propagande etc. Puisque la plupart de ces films étaient réalisés sur ordre du parti ou de l'une ou l'autre organisation ouvrière, ils sont tous plus ou moins du domaine de la propagande. Ils étaient tournés à l'occasion d'anniversaires, jubilés, élections, conflits sociaux ou points chauds politiques. Presque tous ces films sont des produits professionnels. Ils étaient projetés dans les cinémas des maisons du peuple et, au moyen de projecteurs portatifs, dans d'innombrables petites salles aux quatre coins du pays. Les plus anciens films dans notre collection datent du milieu des années 20, avec un débit maximum aux années 50.

A partir des années 60, ce genre de films doit céder la place aux programmes de télévision. C'est du moins la tendance telle qu'elle apparaît dans notre collection. Grâce à quelques donations volumineuses les programmes de télévision constituent la plus grande partie de notre collection. Nous avons notamment reçu les archives complètes de la SOM, l'organisation qui s'occupait des programmes de télévision du Parti Socialiste, et de la STISO, qui s'occupait des programmes de l'organisation syndicale nationale, la FGTB. Depuis quelques années, ce temps d'antenne accordé par la télévision publique aux partis politiques et aux syndicats est supprimé.

A côté de ces films professionnels l'Amsab possède pas mal de films d'amateurs, en 8 mm, super 8, ou vidéo. Si j'ose dire que nous possédons probablement la plupart des films socialistes distribués sur le plan national, je suis convaincu que ce n'est pas du tout le cas pour les films d'amateurs ou les films d'un intérêt local. Il reste là un énorme trésor à dépister.

Gestion et accès

Pour ce qui concerne la gestion et l'accès, pour nous, honnêtement, ce congrès vient un an trop tôt, ou bien il vaut mieux dire que c'est nous qui sommes en retard d'un an. Quoiqu'il en soit, la vérité est que nous avons, plus ou moins consciemment, négligé pendant quelques années de nous occuper de notre collection audio-visuelle. En partie - comme je l'ai déjà dit - à cause de l'intensité de travail, en partie puisque nous avons optés en première instance de rendre accessible notre collection de photos, nos affiches, drapeaux, cartes postales et autre matériel visuel. Comme nous avons maintenant plus de 20 mille objets on-line nous comptons donc nous concentrer l'année prochaine sur nos archives audio-visuelles.

Conservation

Jusqu' à présent la conservation était plutôt passive, elle se limitait aux conditions de conservation de base: contrôle de la température et de l'humidité de l'air. Pour la conservation des films nitrates nous avons pris des mesures plus actives: nous les avons tous copiés sur safety film. Les originaux sont conservés à la Cinémathèque Royale, qui dispose de bunkers aménagés à ce propos. Aussi nous avons fait des copies vidéo ou dvd de quelques autres films, c'est à dire les films les plus consultés. Ces copies ne substituent nullement les originaux, leur seule fonction est de faciliter la consultation. De façon que les originaux ne sont plus manipulés, les copies contribuent quand-même à une meilleure conservation.

La conservation des films sur pellicule n'est pas notre premier souci, puisque la pellicule est un support relativement stable. La conservation des vidéos est un problème bien plus urgent, car, vous le savez tous, les vidéos se conservent très mal. Comme je l'ai déjà mentionné, nous possédons une collection importante de programmes de télévision, à partir des années 80 ces programmes sont uniquement sur vidéo. Il s'agit au moins de quelques milliers de copies. Il est absolument nécessaire de les copier sur un autre support, de préférence digital, si nous voulons les conserver à long terme. A partir de l'année prochaine nous allons nous occuper de ce problème: c'est à dire définir les priorités, examiner les modalités, examiner les supports les plus appropriés, estimer les budgets nécessaires etc.

Accès

En même temps nous nous occuperons de l'accès à la collection. Pour la description de nos collections ainsi que pour l'accès on-line, nous utilisons depuis quelques années le logiciel Adlib. Plus précisément nous utilisons trois modules différents de ce même logiciel: un pour les archives, un pour la bibliothèque et un pour la collection image et son, soit la collection musée, dont la collection audio-visuelle fait partie. L' avantage de travailler avec des modules différents appropriés est tout d'abord qu'on peut décrire les différentes collections selon les normes spécifiques: ISAD pour les archives, ISBD pour la bibliothèque, Spectrum pour la collection musée. Pour ce qui concerne la standardisation des descriptions il n'y a donc pas de concessions à faire, ni pour les archives, ni pour la bibliothèque, ni pour la collection musée. De l'autre côté, le fait qu'il s'agit du même logiciel, on peut facilement faire des recherches à travers les différentes collections. De même qu'on peut établir des liens entre des documents appartenant à différentes collections. Par exemple, une photo qui était insérée dans une lettre, conservée aux archives, peut être conservée et décrite dans la collection musée. On peut consulter la description de la photo dans la collection musée, mais on peut aussi bien retrouver cette description dans les archives, dans le contexte original de la photo. Fini la discussion si par exemple des affiches sont oui ou non à leur place au département des Archives ou mieux au département Musée. Les descriptions faites dans un département peuvent être utilisées et intégrées dans un autre. De même pour les lexiques, les notices biographiques etc.

Les descriptions des films seront intégrées de la même manière. Le module musée nous semble être le plus indiqué pour ce faire. Bien sûr le monde cinématographique a ses propres standards (nous comptons suivre les règles de description de la FIAF). Après un premier tour

de reconnaissance, nous estimons qu'elles sont grosso modo compatible avec le module musée. Là aussi nous pouvons relier les descriptions à celles des Archives, de la Bibliothèque et à des fichiers externes comme par exemple des copies digitales de films, des shot listings etc.

Nous constatons toutefois que pour la description des films beaucoup d'attention est consacrée aux caractéristiques physiques de la copie et qu'on focalise surtout le support comme entité de la description. Nous optons pour une description partant du contenu ou de la création intellectuelle ou créative et non des caractéristiques physiques. A cette entité virtuelle seront, ensuite, relié les différents supports avec leurs caractéristiques physiques (copies 35 mm, 16 mm, positif ou négatif, video, DVD etc.). Il en est de même pour notre sonothèque ou notre collection audio: l'entité de la description n'est plus le disque, la cassette, le cd mais la composition, le morceau de musique, l'interview enregistré etc. Même tendance dans la photographie: l'apparence physique traditionnelle est de moins en moins importante. Je crois que là-dessus nous pourrions avoir d'intéressantes discussions et des échanges de points de vue fructueux.

J'aimerais terminer par répéter et souligner encore une fois qu'en matière d'accès et de conservation des collections audio-visuelles, nous ne sommes certainement pas pionniers, et qu'au contraire, nous sommes toujours heureux de pouvoir profiter de l'expérience d'instituts beaucoup plus chevronnés que nous.