



# Report

on the Activities of the OSA Archivum  
between January 2006 and December 2006

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## **Table of Contents**

<b>THE FIRST YEAR IN THE GOLDBERGER BUILDING</b>	<b>4</b>
<b>1. 1051 Budapest, Arany János u. 32.</b>	<b>4</b>
<b>2. Budget</b>	<b>5</b>
<b>3. Staff</b>	<b>6</b>
<b>HISTORICAL AND CURRENT HOLDINGS</b>	<b>6</b>
<b>1. Acquisition</b>	<b>7</b>
<b>2. Processing</b>	<b>8</b>
<b>REFERENCE SERVICES</b>	<b>9</b>
<b>1. Research on-site</b>	<b>9</b>
<b>2. Research on-line</b>	<b>10</b>
<b>3. Records Management Services</b>	<b>10</b>
<b>4. Publicity campaigns for OSA's Reference Services</b>	<b>10</b>
<b>IN FOCUS 2006 – THE DIGITAL ARCHIVE</b>	<b>11</b>
<b>OUTREACH PROGRAMS</b>	<b>12</b>
<b>1. "Archives, Evidence and Human Rights" – Course for CEU students</b>	<b>12</b>
<b>2. Public lectures and other events at OSA</b>	<b>12</b>
<b>3. ISRA</b>	<b>13</b>
<b>4. Workshops at OSA</b>	<b>13</b>
<b>5. Exhibitions at OSA</b>	<b>14</b>
<b>6. Verzio – OSA's largest public event</b>	<b>14</b>

<b>OSA – EXTERNAL RELATIONS</b>	<b>15</b>
<b>1. Local cooperation</b>	<b>15</b>
<b>2. International cooperation</b>	<b>15</b>
<b>3. Publications</b>	<b>16</b>
<b>4. Travel</b>	<b>16</b>
<b>FUTURE PLANS</b>	<b>17</b>
<b>Appendix 1: Verzio 3</b>	<b>18</b>
<b>Appendix 2: Travels 2006</b>	<b>21</b>
<b>Appendix 3: OSA Publications in 2006</b>	<b>23</b>
<b>Appendix 4: Exhibitions in the Galeria</b>	<b>24</b>

## THE FIRST YEAR IN THE GOLDBERGER BUILDING

### 1. 1051 Budapest, Arany János u. 32.

2006 marked the first anniversary of OSA's arrival in its new home. How far did real life meet and answer the original expectations and hopes? Did the Archivum manage to take the long-planned turn to make both its collections and its operations transparent for professionals and laymen visiting physically or virtually in the new building with its glass roof and walls and its generous spaces? Did OSA manage to meet the challenges of the digital age, and the expectations of the local community and of society in its wider, European or even global context?

Considering the number, the scope and the extent of events hosted by the Goldberger building and its inhabitants, the staff of OSA, the answer is definitely positive. The link between the inside and the outside is most happily symbolized by the opening of the Goldberger Bistro, a glass-walled café and restaurant on the ground floor of the Archivum, with an entrance from the street and a door opening into the Archivum itself.

In 2006 the building was thoroughly tested by the exhibitions it hosted, several of which were complemented with conferences, roundtable discussions and film screenings. The Goldberger was also the venue of a number of public lectures, university courses, workshops, standalone conferences, film screenings and guided tours of the building and its archival collections. The building passed all these tests with flying colors – it proved to be able to accommodate conferences, workshops and screenings for a seated audience of about one hundred, and met all the technical requirements of such events – even when there were exhibitions on display at the very same time. Experiences of exhibition openings prove that the Galeria can welcome more than 250 guests for a standing reception even in wintertime, thanks to the newly installed cloakroom. Courses and lectures for about 30 participants can be comfortably housed in the Archivum's second floor Meeting Room, even though its air conditioning is not yet fully functional.

The visual and technical upgrades of 2006 both testified the success and helped further eliminate the ever thinning dividing line between the inside and the outside. The reception desk, itself a work of art completed in 2006 by OSA's own creative artist and skilled technician, symbolizes the use, the importance and the destiny of paper. Works of art donated to or deposited in the OSA such as *Reception in Red* by F. Szücs, deposited in OSA by Mr. Karvalics, or *Che Guevara* by F. Kelemen are on permanent display in their new home. Servers were upgraded and WIFI introduced in the building to make it more inviting for visitors who wish to spend longer periods of time sitting and working within its walls.

This heavy utilization of the building, together with the experience of a complete cycle of seasons under the glass roof of the building, revealed several problems, the solutions to which cannot be long postponed and are imperative if OSA's is to continue opening itself up to the public. For its public programs the Archivum needs to have audio-visual equipment fixed permanently in the Galeria and in the meeting room. The large number of public programs made it evident that the Galeria needs more storage space: the more exhibitions it installs the more installation materials and stocks it obtains and has to store. Technically the fine-tuning of the air conditioning/heating system, which has to answer the often contrasting needs of the Archivum and the Bistro, is a problem which needs urgent solution. Throughout 2006 the facilities manager had daily dilemmas deciding where to focus heating, cooling or ventilation according to the needs of the events of the day. Shading the glass roof for air conditioning purposes as well as for day-time film screenings has turned out to be also very important, while the ever growing number of visitors make the installation of a state of the art security system imperative. OSA has strong hopes that efficient management and close cooperation with CEU Rt will enable it to raise the funds necessary for these upgrades.

## **2. Budget**

OSA's financial situation clearly reflects that of CEU, OSA's umbrella institution. A major cut of about 130,000 Euro left OSA in no doubt about its major goal for 2006 – to survive without major losses and major departures from its original plans. Fortunately OSA had always been prudent in its expenditure and this helped the staff accept the austerity measures of 2006. These had a major effect on travel, technical upgrades and office supply.

In 2006 OSA could still rely on a major, annually renewable, external source of support from OSI NY, which was awarded to OSA to cover its Network related activities. These activities take up approximately one fifth of OSA's total capacities. The European Union Culture 2000 program grant, received in 2003, covered OSA project-related activities in 2006 and helped to keep its operations going.

In 2006 OSA managed to attract external funds from a variety of sources. Ambassador and Vera Blinken's generous donation arrived as a recognition of a three-year-long comprehensive archival accessioning, processing and digitizing project to set up a 1956 Digital Archive. OSA's Verzio Human Rights Documentary Film Festival, organized in cooperation with the VERZIO Film Foundation, was supported by the US and the Royal Netherlands Embassies and received media sponsorship from leading Hungarian dailies and weekly magazines, such as Népszava, Magyar Hírlap and Magyar Narancs, thus securing three thirds of the Verzio budget from external sources. OSA's success in raising more external funds

was most visible in the financing of its exhibitions. In 2006 the *Atom* exhibition was the only one which was fully covered by OSA: all the others were co-funded to different extents. *The Contagious Middle Ages* exhibition was fully supported by the Hungarian National Cultural Fund and the Office of the Mayor of Budapest. Even if being compelled to seek external funding can be looked on as a sad loss of self sufficiency, it had the revitalizing effect of incorporating new approaches, needs and working methods into OSA's well established routines, thus making it more flexible and responsive to rapidly changing needs.

### **3. Staff**

Since personnel costs accounted for 88 per cent of OSA's annual budget of 865,000 Euro in 2006, OSA had to make the heart-breaking decision to cut down on its staff and embark on rethinking and reshaping its labor organization system so that it answers OSA's mission and goals, maintains or even increases effectiveness and fits within the given financial framework. This naturally involves technological development and a new division of labor – the realization of which is planned to be concluded in the course of the next year, when the financial situation may brighten up.

2006 did not see major changes in the personnel field. Job descriptions were revised, several of them renewed, working groups formed and achievements evaluated in the light of future changes. Changes in the number of staff were not at all unexpected. OSA's Public Relations Coordinator went on maternity leave, while OSA's junior librarian returned from her maternity leave. OSA was happy to welcome back Csaba Szilágyi, its Human Rights archivist, who relocated to Hungary after working for Columbia University in NY for three years. By the end of 2006 OSA had 21 full-time and 4 part-time employees and 6 colleagues working under externally funded fixed term contracts. In 2006 the staff of OSA comes from a total of 9 countries.

## **HISTORICAL AND CURRENT HOLDINGS**

OSA does have a dual role as an institution. On the one hand it both preserves historical holdings and guarantees access to them, especially through the use of appropriate technology. At the same time, it is a service provider towards NGOs, mostly towards the Open Society organizations which entrusted the Archivum with the management of their records and digital data. In some cases this dual role is part of the same records life-cycle, at the end of which the very same current records become part of the permanent and historical holding in the custody of OSA. The early assessment and management of current information does provoke resonance in the methods and techniques applied in the archival processing work: digital data are not only the subject of continuing appraisal, but are also an integral part of the processing and preservation strategy.

## 1. Acquisition

The medium and the content-type of documents accessioned in 2006 are fully in line with the philosophy outlined above. Apart from the copious textual, paper-based, and audiovisual materials brought into the Archivum, there is a dramatically growing quantity of digital documents and data in the form of "leased content". The latter concept refers to the result of digitization projects when the hard copy record remains with its original custodian, while the digital copy will be shared between the primary and secondary new custodians. Several questions arise with regard to this trend: how will the legal framework accommodate these changes? Is this effort similar to the new license framework proposed by the Creative Commons? Does it emerge among archival bodies rather than organizations and individuals?

In 2006 OSA Archivum managed to acquire approximately 40,000 pages of documents in digital format as part of the establishment of the new thematic collection on 1956: <http://www.archivum.ws/digitalarchive/>. The main contributors to the project were the National Security Archive (US), the Hungarian National Library and Columbia University (US). OSA plans to add new digital collections to the thematic on-line archive, and the on-going negotiations with several institutions and private donors with relevant content give us every reason for confidence in continued success in 2007 as well.

A small but valuable hard copy collection has been donated to OSA Archivum by Zoltán Novak, prominent member of the reform circles of the former socialist party. The collection has not only been processed at item level to prepare the ground for a future digitization project, but it has been described through the dedicated involvement of the donor himself, providing a wealth of details on the transition period in Hungary.

The Zwack Family generously gave its hard copy and digital albums on the 1956 Revolution containing newspaper clipping from the international press (<http://www.archivum.ws/digitalarchive/#desc2>); both versions are available on site and on-line.

OSI institutions, based in Slovenia, Croatia and New York donated 212 over-sized boxes and 200 regular archival boxes to OSA on the core functions of these organizations, especially on minority and Roma issues:

<http://www.archivum.ws/guide/fonds/sorosnetwork.shtml>

Another donation, 78 beta tapes prepared by the well-known Russian documentary film-maker Boris Dvorkin, documents the history of OSI Russia, <http://www.archivum.ws/db/fa/25-1-1.htm>

OSA Film Library continued its growth by adding almost 1000 more documentary films to the existing collection of both fiction and documentary products: <http://www.archivum.ws/guide/filmlibrary/>

The human rights-focused Honorka Égető Foundation decided to entrust OSA with 127 films in 2006, the collection awaits the same accruals in the current year: <http://www.archivum.ws/guide/fonds/av.shtml>

In 2006 OSA launched its on-line digital repository of historical records, called SNAP, in order to provide cyber infrastructure to all OSI, George Soros-founded organizations throughout the world. The central repository is hosted, managed and maintained by the Archivum, and in 2006 collected almost 20,000 pages of digital records from the various organizations: <http://snap.archivum.ws/dspace>

## **2. Processing**

At OSA the physical processing was quite limited compared to data entry, indexing and scanning as part of handling digital records, especially in course of creating the 1956 Digital Archive. In addition, the establishment of the same thematic collection required another type of data processing on the surveys done with 1956 refugees to make the invaluable sociological data captured in 1957 retrievable: <http://www.archivum.ws/digitalarchive/blinken/search.jsp>

Urgent physical processing tasks were essential in the case of the records of the Soros Foundation Hungary (Fonds 13): <http://www.archivum.ws/db/fa/13.htm> , and in the case of Fonds 400: <http://www.archivum.ws/db/fa/400.htm>

In 2006 the early testing of the OSA Subject Heading System was started, and the scheme itself was introduced during the indexing of 15,000 pages of RFE/RL Background Reports on Hungary out of the 178,000 pages which still remain to be processed in the future: <http://files.osa.ceu.hu/holdings/300/8/3/>

The Campaign Archive was set up to capture the rather specific, political content generated during the 2006 elections in Hungary. New telecommunication tools had lead to the boosting of political folklore and propaganda, and OSA, taking care to protect personal data and privacy, established an on-line infrastructure for the new content. The Campaign Archive was initiated in 2002, and the earlier data are equally available on-line along with the recent products of the election campaigns, to the delight of media experts and scholars: <http://www.kampanyarchivum.hu/>

However the Samizdat Text Corpora Project is still in its early testing period, since developing the system was the main task for 2006, and data entry was started at the



end of the year. The database is intended to collect information on samizdat periodicals, their copies at various locations in different languages with extensive contextual data on the production and distribution of these underground publications. The first representation of the collected data will be found both on the ISRA and OSA web sites: <http://www.samizdatportal.org/>

As for the current records of OSI, 731 boxes or binders were transferred to the two records centers maintained by OSA for further retention and processing. All new transfers were registered in the storage tracking databases, including detailed description on the content.

## **REFERENCE SERVICES**

OSA's efforts to meet the challenges of the digital era and the new demands emerging on the part of the research community are well reflected in the events of 2006 in OSA's Reference Services. The slight but visible decrease in the number of visits and visitors to OSA's on-site Research Room is balanced by the steadily growing number of on-line requests. It is as if OSA's Research Room in the Goldberger building were doubled by a virtual Research Room at [www.archivum.ws](http://www.archivum.ws).

### **1. Research on-site**

After the move from CEU, where OSA's Research Room was right next to the CEU Library and was more easily exposed to numerous short (sometimes very informative) visits, mostly from CEU students, OSA ceased to be lively and hectic university institution. It became a serious research and working environment, the home of a quiet and stable daily routine. Being highly specialized, OSA's holdings attract specialized research, with a focused interest in well defined areas, which statistical figures cannot show. These researchers spend several days or even a full week working on 1 or 2 archival boxes, or 1 or 2 microfilm rolls or periodicals.

There is no denying that OSA will have to come to terms with the rapidly changing world outside; it not only has to open up to new technologies but also has to keep up with the galloping pace of a new era. The Research Room Procedures, re-designed and adjusted to the needs of the new equipment and new functionality of space and procedures, were already conceived in this spirit. Slow, controllable, labor and material-intensive xeroxing belongs to the past. It has been replaced by researchers using OSA's or their own digital cameras. They are also encouraged to scan the documents: this is a service that OSA now offers to perform in the case of more voluminous requests. This kind of self-service in image taking and scanning is only limited by legal considerations.

## **2. Research on-line**

OSA's annual output of digitized materials has been steadily growing and the on-line visits and on-line requests have kept pace with this. Unfortunately OSA has a backlog in registering on-line requests and visits, but the estimated number reaches about 55 requests per month, almost as many as the on-site requests. Long term cooperation with certain institutions such as the UN International Crime Tribunal for Former Yugoslavia, or various Ministries, such as the Canadian Ministry of Justice, the Ministry of Justice in Denmark, and certain other Law Enforcement Institutions has always been carried out electronically, the same way as the requests pouring into the Audio-visual Department of OSA. In future these cooperations will also be monitored by the reference services and will provide a valuable basis for decisions in the field of Reference Services.

## **3. Records Management Services**

OSA, which covers Records Management duties for OSI Budapest, registered an extra 53 requests for a total of 218 boxes and binders. In 2006 one hundred fifty six transfer forms were filled out and 731 boxes were transferred to OSA's record storages, not including historical transfers directly to OSA's historical holdings.

## **4. Publicity campaigns for OSA's Reference Services**

In 2006 OSA's Reference Services staff was actively campaigning to make OSA's holdings and research facilities known in the communities of Hungarian universities, colleges, cultural institutions and among the lay public. For each CEU student an OSA visit is scheduled in the orientation week of their freshman year. This includes a tour of the Archivum under the guidance of trained OSA staff, a short lecture and, in some cases, screenings. The staff of OSA is regularly engaged in giving presentations on the Archivum in cultural institutions (this year at the Romanian and the Czech Cultural Centers), in universities (in 2006 these were the ELTE University, Budapest and the Corvinus University, Budapest). Posters in English and in Hungarian were regularly placed in public places. Whether these attract on-site visitors or result in the relative boom in on-line visits is hard to say. What is certain is that the staff of OSA is determined to continue campaigning and will do its best to probe into the components of changing research interests and demands.

## **IN FOCUS 2006 – THE DIGITAL ARCHIVE**

On the occasion of the 50th anniversary of the 1956 Hungarian revolution, OSA Archives copied and digitized the Hungarian refugee interviews conducted in 1957 and 1958 within the framework of the Columbia Research Project Hungary (CURPH). CURPH was not the only such project, but was probably the best organized and most elaborate program that targeted Hungarian refugees in the hope that eye witness accounts would reveal the concealed mechanism of the Stalinist state and the mystery of its collapse. More than 600 interviews were conducted by specially trained, native Hungarian field-workers in European refuge camps and in the United States. Most of the interviews lasted two or three days, and the final English transcripts averaged 70 pages each. The interviews were based on a detailed questionnaire, with interview guidelines that had been carefully worked out by sociologists and public opinion experts. Prominent scholars Henry Roberts and Paul Zinner, the forerunners of Kremlinology, worked on setting up the project and the evaluation of the results alongside Siegfried Kracauer and Paul Lazarsfeld, philosophers and sociologists from the 'Frankfurt school'. The researchers did not limit their inquiry to the events of the revolution. Hundreds of questions aimed at uncovering the details of everyday life, the living standard, working conditions, social changes, cultural developments, changes in public mentality and morality, ideological indoctrination, religious matters and the survival of traditional values. All in all, the survey targeted the elusive totality of the human condition under totalitarian rule.

It was an obvious idea to combine the oral testimonies provided by Hungarian refugees with pictorial testimonies from the same epoch sketched by Endre Rozsda, a world famous Hungarian émigré artist who had also left the country in 1956.

November 4, 2006 the opening of the exhibition and the launch of the Digital Archive in the presence of its most generous donors, Ambassador and Vera Blinken, was also the occasion of the first public presentation, timed exactly for its 50<sup>th</sup> anniversary, at 5.20 a m, of OSA's treasured audio recording of the noises of street fighting between the advancing Soviet troops and the Hungarian revolutionaries, against the background of continuously repeated four-language broadcasts of Imre Nagy's last public speech. This combination of archival and historical research, acquisition, processing, digitization, international cooperation, public program and exhibition in one comprehensive project made the 1956 Digital Archive OSA's pride project, its first successful attempt to cross the dividing line between the public and the professional, the inside and the outside.

## **OUTREACH PROGRAMS**

“The world out there” is vital to the present and the future of any archive, especially one that is focused on the events of recent history. The OSA Archivum has always been intent on stressing the relevance of archival documents, archival discipline and archival practice for everyone, far outside the research community of historians. Throughout its history OSA has been seeking to engage users, scientists, interested laymen and intellectual connoisseurs by a variety of programs. Some of these are firmly rooted in its own holdings and archival practices, some are based on its holdings but are set in a context of international archival cooperation and some are primarily targeted to the wider public in the broad sense. There are no strict borderlines which separate one program from the other. They are interlinked from several aspects to varying degrees, but of course the more comprehensive the program is the closer it lies to the heart of the staff of OSA. The 1956 Digital Archive, which was launched at the opening of the exhibition of 1956 drawings by artist Endre Rozsda, is a fine example of a program incorporating archival accession, processing, digitizing, international cooperation and a public exhibition of both a treasured audio document from OSA's own holdings and the works of an artist.

### **1. “Archives, Evidence and Human Rights” – Course for CEU students**

In 2006 this course, part of an annual series for students of the Human Rights Program at the Legal Studies Department, was an introduction to the history and philosophy of preserving recorded memory. Using OSA as a model, it gave a short overview of the basic archival functions and types of modern human rights archives. It offered hands-on experience with the structure, database, catalogues, and documents of an archive and gave specific and practical examples on how to track down and research archival material, as well as how to evaluate the findings.

### **2. Public lectures and other events at OSA**

In 2006 OSA was the venue for several public lectures, ranging from curatorial subjects through issues relating to the European consumer society to the read-write web. The public lectures, in line with OSA's other public events were organized in cooperation with external institutions, or the CEU student body and faculty, and were all followed by lively and informative discussions.

Film screenings are part of OSA's traditional cooperation with CEU (medieval, history and nationalism studies), but also with ELTE (sociology department) and other educational institutions. It was within this cooperative framework that OSA took part

in a seminar for EsoDoc (European Social Documentary), where the new generation of documentary film makers met to discuss the latest trends in documentaries.

In the Month of Architecture in October 2006 in cooperation with the Octogon journal of architecture, OSA organized a series of film screenings and tours of Goldberger, which is a registered national heritage building of industrial architecture. The building, the work and holdings of the Archivum were the target of several visits from foreign institutions, among them the Board of the Munich Academy of Arts, the German Stiftung Aufarbeitung, and a delegation of illustrious journalists working for the French paper Le Monde.

In December 2006 OSA called together a "Blitzconference" on the occasion of the events surrounding the 50<sup>th</sup> anniversary of the 1956 Hungarian Revolution. There were fourteen short presentations reflecting on the memory and different representations of the events of 1956, read out in a row, each of them followed by a session of two questions-two answers. The English and the original, Hungarian version of the presentations will be published on-line on the OSA web-site in 2007.

### **3. ISRA**

The International Samizdat [Research] Association (ISRA), OSA's most important international archival network project, was founded in 2005. The first full year of its existence, 2006, was busy with events, and the results of several years of hard preparatory work were beginning to show. ISRA was represented at several international conferences, where not only were papers read and presentations held, but also workshops organized by ISRA members. In Budapest ISRA held its second Working Meeting, launched the Samizdat Text Corpora Project and further developed the ISRA samizdat database.

### **4. Workshops at OSA**

In 2006 OSA organized numerous workshops widely differing in focus. Some were directly based on OSA's holdings, some on OSA's special professional expertise and some occurred within the framework of a larger international cooperative project.

ISRA founder Olga Zaslavskaya and OSA research archivist András Mink organized a workshop based on 1956 materials in OSA's holdings for the CEU Curriculum Research Center participants. The OSA Records Management team annually organizes a Records Management training workshop for the foundations in the network. This year's workshop targeted the Balkans and invited foundation records administrators from the area.

Within the framework of the EU Culture 2000 History After the Fall project an extended workshop on the visual representation of Post Communist Anti-Communism was held in OSA in June 2006. The workshop, with twenty-seven invited speakers and a steady audience of the same size, was organized and chaired by OSA's Oksana Sarkisova. The one-day specially targeted conference, the "Blitzconference" was organized and chaired by OSA's director, Prof Rév later in the year but still within the framework of the same project.

## **5. Exhibitions at OSA**

In 2006 OSA held a record number of exhibitions – sometimes two of them running parallel, one on display in the Galeria itself, the other one on the first floor. In total OSA organized and hosted six complete exhibitions, one auction traditionally held in the Galeria every year, and welcomed three smaller exhibitions, two of them as part of its Culture 2000 project and one as part of the Verzio film festival. Without exception all these exhibitions were accompanied by a series of events, first of all screenings, but also roundtable discussions, guided tours, musical performances and even a history class for secondary school students. On the night of the museums organized by the Hungarian Ministry of National Heritage OSA kept its doors open for a large number of interested visitors who poured in to enjoy the exhibition and have a tour of the archive. The opening events were honored with the presence of ambassadors, outstanding figures of Hungarian and international political and intellectual life, and the opening held on New Year's Eve turned to be a lively social event with the Galeria packed with guests.

## **6. Verzio – OSA's largest public event**

The 3<sup>rd</sup> VERZIO Annual International Human Rights Film Festival was organized by Verzio Film Foundation and OSA Archivum in cooperation with the Hungarian National Film Archive under the auspices of the Hungarian Helsinki Committee. *Verzio3* took place in Budapest on November 8–12, 2006.

The principal aim of the *Verzio* film festival is to raise public awareness about human rights issues and to promote social documentary filmmaking by using film medium that goes beyond the media coverage of current social and political affairs. This year's festival program included a retrospective entitled "Memory of the Spanish Civil War," consisting of 15 classics and archival rarities.

The total number of visits was approximately 3,200 viewers. The growing audience number and the repeated success of the festival has placed VERZIO on the map of cultural events in Budapest and strengthened its connection to the network of international human rights film festivals worldwide.

## **OSA – EXTERNAL RELATIONS**

In OSA's over-ten-year-old history efforts to narrow the gap between the inside and the outside by its professional archival practices and extended public activities have always been complemented by initiatives to involve OSA in cooperative projects both on the local and on the international level and to use the more traditional tools of personal connections and publications (textual as well as electronic) to put OSA on the map of the profession.

### **1. Local cooperation**

OSA has long been cooperating with individual researchers residing in Hungary in order to enrich OSA's holdings and to prepare publications based on the holdings. Béla Révész, one of OSA's first researchers, who has been building a special fonds of the holdings from copies of documents declassified by the Historical Office, worked closely with OSA's Miklós Tamási on OSA's first ever publication of source materials throughout the year of 2006. This collection of the private papers of András Hegedűs, Hungary's Prime Minister in 1956, was prepared for publication with help and contributions from Mr. Hegedűs' son, András Hegedűs Jr, and will come out in 2007.

### **2. International cooperation**

2006 was the last full year of OSA's Culture 2000 project, where, in the capacity of lead partner, it was cooperating with five partner institutions from four countries. The 396,000 Euro, three year collaborative project closes in February 2007, but already in 2006 OSA was granted the status of a cooperating partner in another three-year Culture 2000 project under the title of "Overcoming Dictatorships", lead by the Hannah Arendt Institute in Dresden, a partner in OSA's History After the Fall project.

OSA was involved in another EU initiative, the Leonardo program, as an exchange partner of the National Archives of Malta and received three interns from the country, each for a two-week period.

OSA was the host of Arab archivists visiting the Archivum in the framework of an international exchange program, welcomed another intern for a three-month internship from the Educational Association of Professional Employees, Göteborg University and The Adult Educational Center in Mölndal, and was actively involved in the Knowledge Management initiative of the Open Society NY.

OSA's Verzio Festival is a product of long-standing and successful cooperation with the Verzio Foundation, the National Film Archive and the Hungarian Helsinki Committee. Without the wide range of sponsors, from the Open Society Institute, Budapest through several embassies and cultural centers to different daily papers, magazines and advertising companies, the Festival could not have happened.

### **3. Publications**

OSA's 2006 publications are deeply rooted in its activities: about fifty percent of the publications are catalogues related to its public events, mostly to the exhibitions and the Verzio Film Festival. Other publications are professional in the strict sense of the word: reference information papers based on OSA's holdings and papers dealing with the samizdat collection and the samizdat phenomenon from a broader, international perspective.

### **4. Travel**

Due to OSA's rather strained financial situation the staff of OSA mostly traveled on invitation, where the costs were covered by the host institutions. There were two exceptions, however, when the presence of a representative of the Archivum was so highly desirable, both for the inviting parties and equally for OSA management that, OSA decided to bear the costs even at the price of sacrifices in other fields. Olga Zaslavskaya traveled to Pennsylvania in April 2006, where she organized a workshop and read her paper *From Dispersed Collections to Distributed Samizdat Archives*, while András Mink traveled to Washington DC on November 16–19 to the annual conference of AAASS and read his presentation on *The Role of Radio Free Europe throughout the 1950s in Hungary*.

The staff of OSA received numerous invitations to participate in conferences and workshops. Most notably, OSA's Audio-visual department had a spectacular year in this respect: they received invitations to summer schools and seminars and were invited to be on the jury of prestigious film festivals such as One World in Prague, the International Venice Film Festival, the Warsaw Human Rights Documentary Film Festival and the International Film Festival in Munich, a proud achievement for the colleagues concerned, Zsuzsa Zádori and Oksana Sarkisova, and for the whole OSA Archivum.



## **FUTURE PLANS**

OSA is determined to carry on with its activities in much the same way as it did in 2006. Among its goals the further enrichment of its digital collection, especially that of 1956, has first priority. OSA will be experimenting with the novel feature of leasing the content. The increase and leasing of thematic digital content will be complemented by improved search functionality in the catalogue and on the web site. Of course, compiling further thematic collections based on OSA's existing finding aids is also on the 2007 agenda, together with a thorough revision of OSA's "White Book".

Following up on one of OSA's most successful programs, the Verzio Film Festival, the establishment of a propaganda film archive is also among the priorities for 2007 together with the establishment of the cyber-infrastructure for research and education, which is based on collaboration and sharing. For these plans OSA is hoping to obtain funding from the 7<sup>th</sup> European Union Framework.

OSA is prepared to travel further along the path towards becoming an interdisciplinary digital archive with a marked human and communal interest, which will hopefully be materialized in several new, comprehensive projects, such as its 1956 Digital Archive program.

## **Appendix 1**

### **Verzio 3**

#### **About Verzio**

The 3<sup>rd</sup> VERZIO Annual International Human Rights Documentary Film Festival was organized by Verzio Film Foundation and OSA Archivum in cooperation with the Hungarian National Film Archive under the auspices of the Hungarian Helsinki Committee. Verzio3 took place in Budapest, Hungary on November 8-12, 2006.

The principal aim of *Verzio* film festival is to raise public awareness about human rights issues and to promote social documentary filmmaking by using film medium that goes beyond the media coverage of current social and political affairs. The selected films addressed a wide range of issues affecting international affairs today: war crimes; terrorism; political repression; the search for personal and historical truth; free media; minorities; nationalism and racism; women's rights, domestic violence; child abuse; religious fanaticism and corruption.

The main Festival venues were Toldi Cinema and Örökmozgó Film Museum. OSA Archivum was the venue of the educational sub-program (Student Verzio) and of a human rights photo exhibition, while the Budapest Holocaust Memorial served as a venue for the further education program organized for high school teachers (Tanár Verzió).

#### **Film program of Verzio3 festival**

The main program of *Verzio3* presented 43 recent documentaries from 31 countries. The festival offered visitors an outstanding selection of award-winning and less well-known contemporary documentaries from Europe, Asia and overseas. 32 of the 43 films had never been screened in Hungary before. For the second time Verzio arranged a program entitled "Festival Crossroads," where the International Documentary Film Festival Amsterdam (IDFA) presented a selection of award-winning documentaries.

The main program of Verzio3 also included an homage to prominent British filmmaker Kim Longinotto. Screenings were accompanied by debates with festival guests - filmmakers, media experts and journalists.

This year's festival program included a retrospective "Memory of the Spanish Civil War," consisting of 15 classics and archival rarities. The retrospective included newsreels and propaganda films from different camps in Spain as well as international reactions during the war and documentary films made during and after

the Civil War. The selection highlighted a variety of approaches to film footage, its on-going appropriation, reediting, and recontextualization.

Verzio 3 was opened by Miklós Jancsó. Following Árpád Göncz, former president of Hungary and Gyula Gazdag, in 2006 the tone of the festival was set by an acclaimed Hungarian film director.

The festival was accompanied by two *photographic exhibitions*. The Czech human rights organization People In Need brought a selection of photographs to the Toldi cinema. These images document the daily existence of people living in crisis spots in our days. The Open Society Archives (OSA Archivum) hosted a Swiss traveling exhibition: a selection of photographs from the Magnum Photos archive, entitled *être, The Face of Human Rights*. These images brought to the viewers close-ups of people abused, deprived of their rights, living in war zones or under political repression or subsisting in hopeless poverty.

As last year, film festival visitors assigned the Audience Award. For the first time, the Best Hungarian Film award was given. Also for the first time this year, a Duna Award was offered by Duna Television. Verzio hopes these awards will become established traditions.

### **Educational programs at Verzio3 – Student and Teacher Verzio**

Verzio organized morning screenings and follow-up debates for high schools. By encouraging tolerant intercultural communication, the educational project called STUDENT VERZIO worked to challenge prejudices leading to racism, national intolerance and xenophobia. By organizing follow-up discussions Verzio sought to empower teachers to help students form independent opinions and enrich individual social, cultural and historic awareness. The films shown to the students this year addressed the issues of ethnic violence and racism, drug-abuse and poverty, as well as the historical legacy of 1956 Revolution in Hungary. A special screening for students in English was organized in OSA as part of their language lessons. Students' English-language compositions on *Favela Rising* will be placed on the Verzio web-site.

The full program of Student Verzio is available at:  
<http://www.verzio.ceu.hu/student/index.html>

The special screenings organised for high-school students and teachers were accompanied by discussions with Zoltán Barotányi (Magyar Narancs, Tilos Rádío), András Bíró (Autonómia Alapítvány), Ágnes Kende (Sulinova Kht), András Mink (Beszélő, OSA Archivum) and Miklós Tamási (OSA Archivum) and Balázs Weyer (origo.hu).

A further educational program for Hungarian high-school teachers – TEACHERS' VERZIO – was organized this year in cooperation with the Budapest Holocaust Memorial Center. The program was prepared for history and media teachers, the films selected for screening included a compilation on the history and memory of the 1956 Hungarian Revolution, among them fragments from short documentary films, archive footage by amateur filmmakers, film news and video Samizdat. The screenings were accompanied by presentations and discussions with specialists in the field.

The full program of Teacher Verzio is available at:  
<http://www.verzio.ceu.hu/teacher/index.html>

### **Verzio awards**

The **Audience Award** went to *The Shutka Book Of Records (Knjiga Rekorda Shutke*, directed by Aleksandar Manić from Serbia and Montenegro & Czech Republic & Finland), which presents the everyday life of a town in Macedonia, inhabited by Roma, where the citizens of the settlement compete with each other in various ways. In this film the Roma are portrayed with a special kind of humor, unusual in documentary cinema. **Duna Television** awarded *The Children Of Leningradsky / Dzieci z Leningradzkiego* (Hanna Polak, Andrzej Celinski / Poland / 2004) – an intimate and heartbreaking chronicle of a few days in the life of a group of homeless children aged from 8 to 14, living in Leningradsky Railway Station. **Best Hungarian Film Award** was given to *Moszny*, directed by Róbert Lakatos for this attentive and gentle portrait of a man who keeps his values in a changing world.

The on-line announcement of the winners is posted at:  
<http://www.verzio.ceu.hu/index.html>

### **Attendance and future plans**

The total number of visits over the period of 4.5 festival days was approximately 3,200 viewers, including 350 high-school students attending special educational screenings. Finding cross-cultural interaction and communication vital in the rapidly globalizing world, the festival gives the audience a chance not only to view the best documentary films of recent years, but to actively take part in discussions with filmmakers and internationally renowned specialists in film and media studies. Over 9,000 viewers during the three years of the festival's existence have demonstrated that Verzio's selection of recent documentary films is both appreciated and needed.

## **Appendix 2**

### **Travels 2006**

- February 20 – March 1: Oksana Sarkisova and Miklós Tamási – Russia  
Research in the RGASPI Comintern archive on the International Brigades in the Spanish Civil War, scanning the photo materials, (costs covered by OSA)
- March 27-31: Branislav Kovacevic – Croatia  
RM for closing Croatian Foundation (costs covered from OSI funds)
- March 3-8: Zsuzsa Zádori – Czech Republic  
One World Film Festival, Prague (costs covered by Ms Zádori, OSA and host institution)
- April 6-8: Olga Zaslavskaya – UPenn, USA  
Underground Culture in the Soviet Union – international conference (costs covered by OSA)
- May 10 – 11: Zsuzsa Zádori – Germany  
Munich Documentary Film Festival (costs covered by the host institution)
- May 23-24: Iván Székely – UK  
Presentation at the 4th International Conference of Information Commissioners (costs covered by host institution)
- June 1: Olga Zaslavskaya – Austria  
From Samizdat to Tamizdat, international conference (costs covered by host institution)
- June 26-30: Gabriella Ivács – USA  
Representing OSA at the OSI Jamboree (costs covered from OSI funds)
- June 21 – 22: Sergey Glushakov – Slovakia  
Annual Conference of the Association of Slovak Archivist (costs covered by Mr Glushakov and host institution)
- June 19 – 22: Oksana Sarkisova and Zsuzsa Zádori – the Netherlands  
International Documentary Film Festival, Amsterdam – research in the archives (costs covered by the Dutch Embassy in Budapest)
- July 20: István Rév – USA  
Agreement with Google in Mountain View to index OSA Background Reports (all costs covered by Prof. Rév)
- August 29-Sept 9: Oksana Sarkisova – Italy  
Member of the Human Rights Jury at the Venice Film Festival, Member of the Human Rights (costs covered by host institution)

- September 14-16: Olga Zaslavskaya – Austria  
From Samizdat to Tamizdat, international conference (costs covered by host institution)
- September 20-24: Gabriella Ivács – USA  
Presentation on OSA, RM and SNAP at the OSI Grant Management Conference (costs covered from OSI funds)
- October 19-21: András Mink – Czech Republic  
Presentation at the Culture 2000 workshop organized by ICH in Prague (all costs covered by host institution from Culture 2000 grant)
- October 26-27: Oksana Sarkisova – Romania  
Astra Anthropological Documentary Film Festival, Sibiu, Romania (costs covered by host institution)
- October 29 - November 2: Branislav Kovacevic – Lithuania  
RM for the closing Lithuanian Foundation (costs covered from OSI funds)
- November 13-15: Gabriella Ivacs – Malta  
Presentation on digitization in the Malta National Archives (costs covered by host institution as part of EU Leonardo Project)
- November 16-20: András Mink – USA  
AAASS Annual Conference – presentation in the Western Broadcasts During the Cold War panel (costs covered by OSA)
- November 22-24: Katalin Gádoros – Germany  
Opening meeting of EU Culture 2000, Overcoming Dictatorships (costs covered by the project)
- December 12-16: Zsuzsa Zádori – Poland  
Warsaw Human Rights Film Festival (costs covered by host institution)

## Appendix 3

### OSA Publications in 2006

- Leaflet for the exhibit "Ferenczi and the Budapest School of Psychoanalysis in the 20th Century", June 15 - August 15, 2006.
- Emléknymok. Rozsda Endre rajzai és 1956-os menekültekkal készült interjúk. Les dessins de Endre Rozsda et les entretiens avec les réfugiés de 1956. [Bilingual catalogue.] Budapest, OSA Archivum, 2006. 63 p. ISBN 978-963-87245-7-1
- Sam Havadtoy: A játszma. Sam Havadtoy: The One Man Show. Essays by István Rév, David Galloway and Éva Forgács. [Catalogue.] Budapest, Galéria 56, 102 p.
- Verzió3. Nemzetközi emberi jogi dokumentumfilm fesztivál. International Human Rights Documentary Film Festival. 2006. 11. 08–12. [Bilingual catalogue.] Budapest, OSA Archivum, 2006. 63 p. ISBN 978-963-87245-8-8
- Reference Information Paper "Nuclear Energy and Its Applications" (Introduction written by Paul Josephson, RIP was compiled with the help of CEU students by Olga Zaslavskaya);
- Timeline compiled and edited by Andreas Andersson (Sweden) and Sergey Glushakov (OSA)
- Arkhiv samizdata v fondakh arkhiva Otkrytoe obshchestvo, *Rossisikie i slavianskie issledovaniia*, vol.2, 2006, Minsk: BGU
- Uchreditel'naia konferentsiia mezhdunarodnoi assotsitsii po issledovaniiu samizdata, *Rossisikie i slavianskie issledovaniia*, vol.2, 2006, Minsk: BGU

## **Appendix 4**

### **Exhibitions in the Galeria**

- The Holocaust Against the Roma and the Sinti and Present Day Racism in Europe (January 27 – March 12) was organized by The Documentation and Cultural Centre of German Sinti and Roma (Heidelberg) and the Holocaust Documentation Center and Memorial Collection Public Foundation and hosted by OSA with Aladar Pege, the master of contrabass performing at the opening. On the occasion of this exhibition OSA organized its most successful roundtable debate ever, mediated by OSA's András Mink, with a packed house of participants.
- Atom (April 26 – June 11) The occasion for the exhibition was the 20th anniversary of the Chernobyl catastrophe. The exhibition focused retrospectively on the history of nuclear research and the peaceful uses of nuclear energy, primarily in the USSR and the other former communist countries. This topic was one of the most crucial, and painfully sensitive, issues of the past century and the Cold War period.
- Ferenczi and the Budapest School of Psychoanalysis (June 15 – August 20) The exhibition presented the decades of the beginnings and evolution of the Hungarian psychoanalytical movement through the life of Ferenczi, his family and professional and private relationships, as well as the creative effect of the immigration of the Budapest School on the evolution of psychoanalytic theory, its practice and the establishment of its institutions. The exhibition paid special attention to the Stalinist era and the post-Stalinist years in Hungary.
- Contagious Middle Ages in Post-Communist East-Central Europe (September 15 – October 20) Among a range of interesting post-communist cultural phenomena, we have witnessed the emergence of what has been labeled the New Middle Ages by Umberto Eco. The resurrected Middle Ages in Hungary and East-Central Europe, however, exhibited different traits from West European festivals and spectacles. The exhibition presented the resurrection of the Middle Ages in post-communist countries: in political battles, state and church anniversaries, millennial celebrations; the canonizations of national saints, the revival of archaic traditions as well as the ideologies that they embodied, the reemergence of pagan cult sites, wax-puppet shows, martial arts, tournaments, touristic and gastronomic commodities, films, rock musicals, festivals. The exhibition welcomed 1,350 visitors in 5 weeks. This exhibition was organized in close cooperation with CEU's Medieval History Department and offered special programs for a large number of visitors on the Night of the Museums. It was also the venue for an exclusive visit by a group of illustrious journalists working for the French newspaper, Le Monde.



- Prints of Recollections, Drawings by Endre Rozsda, Interviews with 1956 Refugees (November 4 – December 10) This year OSA Archives was granted the privilege of presenting in Budapest for the first time Endre Rozsda's extraordinary set of drawings, an artistic diary portraying everyday life; the court room, the hospital, the coffee-house, the concert hall, the baths, literature, political meetings and sessions and the countryside in Hungary throughout the 1950s.
- The Game (December 31 – February 11) Opening on the last day of the year OSA displayed 41 works by Sam Havadtoy (*Chess and Communism*) in memory of the third game of the 1972 Fischer-Spassky match in Reykjavik, when the Russian chess machine was challenged and finally defeated by the loner from the West.