

UNESCO INTERNATIONAL MEMORY OF THE WORLD

REGISTER

NOMINATION FORM

1.0 Title of item or collection being proposed

Photographic archive of the newspaper 'El Popular'

2.0 Summary (max 200 words)

The Center for Photography is a space where various activities revolve around historical and contemporary photography. Custody, preservation, documentation and dissemination of historical collections are some of the main objectives of the institution.

The archive "El popular" is one of the most significant set of photographs with historical and social value of Uruguay. It consists of "El Popular" newspaper's photographic negatives (official organ of the Communist Party of Uruguay), active during 1957 until 1973, when it was raided and closed by the military dictatorship. The negatives were hidden, and found 33 years later.

The archive consists of approximately 50000 negatives. So far, 37405 negatives have been numbered; these didn't suffer high degree of deterioration due to the metal cans in which they were stored.

The preservation and dissemination of this archive enables addressing fundamental social issues such as inheritance and cultural ruptures between today's youth and their parents, or the debate on gender inequalities in the past and in the present. It is certainly a fundamental contribution to the visual history of the sixties in Uruguay.

3.0 Nominator contact details

3.1 Name of nominator (person or organisation)

Centro de Fotografía de Montevideo (CdF)

3.2 Relationship to the nominated material

Custodian

3.3 Address

Av. 18 de Julio 885, 11100 Montevideo

3.4 Telephone (+598) 19507960

3.5 Email

daniel.sosa@imm.gub.uy

3.6 Co-nominators(s), if any

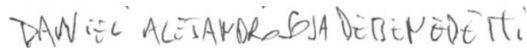
4.0 Declaration of Authority

I certify that I have the authority to nominate the item, or items, described in this document to the Memory of the World Register.

Signature



Daniel Sosa
DIRECTOR



DANIEL ALEJANDRO SOSA DEBENEDETTI

Full name and position

Daniel Alejandro Sosa Debenedetti, Director CdF

Date 29-nov-2021

5.0 Legal information

5.1 Name of owner (person or organisation)

Centro de Fotografía de Montevideo (CdF)

See Annex I. Donation.

5.2 Address

Av. 18 de Julio 885, 11100 Montevideo

5.3 Telephone

(+598) 19507960

Email

daniel.sosa@imm.gub.uy

5.4 Name and contact details of custodian IF DIFFERENT from the owner

5.5 Legal status

*'El Popular' property rights are held by the CdF, who is responsible for its custody, preservation, processing, and making it available for the general public.
Reproduction conditions are stipulated by Municipal Resolution No 4252/00.*

See Annex I. Donation

See Annex II. Current legal status

5.6 Copyright status

'El Popular' property rights are held by the CdF who is responsible for its custody, preservation, processing, and making it available for the general public.

See Annex I. Donation

5.7 Accessibility (note any restrictions, including cultural restrictions)

The archive 'El Popular' is available to the public in the CdF through a digital catalog. Only 0.99% of the photographs are available to the public, that is 375 photographs. The CdF aims to have the whole archive digitized. 4503 photographs have been digitized in two stages: First stage, the negatives were digitized at 300dpi, 8-bit grayscale and a size of 21 x 32 cm. The positives were digitized at 300dpi, 8-bit grayscale and a size of 13 x 18 cm. The digital images are saved in both .tiff and .jpg formats.

Second stage, negatives digitized with Nikon Coolscan 5000 ED scanner, at 5800 px x 3800px (100%4000dpi) at 16-bit grayscale. The digital images are saved in uncompressed .tiff format.

6.0 Identity and description of the documentary heritage

6.1 Name and identification details of the items/collection being nominated

Title: Fondo Privado El Popular

Institution: Centro de Fotografía de Montevideo

Description:

Total amount: 48,626 photographs (recorded so far).

Specific amounts for each format:

-48,188 frames in 35 mm film.

-150 photographs on paper counted so far, unnumbered formats ranging from 6 x 6 cm to 18 x 24 cm.

-288 Photographs in digital format at 300 dpi and size of 20 x 30 cm.

6.2 Type of document

Photographs

6.3 Catalogue or registration details

See Annex III. FPEP Sheet (ISAD G).

See Annex IV. Sheet with images.

See Annex. V. Archive organigram.

6.4 Visual documentation (if available and appropriate)

See annex VI. Photographs.

Attached 23 images, two with the indication that they may be divulged in MOW site. The first picture of these images are:

2247-19-FPEP.jpg

Detention of a bank employee during a manifestation. 1960's decade.

0036-15a_27a-22aFPEP.jpg

Different unions strike and manifestation claiming better wages.

Rincón street. First half of the 1960's.

See annex VII. Documental. <https://vimeo.com/73467326>

6.5 History/provenance

'El Popular' newspaper worked from 1957 until July the 9th 1973, date in which was raided, and later closed down by the military dictatorship on November the 30th, 1973. Its last headquarters was the "Lapido" building (18 de Julio 948 and Río Branco), in which the archive remained hidden for 32 and a half years.

Aurelio González, who was in charge of the photography section and was custodian of the archive, became a photographer 'by chance'.

During the first months of 1973, the imminence of the military coup made González look for a place inside of the "Lapido" building where he could hide the archive, which consisted of thousands of negatives taken by himself and other photographers since 1957. A space located behind the screen of the "York" cinema, which was in the building, was one of the hiding places chosen to safeguard the materials from the usual raids the repressive forces made before the military coup. Nevertheless, worried by the preservation of the negatives, González finally sought to hide them in more isolated spaces of the building.

The 9th of July of 1973, 'El Popular' was raided and closed for some days. By that time, the images taken for more than 15 years by the photographers team of the newspaper were carefully hidden inside the building. The photographs depicting the general strike of June the 27th were still on circulation.

These photographs registered the actions taken by the unions and students such as occupation of factories, workplaces and universities, and the actions taken by the military forces like the extruding processes and repressions to popular manifestations.

González undertook the task to safeguard and preserve the material.

From then on, González decided to keep the negatives -most of them undeveloped- away from the newspaper headquarters. The negatives later went through an extraordinary journey from hiding places in González's houses and a mechanic workshop. On September 1976, González took them with him to Mexico, where he was granted political asylum.

These negatives traveled with González through Spain, the Netherlands, France, Portugal and Cuba, and were reproduced on flyers on every community of Uruguayan exiles abroad, turning into symbols of social protest and resistance against the military dictatorship.

Once democracy was restored, in 1985 González came back from his exile with the task of finding the negatives he had hidden months before the military dictatorship.

He later found out that the "Lapido" building had undergone major construction works that had modified the structure of the building, and thus, making it impossible to locate the negatives.

In 1996, the building undertook new construction works on the floors where the newspaper headquarters had been. On January of 2006, most of the negatives hidden by González were found not where he had hid them, but somewhere else.

The archive -in custody of the CdF- is composed by 61 tins used during the 60's and 70's by manufacturers of photographic supplies to safe keep 35mm film, 3 bags of plastic, and a cardboard box. Originally, the photographs that appeared outside the tins had been hidden inside a suitcase.

The author of the photographs has attested to its authenticity. Likewise, staff of the CdF and competent authorities have confirmed their legitimacy.

6.6 Bibliography

-González, Aurelio. Fui testigo. Una historia en imágenes, Centro de Fotografía, 2a edición, Uruguay, 2012.

-Wschabor, Isabel y Magdalena Broquetas. Sueño de la razón. Imágenes de un pasado reciente, Revista Nuestra Mirada, 18 oct. 2009.

-María Esther Gilio. Aurelio. El Fotógrafo. La pasión de vivir, Montevideo, Ediciones Trilce, 2006.

6.7 Names, qualifications and contact details of up to three *independent* people or organisations with expert knowledge about values and provenance of the nominated material.

Name Qualifications Contact details (email)

We consulted the following people, who represent their correspondent institutions:

*Profesora Ana María del Carmen Ribeiro Gutiérrez
Ministra de Educación y Cultura del Uruguay
subsecretaria@mec.gub.uy*

*Álvaro Rico
Presidente del Servicio de Relaciones Internacionales (SRI) de la UDELAR
presidencia@internacionales.udelar.edu.uy*

*Profesora Ana Olivera Pesano
Diputada, ex intendenta, ex viceministra del Uruguay
ana.olivera@parlamento.gub.uy*

*Dra Magdalena Broquetas
Directora del Departamento de Historia del Uruguay, UDELAR
magdalena.broquetas@gmail.com*

7.0 Assessment against the selection criteria

7.1 Primary criteria - significance value to the world. Comment on one or more of the following significance criteria.

7.1.1 Historic significance

The archive 'El Popular' is unique and irreplaceable. The photographs that constitute it survive thanks to the fact that they were hidden, and their author exiled, taking with him copies to Mexico City (1976), where he was granted political asylum. These images traveled with González through Spain, the Netherlands, France, Portugal and Cuba, and were reproduced in flyers on every community of uruguayan exiles abroad, turning into symbols of social protest and resistance against the military dictatorship.

The severity of the military dictatorship towards the press wasn't just the destroyal of documents that registered resistance (strikes, occupations, repression, marches, student acts...) but the 'disappearance' or assassination of many of González's coworkers (Juan Manuel Brieba and Norma Cedrés to name a few). This is why there are no archives like 'El Popular'. Besides that, in the 60's there is no other newspaper that made a photographic coverage with these characteristics (focused on the workers and their struggle).

7.1.2 Form and style

The outstanding value of this file is historical.

7.1.3 Social, community or spiritual significance

The images were taken in Uruguay in the 60's and 70's, which means that today there are people who staged the events of that historical period.

7.2 Comparative criteria. Comment on one or more of the following comparative criteria:

7.2.1 Rarity

This archive is unique, not only because it is the only of its type that survived the military dictatorship (others were destroyed), but for its unique way of portraying workers and other protagonists.

7.2.2 Integrity, completeness, condition

The archive was hidden many years; its hiding place was changed, and probably some photographs were stolen. However, according to the author, it is almost complete.

7.3 Statement of significance

Time

The photographs taken by González -and those published by 'El Popular'- register the working conditions and the struggle of the working classes. During the 40's, Uruguay's 'working class' was established, and grew quantitatively within the decade, thus enhancing its mobilization capacity. The photographs of the 'working world' were a constant in 'El Popular'. The registry of conflicts, general strikes and mobilizations, give credit to the will to reflect the actions and revindications of the unions movement.

In this direction, the unions unification congress of 1964 and 1966 received a special photographic coverage, largely transcending the treatment other media gave to the topic. The news about the 'People's Congress', held in 1965, were also accompanied by several photographs in which you can appreciate the atmosphere of union life at the time.

In this path, 'El Popular' also documented the marches of the sugar cane workers in demand of lands and labor rights.

A milestone in this photographic history of unions movement, are the photographs of occupied factories during the general strike in response to the military dictatorship. The coverage of posters and painted walls during the first two weeks of the dictatorship, allow an approach to the tone of the resistance at this stage in the struggle against dictatorship.

The archive is also a valuable source of information for the study of everyday life in the 60's. Besides the long suffering political scene, the photographers of 'El Popular' captured the streets and green spaces of the capital, as well as two of Montevideans favorite entertainments: soccer fields and beaches. It is then a rich material for understanding the uses, customs and material life of Uruguayans in the 60's.

Place

The photographs of 'El Popular' mainly show repression during the dictatorship; although the archive includes other topics, the photographs following the two weeks after the coup may be considered an independent set. Testimonials of popular resistance, the images of the factories been occupied as well as the general strike and the manifestation of the 9th of July, give credit to the main actions taken against the repression, when there was still a margin for public action.

People

Photographs of El Popular are a prime source to approach the political events in public space. So far we have noted visible topics in the archive, those that have to do with mobilized society. From another point of view, through these records we know of the state response to the demonstrations and the significant activity that unfolded on the streets. In this sense, the photographic records are particularly rich, and enable us to make contact with the violence the state prescribed in this historical period. Several of the images display scenes of repression by the Metropolitan Guard, and from 1968 onwards, by the Armed Forces, providing information about the characteristics of that action (intensity, type of weapons, number of troops, among other factors). Moreover, the years of authoritarianism and repression are reflected indirectly in the amount of photographs of funerals and burials of students and workers killed between 1968 and 1973.

The history of political parties is also enriched with these photographs that set the images of political acts, party conventions and election campaigns of the time. Numerous records show the Frente Amplio electoral campaign of 1971, particularly striking for the important activity of its militancy and innovations in the field of propaganda. Also, many of the faces of the political scene in these years are portrayed in this archive, which becomes an important input to identify and meet many of these characters. In this regard, an emblematic series is constituted by the images of the last session of Parliament, on the morning of June 27th, 1973.

Subject and theme

The archive 'El Popular' is made up of visual documents that record working conditions, strikes, and military repression, among other social events during the 60's and 70's. It is therefore a documental source that represents part of the development of the contemporary history of Uruguay.

8.0 Consultation with stakeholders

8.1 Provide details of consultation with relevant stakeholders about this nomination

"The photographic collection of the newspaper "El Popular" constitutes a true social heritage - specifically illustrative of the work force, and the struggle and culture of the working class-, from the second half of the 20th century to the beginning of the 70's.

It is also part of the political history that illustrates the link established between the party press – communist- and the unions during the context of that period, allowing in this way the study of ‘mass communication’ of that time period in its visual dimension.”

*Alvaro Rico. President of the International Relations Service (SRI) of UDELAR.
See. Annex VIII .Apoyo Alvaro Rico.*

9.0 Risk assessment

9.1 Detail the nature and scope of threats to the nominated material

The archive of ‘El Popular’ needs to be completely digitized not only for accessibility purposes but for preservation issues.

The archive ‘El Popular’ is available to the public in the CdF through a digital catalog. Only 0.99% of the photographs are available to the public, that is 375 photographs. The CdF aims to have the whole archive digitized. 4503 photographs have been digitized in two stages:

First stage, the negatives were digitized at 300dpi, 8-bit grayscale and a size of 21 x 32 cm. The positives were digitized at 300dpi, 8-bit grayscale and a size of 13 x 18 cm. The digital images are saved in both .tiff and .jpg formats.

Second stage, negatives digitized with Nikon Coolskan 5000 ED scanner, at 5800 px x 3800px (100%4000dpi) at 16-bit grayscale. The digital images are saved in uncompressed .tiff format.

a- Total amount: 48626 photographs (counted so far)

b- Formats: 35mm, 6x6cm, 10x15cm, 13x18cm, 18x24cm, among others.

c- Supports: plastic and paper

d- Specific volume for each format: 48188 photograms in 35mm film. 150 photographs in paper support counted so far and unnumbered, ranging formats from 6x6cm to 18x24cm. 288 photographs in digital format at 300dpi in 20x31cm.

e- Specific volume for each support: 48188 photograms in plastic support. 150 photographs in paper support counted so far. 288 copies in digital support.

10.0 Preservation and access management plan

10.1 Describe, or attach as a scanned document, any existing plans. If no plans exist, provide details about proposed conservation, storage and access strategies.

The negatives are kept by the CdF, located in Av. 18 de Julio 885, 11100 Montevideo, Uruguay. Digital copies of the donation (comprising both stages) are in the CdF. Also preserved, are copies of the newspaper ‘El Popular’ where they were published. The collection of this newspaper is available at the National Library and the library of the Congress (although the latter is not publicly available).

The collection is protected by the CdF, in a chamber with controlled temperature and humidity.

11.0 Any other information that may support the nomination

11.1 Note below or attach scanned documents as appropriate.

Should the file El Popular be included to the Memory of the World, the Centro de Fotografía de Montevideo would place an explanatory legend in digital access platform that fund, from which you promote the program.

The inclusion of El Popular to MOW would:

- That the fund by the Uruguayan people. A boost international recognition approach to the collection.
- Redefinition. It would be the first successful application of this type, which may confer the unique quality of its kind.

- Revitalization of identity values. The images in question represent the memory not only of repression in Uruguay, but of this as a reflection of a world-historical moment.

MOW has declared as world heritage similar archives in Paraguay, Argentina and Brazil; by appointing Uruguay's "El Popular" to this listing, a complete outlook of recent history in South America is generated, making regional identity values stronger.