



Swiss National Library 104th Annual Report 2017



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Swiss Confederation

Federal Department of Home Affairs FDHA
Swiss National Library NL



Federal Councillor Alain Berset speaks at the opening of the *Rilke and Russia* exhibition in Bern.



Marie-Christine Doffey, Director of the NL



Federal Councillor Alain Berset talks to artistic director Thomas Schmidt.



Federal Councillor Alain Berset joins other visitors viewing the photos of Mirko Krizanovic.



The project team travelled to Bern for the exhibition opening. From left to right: Dr. Thomas Schmidt, PD Dr. Irmgard Wirtz Eybl, Prof. Dr. Ulrich Raulff, Ilma Rakusa, Prof. Dr. Dmitry Bak, Margarita Godina, Anastasia Alexandrova, Dr. Franziska Kolp, Anna Kolehuk.



A visitor looks at Leonid Pasternak's portrait of Rilke.

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Further tables with additional figures and information regarding this annual report can be found at http://www.nb.admin.ch/annual_report.

Key Figures

	2016	2017	+/- %
Swiss literary output			
Books published in Switzerland	9 884 ¹	9 073	-8.2%
Non-commercial publications	5 400	6 134	+13.6%
Collection			
Collections holdings: publications (in million units)	4.59 ²	4.68	+1.9%
Collections holdings – Prints and Drawings Department: Federal Archives of Historic Monuments (in million units, estimates)	1.2	1.2	0.0%
Collections holdings – Prints and Drawings Department (excluding Federal Archives of Historic Monuments), individual collections	81	83	+0.5%
Swiss Literary Archives: archives and literary estates ³	369	381	+3.3%
Swiss National Sound Archives, number of audio carriers (incl. audio media in historical holdings and collections)	288 212	293 819	+1.9%
Swiss National Sound Archives, historical holdings and collections (number of collections)	155	165	+6.5%
Helveticat, total bibliographic records	1 707 996	1 760 459	+3.1%
HelveticArchives, total records	515 935	567 639	+10.0%
Swiss Poster Catalogue, total bibliographic records	84 252	87 235	+3.5%
Swiss Literary Archives: online inventories	167	202	+21.0%
Swiss National Sound Archives, total records (catalogued audio documents)	290 024	293 985	+1.4%
User services			
Active users	6 187	6 262	+1.2%
Individual loans (loaned documents)	76 475	71 626	-6.4%
Information retrievals	21 035	20 929	-0.5%
Number of visits to www.nb.admin.ch	527 464	473 524	-10.2%
Number of visits to www.fonoteca.ch ⁴	1 220 029	2 209 801	+81.1%
Number of visitors at exhibitions, guided tours, events, training sessions	16 976	17 843	+5.1%
Resources			
Employees (full time equivalents, annual average)	145.7	145.6	0.0%
Operating expenses (in millions of CHF)	37.7	37.1	-1.6%
Operating income (in millions of CHF)	0.8	0.9	+12.5%

¹ The figure for 2016 has had to be corrected. Owing to an error, translated works were counted twice in the years 2014 to 2016.

² The figure for 2016 has had to be corrected. Owing to an error, translated works were counted twice in the years 2014 to 2016.

³ Number of collections listed in the *Index of manuscript collections held in libraries and archives in Switzerland*

⁴ incl. catalogue

Holding course against the headwind

Despite challenging circumstances, the Swiss National Library is moving ahead in its desired direction. A new library management system will be introduced shortly. Digital long-term archiving is on the national agenda. And our *Rilke and Russia* exhibition attracted attention far beyond Switzerland.

2017 was not an easy year. The wind turned in a number of respects. Pressure to make savings, the New Management Model for the Federal Administration⁵ and unscheduled building work significantly curtailed our room for manoeuvre.

How should we respond? We want to remain on course. When the wind changes, that means we have to reset our sails.

We have acted in accordance with three priorities:

- securing the core of our operations,
- embracing the trends of the future,
- reaching out to the public at large.

Securing our operations

In 2017, securing the NL's operations primarily meant ensuring that we can continue to make workstations available to our users. During a review of earthquake resistance, there were indications that part of our historic building no longer complies with current standards. The zone affected had to be closed and shored up, and workstations had to be moved. Planning for renovation work is currently under way.

We also had to deal with the consequences of two water damage events in our stacks. One impacted the technical infrastructure, the other part of the collection. Thanks to the hard work of the staff involved, the damage has since been repaired.

Owing to tighter resources we had to cease providing services that we consider desirable but not absolutely necessary given the changed circumstances. We reduced headcount in conservation and public information, which obliged us to lower standards in both cases. Since 1 January 2018 the NL is closed on Saturdays.

Looking to the future, we have overhauled two fundamental elements that are indispensable to the operations of the NL: the library management system and the agreement with publishers' associations.

On the basis of an invitation to tender in accordance with the WTO standard, the company Ex Libris was awarded the contract for the new library management system, which is scheduled to commence operation at the end of 2018. One innovation is that data are managed in the cloud in the Netherlands. Compliance with Swiss data protection standards is assured even if the data do not stay in Switzerland. Users were informed in writing. The majority of those contacted appreciated this move, and there were only a few negative reactions. We were particularly pleased that as a result of this information, over a thousand new users signed up to receive invitations to our events.

Swiss publishers are among the NL's oldest partners. They make the vast majority of their publications available to us free of charge. In return, we list them in our online catalogue and conserve them. The basis for this arrangement is an agreement dating from 1915 that was renewed in 1961. It was completely revised in 2017. In the version that came into force on 31 January 2018, the publishers' association of Italian-speaking Switzerland (SESI)⁶ is a party to the contract for the first time, alongside the associations of German-speaking (SBVV)⁷ and French-speaking Switzerland (ASDEL).⁸



Marie-Christine Doffey,
Director

⁵ As of 1 January 2017 the New Management Model for the Federal Administration replaced the two previous models: the classic management model and the parallel "management by performance mandate and global budget" model (known by the German acronym "FLAG"), which also applied to the NL from 2006 to 2016.

⁶ Società Editori della Svizzera Italiana

⁷ Schweizer Buchhändler- und Verlegerverband

⁸ Association suisse des Diffuseurs, Éditeurs et Libraires

Embracing the trends of the future

For some time now, the key social megatrend has been digitisation. Over the last two decades or so, this has also been reflected in the production and use of publications.

The NL launched its collection of digitally born publications in 2001. They have now been included in the publishers' associations agreement. As a result, publishers offer us their digital publications for archiving, and we then decide whether to include them in the collection. Unlike with printed publishers' output, we can only collect a representative selection of digital production.

Digitally born media also include the audio documents that have been kept by the Swiss National Sound Archives (Fonoteca nazionale svizzera, FN) since 2006. For the last 13 years, the FN has also been digitising all recordings on analogue audio carriers. The digital recordings are generally accessible via audiovisual workstations in partner institutions throughout Switzerland.

Since 2008 we have made a selection of print documents from the NL's collections available online, starting with the *Journal de Genève*.⁹ A first complete literary collection has been available in digital form since 2017, comprising Rainer Maria Rilke's manuscripts from the Swiss Literary Archives.¹⁰

If our digital cultural heritage is not to be lost, it must be securely archived for the long term. At the national *Digital Switzerland* conference on 20 November 2017, the NL therefore submitted the following proposal: "Switzerland must put in place a sustainable solution for the long-term preservation of data and ensure that the data of today can still be used tomorrow." The issue is now being incorporated into the formulation of Swiss data policy, which is being drawn up under the auspices of the Federal Office of Communications.

The NL's approach to the manifold digital forms, applications and uses will be set out in a digital strategy which is currently under development.

Reaching out to the public at large

As a memory institution responsible for conserving a significant part of Switzerland's cultural heritage, the NL wants to extend its reach beyond the scientific community and Switzerland's national borders. We make our outreach offerings available online, at the National Library in Bern, the Centre Dürrenmatt Neuchâtel, the Swiss National Sound Archives in Lugano and at various other locations, in conjunction with partners.

The Swiss Literary Archives teamed up with the German Literature Archive Marbach and the State Literature Museum of the Russian Federation in Moscow for the trinational exhibition *Rilke and Russia*. This confirmed once more that the NL is a sought-after partner for ambitious cross-border projects. In Switzerland, we mounted the exhibition in Bern and in Zurich, together with the Strauhof.

Research and offerings for a wide audience go hand in hand on the website kleinmeister.ch,¹¹ which is generously funded by the Stiftung Graphica Helvetica. Virtual showcases present the Kleinmeister works from our Prints and Drawings Department, categorised by subject.

The exhibition *What Lenin Read. The Revolutionary in the National Library* showed that innovative cultural mediation does not have to be expensive. The presentation, which centred around Lenin's preserved borrowing slips, attracted much media attention and public interest.

Marie-Christine Doffey
Director

9 www.letempsarchives.ch. Further digitised newspapers at www.swisspressarchives.ch

10 www.e-manuscripta.ch/search/quick?query=rilke and <https://opendata.swiss/de/dataset/handschriften-rainer-maria-rilke>

11 <https://kleinmeister.ch>

Main Events – a Selection

tü-ta-too. The ear on tour

14.3.–10.6.2017

In 2012, to mark 25 years since they were founded, the Swiss National Sound Archives in Lugano created a touring exhibition featuring a large selection of sounds from Switzerland. *tü-ta-too* toured the country's four language regions until 2017, making its seventh and last appearance at the National Library.



tü-ta-too,
14.3.–10.6.2017

Vernissage of Quarto no. 43: Roland Jaccard

16.3.2017

Issue 43 of *Quarto*, the journal of the Swiss Literary Archives, was devoted to the French-speaking Swiss author Roland Jaccard. At the vernissage Roland Jaccard, Michel Contat and Michel Thévoz gathered at the Cercle littéraire in Lausanne to discuss the 1950s and 1960s. The three intellectuals recalled their generation's yearning to upend the social and moral conventions of Switzerland at the time.

Museum Night 2017: Make a noise!

17.3.2017

Taking its cue from the *tü-ta-too* exhibition, Museum Night 2017 focused its attention on sounds. Children were given the opportunity to construct instruments and play them. Two concerts took place in the large reading room: Roland Zoss's "Tier-ABC Xenegugeli" for the children, followed late in the evening by Müslüm with songs for all. The writer Michelle Steinbeck also read extracts from her work.



Museum Night:
concert by Müslüm
17.3.2017

Friedrich Dürrenmatt. L'imaginaire des sciences

2.4.2017–10.9.2017

Throughout his life, Friedrich Dürrenmatt was passionately interested in science. In his literary texts and pictures, he tackled astronomy, space travel, quantum physics, theories of evolution, biotechnology, medicine and artificial intelligence. The exhibition at the Centre Dürrenmatt Neuchâtel explored how scientific discoveries inspired his written and pictorial works.

Braucht die Geschichte eine Schweiz?

27.4.2017

Marking World Book Day, the historian Jakob Tanner spoke about the relationship between global and national history. The lecture was based on his 2015 publication *Geschichte der Schweiz im 20. Jahrhundert*. Along with Francesca Falk and Stephan Scheuzger he then discussed what Swiss history can take from the history of migrations and global history. The discussion was chaired by Emanuel Tandler.



Jakob Tanner,
27.4.2017



Literatur als Dialog. Zum 100. Geburtstag von Gerhard Meier, 21.6.2017

Literatur als Dialog. Zum 100. Geburtstag von Gerhard Meier

21.6.2017

Gerhard Meier would have celebrated his 100th birthday on 20 June 2017. To mark this anniversary, the Swiss Literary Archives devoted an evening to him on the following day. The actor Matthias Hungerbühler read from Meier's most important work, the *Baur und Bindschädler* tetralogy. There were also audio extracts from tapes of Gerhard Meier talking to the commentator and German scholar Werner Morlang.

What Lenin Read. The Revolutionary in the National Library

26.6.–26.8.2017

Between 1914 and 1916 Lenin was an inconspicuous Russian journalist and writer working in the Swiss National Library. Some 60 preserved borrowing slips and a selection of the works he borrowed revealed what Lenin was reading on the eve of the Russian Revolution. On display for the first time were documents from the Federal Archives and the Bern State Archives that gave an insight into Lenin's time in the Swiss capital.



What Lenin Read. 26.6.–26.8.2017

Rilke and Russia

14.9.–10.12.2017

Throughout his life, Rilke viewed Russia as both homeland and a place he longed to be. The trination exhibition *Rilke and Russia* presented evidence of his fascination from the German Literature Archive, the Swiss Literary Archives, the Rilke Archive in Gernsbach, the private Lou-Andreas-Salomé Archive in Göttingen and from Russian archives and collections. It was shown first at the German Literature Archive in Marbach and then at two locations in Switzerland: the Strauhof Zurich and the National Library (NL). The NL presentation also included two sections on Swiss authors who likewise began their literary careers in Russia: Blaise Cendrars and Carl Spitteler. The exhibition in Bern was opened by Federal Councillor Alain Berset on 13 September. It makes its third and final appearance in Moscow in 2018.

Rilke's correspondence: conference

28.–30.9.2017

A conference on Rilke's correspondence took place as part of the *Rilke and Russia* exhibition. The first evening closed with a public reading by author Ilma Rakusa. Prior to the exhibition, she had taken a trip through Russia on Rilke's trail and written a journal for the exhibition catalogue. She read from the journal and talked about her experiences.

Die Spottlust des Grosstädters – Der Witz erhellt, der Spott befreit. Zu Carl Spitteler's Aufenthalt in St. Petersburg

26.10.2017

As a young man, the later Swiss Nobel Prize for Literature laureate spent eight years in St. Petersburg. Stefanie Leuenberger described how, during that time, Spitteler was an acute observer of the Russian mentality and society.

Happy Birthday Fonoteca!

27.10.2017

As part of UNESCO World Day for Audiovisual Heritage, the Swiss National Sound Archives celebrated their 30th birthday at the LAC Lugano Arte e Cultura cultural centre. The ceremonial address was given by Marie-Christine Doffey, Director of the National Library, of which the Sound Archives are a part. Other speakers included Lugano city councillor Roberto Badaracco, National Council member Roberta Pantani, Council of State President Manuele Bertoli and Pio Pellizzari, Head of the National Sound Archives.



Ilma Rakusa,
28.9.2017

Blaise Cendrars, une rhapsodie russe. Conférence d'Oxana Khlopina

16.11.2017

As a young man, Cendrars travelled to Russia and took a job as an office clerk in St. Petersburg. It was during this period that he began writing. Oxana Khlopina's lecture highlighted that Cendrars' experience in Russia is one of the keys to his poetic universe.

Jean Starobinski et la psychanalyse

17.11.2017

The annual meeting of the *Cercle Jean Starobinski* took place in Paris at the invitation of the Association psychanalytique de France and the Swiss Literary Archives. Its topic was Starobinski's relationship with psychoanalysis. Ever since he encountered Freud's work in the 1940s, psychoanalysis was a constant element of Starobinski's thought.



Meral Kureyshi,
7.12.2017

Schreiben nach Rilke

7.12.2017

Under the aegis of writer Meral Kureyshi, the Swiss Literary Archives organised a writing workshop for final-year students of the Kirchenfeld grammar school. Its starting point and inspiration was the exhibition *Rilke and Russia*. It aimed to establish a connection between the writing of young people today and that of Rilke. In addition to lyrical works, the participants looked at dramatic texts, short stories and letters. Then, guided by Meral Kureyshi, they presented the results of the process at a public soiree.

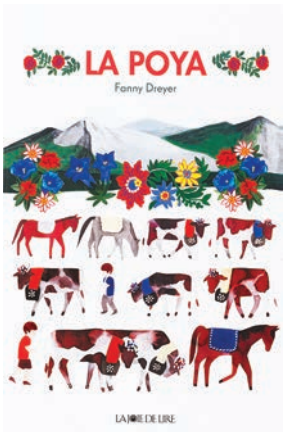
Notable Acquisitions

Monographs

Pre-1900



Œuvre de Jean Holbein,
1780–1795



Fanny Dreyer, *La Poya*,
2017



Parzival, *Bonan tagon! mia nomo estas Parzival*, 2017

AMMON, Karl Wilhelm, *Karl Wilhelm Ammon's allgemeines Haushierarzneibuch oder vollständiger Unterricht, wie man die Krankheit-en der Pferde, des Rindviehes, der Schafe, Schweine, Hunde und des Federviehes, auf die leichteste und wohlfeilste Art heilen kann*, Bern, gedruckt bei J.A. Weingart, 1847.

BERNADIN DE SAINT-PIERRE, Henri, *Études de la nature*, 5 vols, Bâle, chez Tourneizen, imprimeur-libraire, 1797.

HOLBEIN, Hans, *Œuvre de Jean Holbein ou Recueil de Gravures d'après les plus beaux ouvrages de ce fameux peintre*, à Basle, Chrétien de Mechel, 1780–1795, 4 Teile.

MAUPIN, M., *L'art de faire le vin, ou expériences sur la bonification de tous les vins, tant bons que mauvais, lors de la fermentation, à l'usage de tous les vignobles, avec les principes les plus essentiels sur la manière de gouverner les vins*, Neuchâtel, de l'imprimerie de Favre et Comp., 1785.

SAMELI, Henri, *Das graphische Rechnen in der Seidenfabrikation mit Jul. Billeter's Apparaten*, Wädenswil, Druck von Baumann & Funk, 1894.

Post-1900

CASÈ, Pierre, *Impronte 2016: sette incisioni in rilievo*, Locarno, Unitas, 2016.

Commistioni: segni e voci in un territorio, calcografie e xilografie di Carla Ferriroli su brani degli scrittori bleniesi Remo e Sandro Beretta, Malvaglia, E. di C., 2017.

DIARD, Christophe, *Un certain Frédéric Pajak*, Lausanne, Les Editions Noir sur blanc, 2017.

DREYER, Fanny, *La Poya*, Genève, La Joie de lire, 2017.

HOHLER, Franz, *Kamenny patop: navela* (=Die Steinflut: eine Novelle), Minsk, Halijafy, 2017.

KUJI, Mitsuhsa, *Wolfsmund* (japanischer Originaltitel), Tokyo, Kadokawa, Bd. 8, 2016.

LÜHTY, Herbert, *Die Bilderhandschrift von Ennenda*, mit einem Vorwort von Jakob Tanner und einer biographischen Skizze von Christoph Lüthy, Bern, Peter Lang, 2017.

PARZIVAL, 'Bonan tagon! mia nomo estas Parzival', Biel/Bienne, Edition Haus am Gern, 2017.

Prints and Drawings Department

Archives and collections

BAUMGARTNER, Christian (1855–1942): extensive collection of watercolours (landscapes, rare portraits, still lifes), sketch-books of journeys to Italy and Germany. With his traditional documentary “Kleinmeister” style of landscape painting, Christian Baumgartner is an important representative of the Swiss landscape *veduta* tradition and as such a successor to the Schweizer Kleinmeister. (gift)

BRUHIN, Rudolf (*1929): extensive documentation on the preservation of historic organs. The archive complements the organ preservation archives of Jakob Kobelt and his tutor Ernst Schiess in the Federal Archives of Historic Monuments. (gift)

GERSTNER, Karl (1930–2017): As agreed with Karl Gerstner during his lifetime, the NL received the fine art section of the original donation (the design section), consisting of archival records, materials and personal effects, following his death. (gift)

INVENTORY OF HISTORICAL TRAFFIC ROUTES OF SWITZERLAND (IVS): Supplied by the Federal Roads Office (FEDRO). The archive contains information on the course of historical routes, their history, condition and importance in the form of field surveys, records of inspections, plans and map entries, photos and publications. Thanks to support from FEDRO, the extensive archive was swiftly processed with expert assistance.

KUHN, Claude (*1948): entire poster output including designs and preliminary sketches. (gift)

Editions, artists' books, plates and drawings

DEÉR, Katalin (*1965): *12-zwei 2015–2027*, 2015–2017. Poster action in 12 parts, 9/12 parts, art in architecture, reflections on a site in transformation: Cantonal Hospital and Children's Hospital of Eastern Switzerland in St.Gallen.

GACHNANG, Johannes (1939–2005): *l'Univers morbide de la faute – 6 Briefe an Freunde: Hommage à Louis Soutter; An meinen Freund Georg Baselitz; Poem Jim Dine; A letter to Jasper Johns; Standart für A. E. Penck [R]; Sorcier Chassac je te salue!* 1971. Portfolio of 6 etchings, printed in an edition of 27 copies in the studio of Hedy Weber-Hippele, Zurich, signed Johannes Gachnang numbered 4/27.

SCHIBIG, Marco (*1955): *Tannzapfenbibliothek* 2015/16. Artists' book / special edition, comprising part 1/2, artist's booklet and part 2/2, original additions as a free photographic work on the theme of libraries.

Street photography revisited, 2017. Artists' book.

STINGRAY EDITIONS: Martina Kausch and Kambiz Shafei, *Double Editions, Volume I and II*. 2017. Artists' book edition consisting of two selected books collaged into a new edition: Vol. I, Wohnsiedlung Halen des Architekturbüros A5, Vol. II. Moderne Bauformen.



Claude Kuhn, *Boxen*, Kursaal Bern, 1992



Claude Kuhn, poster design for Barry, 200 Jahre, Natural History Museum Bern, 2000



Claude Kuhn, *Barry, 200 Jahre*, Natural History Museum Bern, 2000



Charles Linsmayer
(photo: Peter Friedli)

Swiss Literary Archives

BEETSCHEN Olivier (*1950): Manuscripts and typescripts of his entire oeuvre, his correspondence and some booklets as well as other personal documents, archives of his work as editor-in-chief of the *Revue de Belles-Lettres*.

BINDER, Hannes (*1947): Part of his drawings dealing with Swiss literature, literary works and individual authors, in particular the Friedrich Glauser Collection.

BLATTER, Silvio (*1946): Notes, workbooks, pictorial sketches and numerous stages in the development of all of his works; typescripts of the journalistic works; correspondence, including some relatively large collections of correspondence with fellow writers such as Jürg Amann, Urs Faes and Martin R. Dean.

LINSMAYER, Charles (*1945): Correspondence with Swiss authors; some precious items of literary documents from Swiss literary history.

LITERARISCHE GESELLSCHAFT BERN (1889–1998): Materials on the cultural and social activities of the society since its foundation in 1889, minutes book 1930–2000, correspondence 1929–1978, semester programmes 1892–1943 and 1976–1988.

MEIER, Helen (*1929): Manuscripts and typescripts of prose texts; notebooks containing early poems and aphorisms from the 1950s; correspondence with the publisher Egon Ammann. The personal documents also include address books, appointments diaries, literary awards, personal diaries (from the 1980s onwards) and photos of travels and readings.

MEYLAN Elisabeth (*1937): Manuscripts, correspondence inter alia with Arche-Verlag publishers, diaries, photos, audio recordings and digital documents.

MÜHLETHALER, Hans (1930–2016): Small number of typescripts of unpublished plays, correspondence and e-mails, including with BoD-Verlag publishers and with Amazon on the concept of self-publishing, of which he is one of the first practitioners in Switzerland, as well as documentary material on his time in Berlin during 1967/68, small number of photos.

PAGNARD, Rose-Marie (*1943): Manuscripts and typescripts of the fourteen novels and collections of short novels published between 1985 and 2016, typescripts of unpublished texts as well as personal notebooks in connection with her fictional works, numerous documents from her work as a journalist and literary critic and on the genesis of her works in collaboration with the painter René Myrha, correspondence (with authors, publishers and university staff), iconographic documents, reviews.



Helen Meier
(photo: Yvonne Böhler)



Elisabeth Meylan
(photo: Jean-Pierre Meylan)

Swiss National Sound Archives

SCHNYDER Bruno (1954–2015): Manuscripts, typescripts and individual texts (short prose works), portfolios on individual materials, extensive correspondence with Erika Burkart 1973–2000 and personal documents.

SPESCHA, Flurin (1958–2000): Manuscripts, typescripts and documentation on the genesis of the literary works, various versions of translations, journalistic and editorial works, notes, diaries, correspondence, reviews, audiovisual materials, personal documents and individual objects.

WYSS, Hedi (*1940): Some manuscripts and mainly typescripts of most of the published literary works (prose, large collection of poems); manuscript of an unpublished novel; typescripts of journalistic works and occasional texts.

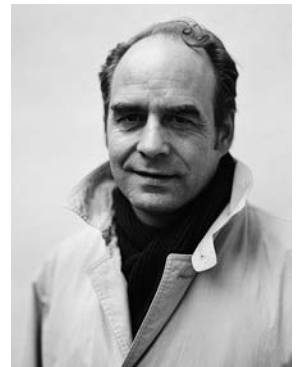
KRIPS, Josef (1902–1974): 953 audio carriers, mostly vinyl records.

SCHAFFHAUSEN JAZZ FESTIVAL ARCHIVE (1990): around 90 audio carriers; contains concerts, discussions and lectures.

VALENTE, Caterina (*1931): Around 900 audio carriers, largely vinyl records.



Rose-Marie Pagnard
(photo: Sébastien Agnetti)



Flurin Spescha
(photo: Ayse Yavas)



Josef Krips, 1.1.1930
(photo: Wikipedia)

Collection

The agreement with the national publishers' associations dating from 1915 was revised and renewed. As a result, most Swiss publishers will continue to make their new publications available to the National Library free of charge.

Agreement with the publishers' associations

Under the terms of an agreement dating from 1915 which was renewed for the first time in 1961, most Swiss publishers supply their publications to the National Library (NL) free of charge. The agreement was completely revised in 2017. The NL will continue to receive most printed publications without payment of a fee, and will make an annual contribution of CHF 20,000 to defray the costs of supply. The NL will continue to list the publications in its catalogue and preserve them for posterity. Publishers now also offer their digitally born publications to the NL for archiving. The NL then decides which ones it will accept: unlike with printed publications, it can only collect a representative selection of digital publications.

The agreement came into force on 31 January 2018. The contracting partners are the Schweizer Buchhändler- und Verlegerverband, the Association des Diffuseurs, Editeurs et Libraires and the Società Editori della Svizzera Italiana.

Acquisitions

The NL's General Collection grew by 1.9% in 2017. It now comprises 4 676 483 units, including 918 621 volumes of journals and 489 718 prints, photographs and cards. The NL holds 85 001 items of sheet music, 21 112 audiovisual media and 21 350 miscellaneous electronic data storage media. The number of digitally born documents in the long-term archive grew by 41.6% to 107 610 archive packages.

The Swiss Literary Archives recorded 12 new acquisitions, and now holds a total of 381 literary estates and archives. The number of individual collections in the Prints and Drawings Department rose from 81 to 83. The Swiss National Sound Archives housed 293 819 audio carriers (2016: 288 212), a large proportion of them in 165 (2016: 155) historical fonds.

The VIVA project, which was launched in 2014, is addressing the future management of the association and company publications. The fully system-based working process, which employs the library management system for acquisition, cataloguing and administration, operated successfully in a pilot phase extending over a number of months. Integration of the association publications into the online catalogue Helveticat began in October 2017.

Catalogues

Helveticat, the NL's library catalogue, comprised 1 760 459 bibliographic records at the end of 2017 (2016: 1 707 996), the Bibliography on Swiss History (BSH) 113 577 (2016: 109 354) and the Swiss Poster Catalogue 87 235 (2016: 84 252). The HelveticArchives database grew by 10% to 567 639 records. The National Sound Archives catalogue contained 293 985 records (2016: 290 024).

The new library management system, operated by the company Ex Libris, is scheduled to come into operation at the end of 2018. It consists of the Alma management system and the Primo VE user interface. Ex Libris was awarded the contract in 2017 on the basis of a WTO tender.

To prepare for the migration, data quality in the applications affected was tested, and the data were cleansed where necessary. They are now all coded in accordance with the international standard MARC21 and correctly linked to the combined authority file GND. Both are requirements for the migration and also for interoperability of the NL's data.



Disaster contingency plan exercise,
5.7.2017



Disaster contingency plan exercise,
5.7.2017

HelveticArchives, the database for documents of the Swiss Literary Archives and the Prints and Drawings Department, migrated to a new version with new functionalities in 2017.

Preservation and conservation

In total, 37 306 new acquisitions underwent conservation treatment during the year in review (2016: 37 889), 3387 protective covers were manufactured (2016: 4009) and 336 publications were repaired (2016: 288).

On 5 July 2017 the NL conducted the first comprehensive exercise to test its disaster contingency plan in more than 15 years. The plan sets out how NL documents are to be safeguarded in the event of a major accident. The results showed that the NL is well prepared for such an eventuality. At the same time, it was clear that such exercises need to be repeated at regular intervals. Guests from other institutions followed the exercise with interest and also learned lessons from it.

A newly acquired luminometer is used to establish whether and to what degree an object is affected with mould, and whether the mould is active. Since mould is hazardous to human beings, staff were first trained in how to protect their own health when dealing with mould-affected documents. A secure workbench for cleaning such documents will be set up in 2018.

Almost a third of the NL's documents are photographs. They are held in the General Collection, the Prints and Drawings Department, the special collections and the Swiss Literary Archives. The CPHOT (conservation des photographies analogues) project aims to bring them together at a single location and store them under the best possible conditions. The first step was to locate all the photographs. Meanwhile, almost 10 000 photographic documents, chiefly glass negatives, were cleaned and moved.

Restoration of the "Sistine Chapel" was completed. This is the toilet of Friedrich Dürrenmatt's home in Neuchâtel which he painted with vividly coloured, grinning figures. It now forms part of the exhibition rooms at the Centre Dürrenmatt Neuchâtel.

Documents from the Swiss National Sound Archives (FN) are to be moved to a new external storage facility at Schlierbach, Lucerne in 2018. Their future accommodation was made ready for them in 2017.

On 11 February and 6 September water entered the stacks of the NL. In the first instance only the infrastructure was damaged, but in the second, approximately 10 running metres of the collection were also affected. To minimise the damage, the documents affected were immediately frozen and freeze-dried.

Digital Collection

The digital collection grew substantially, to occupy 21.0 TB of storage space, an increase of 21.3% since the end of 2016 (16.5 TB). The digitally born publications comprised 107 610 archive packages, 41.6% more than in the prior year (75 999). There are a further 42 489 archive packages containing digitised material (2016: 42 350). The majority of the digitised materials are stored not on the NL's own servers but on those of third parties. The NL has for some time been planning to store its digital data in a central repository. Subject to approval by the Federal IT Steering Unit (FITSU), the first step will be to migrate the archiving system for e-Helvetic to the existing server infrastructure of the Swiss National Sound Archives.

The e-Helvetic-Deposit¹² platform was expanded in 2017. Since 2016 self-publishers and small publishers have been able to use it to submit their electronic books themselves. Now members of Web Archive Switzerland (cantonal libraries and some special libraries) can also use it to register websites.



Disaster contingency plan exercise, 5.7.2017



Disaster contingency plan exercise, 5.7.2017

12 <https://www.deposit.e-helvetic.nb.admin.ch/view/infrastructure/login.xhtml>

User Services

The NL is continually digitising further holdings. It also uploaded documents to the e-manuscripta platform for the first time. The first collection available there comprises the complete manuscripts of Rainer Maria Rilke from the Swiss Literary Archives.

Circulation

The number of users rose from 6187 to 6262 between 2016 and 2017. The General Collection (2016: 4785 users, 2017: 4668) and the Prints and Drawings Department (2016: 516 users, 2017: 505) recorded a slight decline, but the number of users of the Swiss Literary Archives rose by 22.4% (2016: 886, 2017: 1089).

The number of documents borrowed fell slightly, to 71 626 compared with 76 475 in 2016. The number of interlibrary loans rose by 3.6% (2016: 1533, 2017: 1588).

Information Retrieval

The number of information and research requests fell slightly by 0.5% in 2017, to 20 929 compared with 21 035 in 2016.

The NL reviewed its on-site services in 2017 to identify where resources could be saved or deployed to better effect. One concrete outcome of this audit was the decision that from January 2018, the NL would no longer open on Saturdays. This decision was based on the continual decline in visits to the library on Saturdays. A further measure to be implemented in 2018 is a reorganisation of the NL's open-access holdings. The NL also aims to increase visibility of its digital collections on site during the year.

A routine inspection of the building by the Federal Office for Buildings and Logistics in early summer 2017 raised doubts about the stability of a section of the NL building in the event of a major earthquake or extremely strong winds. Although there is no immediate danger, workstations had to be relocated and certain areas closed off.

Outreach

Digitised content

A further 5271 photographs and prints from the NL's collections were digitised and uploaded to Wikimedia Commons. They include 3479 travel photographs by Annemarie Schwarzenbach that were published online to mark the 75th anniversary of her death on 15 November 2017.¹³ The remaining pictures, almost 2000 in number, are mainly documents from the Gugelmann Collection. In total, the NL now makes almost 12 000 images available for free use on Wikimedia Commons.

In 2017, in cooperation with the publisher, every issue of the *Parkett* art book series was digitised and those up to 2015 were published online on e-periodica.ch. The remaining volumes will be progressively added. Another important periodical that is freely accessible on e-periodica.ch is *Schweizer Kunst*. As of the end of 2017, 67 periodical titles are available on e-periodica.ch, compared with 41 in 2016.

The *Bote vom Untersee und Rhein* became the first newspaper from the canton of Thurgau to be digitised and uploaded to the Swiss Press Online platform. Another noteworthy addition is *La Liberté* up to 2012. In 2017 Swiss Press Online recorded 92 073 visits, an increase of 41% year on year (2016: 65 100).

At the end of 2017, a total of 27 720 volumes from the NL's collections were available online. That figure corresponds to 0.7% of the 3 951 692 books and volumes of newspapers or around 16.3 million pages (2016: 14.7 million pages).



La Liberté, no. 75 (31.12.2012, 1./2.1.2013)



Bote vom Untersee und Rhein, no. 38 (16.5.2017)

The NL's photographic studio is a recognised centre of competence for digitisation, photography and reprography, which also boasts an innovative infrastructure. Numerous experts from external institutions including the Cinémathèque suisse and the Conservation Service of the Bern University of the Arts visited the studio for training during the year.

Website and social media

In 2017 the NL's website recorded 473 524 visits (2016: 527 464). Owing to changes in the method of measurement used, the figures are not comparable. The figures for the social networks are as follows: the NL's German Twitter feed had 1882 followers (2016: 1614), and the French version 1374 (2016: 1176). The NL reaches over 4000 people (German) and 2000 (French) unpaid per month via Facebook (2016: approximately 14 000 and 6000 respectively). The decline is due to the fact that Facebook has sharply curtailed the reach of unpaid content in general.

Twenty-five years on from 1992 the NL published a five-part series on that exceptional year on its website.¹⁴ In the first episode, historian Georg Kreis placed the year in its historical context. Further episodes were published to mark the anniversary of other significant events. The first episode was published on 20 April, marking the anniversary of the world fair in Seville at which the artist Ben Vautier prompted outrage with his picture *Suiza no existe*. On 17 May the cabaret artist and writer Franz Hohler spoke about the introduction of civilian service, and on 8 August tennis star Marc Rosset recalled winning an Olympic gold medal for Switzerland. Former member of the Council of States Dick Marty spoke on 27 September about the importance of the NRLA, while on 6 December journalist and political scientist Esther Mamarbachi discussed the Swiss electorate's rejection of EEA membership.

The Prints and Drawings Department launched the website *kleinmeister.ch*. More information about this project can be found in the *Prints and Drawings Department* section on page 16.

Catalogues

The Helveticat, Poster Catalogue and Bibliography on Swiss History databases, which are operated in the library management system, recorded 422 859 visits (2016: 457 213, though this figure includes the Swiss Union Catalogue of serial publications RP/VZ, which was switched off at the end of 2016). Queries to HelveticArchives rose by 12.5% to 189 152 (2016: 168 136).

Reproductions

The NL produced fewer photographs in 2017 than in the previous year (2016: 4312, 2017: 3537), though 2016 included two large external orders to the NL. The number of copies rose 28.6% to 36 336 (2016: 28 245), while the number of e-books on demand ordered fell to 76 (2016: 146).

Cultural offerings¹⁵

A total of 9691 people took advantage of cultural offerings at the NL, a rise of 15.3% over the previous year (2016: 8405). The CDN received slightly fewer visitors than in 2016 (8012 compared with 8244). The Swiss National Sound Archives in Lugano, the Centre Dürrenmatt Neuchâtel and the Swiss Literary Archives also worked specifically with school groups in 2017.

Accompanying its two temporary exhibitions *Les Fous de Dieu* and *Friedrich Dürrenmatt – L'imaginaire des sciences*, the CDN published two new issues of the *Cahiers des CDN*.

The NL staged two exhibitions in Bern: *What Lenin Read. The Revolutionary in the National Library* and the trinational project *Rilke and Russia*. Both were well received by both visitors and the media.



Schweizer Kunst, no. 1/2 (2009)



Parkett, no. 76 (2006)

¹⁴ www.nb.admin.ch/1992

¹⁵ See also p. 6ff., p. 18 and p. 19

Prints and Drawings Department

The new website kleinmeister.ch presents Kleinmeister from the Prints and Drawings Department in virtual showcases. The images are in high resolution and can be enlarged steplessly. The project is being funded by the Stiftung Graphica Helvetica.

Virtual showcases at kleinmeister.ch

Implemented by the Prints and Drawings Department (PDD), the website kleinmeister.ch is a novel way of presenting graphic art that has attracted widespread attention. The website enables users to explore the PDD's holdings of Schweizer Kleinmeister. The high-resolution images can also be enlarged to reveal details that are barely visible to the naked eye. The first showcase, devoted to the traditional Swiss culture festival of "Unspinnen", went live in August 2017. The second, on "Wine", followed in October, and a third, on "Glaciers" in November.

The NL is grateful to the "Stiftung Graphica Helvetica" foundation for funding the project. The Foundation Board has also agreed to continue supporting research projects in which the PDD is involved.

Collection

The poster artist Claude Kuhn donated the entirety of his poster output to the PDD. Beginning in the early 1970s he developed a highly distinctive, minimalist style characterised by clearly delineated areas of colour that has influenced many younger poster designers. The gift consists of posters, designs and preliminary sketches.

The photographers Michael Blaser, Gian Paolo Minelli, Christian Rijs Ruggaber and Dominique Uldry spent a number of years exploring Swiss regions and supplied extensive series of photographic studies to the PDD. The photo acquisition project, which ran from 2012 to 2017, aimed to capture the geographical area of Switzerland in pictures as a cultural space, and to document its transformation. The resulting photo series complement the traditional collection of photographs of landscapes and places.

The PDD continued its involvement in the "Artists and Books (1880–2015). Switzerland as a Cultural Platform" research project.

The Verein Gesamtkatalog Schweizer Plakatsammlungen (Association for the Swiss Poster Collections Union Catalogue, VGKSP/ACCSA) laid further foundations during 2017. It developed and approved the policy documents, collection strategy and conservation guidelines provided for in its articles of association. The annual colloquium, entitled *Le graphisme suisse, jeunes pouces et maîtres anciens! / Schweizer Plakatgrafik von alten Hasen und jungen Küken!*, was held at the Médiathèque Valais in Sion on 19 May.

User Services

The number of users fell slightly, from 516 to 505, but information and research requests rose by 8.3% (2017: 891, 2016: 823).



Lausanne, 2017
(photo: Michael Blaser)



Lausanne, 2017
(photo: Michael Blaser)

Swiss Literary Archives

The NL teamed up with the Strauhof Zurich to present the trinational exhibition *Rilke and Russia*. The project was a collaboration between the German Literature Archive Marbach, the Swiss Literary Archives and the State Literature Museum of the Russian Federation in Moscow.

Collection

As documented in the *Index of manuscript collections held in libraries and archives in Switzerland*, the Swiss Literary Archives (SLA) acquired 12 new literary estates and archives.¹⁶ The SLA received the literary archive of Flurin Spescha, the first such collection from a Romansh author for some considerable time.

The number of online inventories rose by 21% in 2017, to 202 (2016: 167)

User Services

The SLA received a large number of visitors and an exceptionally high level of use in 2017. The number of active users rose by 22.9% (2016: 886, 2017: 1089), as did the number of information and research requests, which were up 33.4% from 3380 in 2016 to 4509 in 2017. In total, 28.5% more archive boxes were lent out (2016: 2461, 2017: 3163).

The fourth volume in the series *Beide Seiten. Autoren und Wissenschaftler im Gespräch* was published in 2017. Entitled *Paperworks*, it is devoted to the work of writers on and with paper and examines processes in which paper as material and medium is a productive participant.

For the first time an issue of *Quarto*, the journal of the SLA, was published entirely in Romansh. Entitled *Scrit...en la naiv* (... written in snow) it looks at how snow is seen through the eyes of Alpine poets and authors in various languages.

A research project on the classical philologist and philosopher from Alsace Jean Bollack (1923–2012) was launched in 2017, in association with the University of Fribourg. The SLA acquired his literary estate in 2014 as he grew up in Switzerland and studied in Basel before settling in Paris in 1945.

The SLA added two complementary sections in Bern to the *Rilke and Russia* exhibition, which was shown at four different locations: one on Blaise Cendrars, the other on Carl Spitteler. Both Swiss authors spent extended periods in Russia, which was reflected in different ways in their works. Complementing the exhibition catalogue, a publication entitled *Flügel 1 / 2* dealt in greater depth with the significance of Russia for Cendrars and Spitteler.

An extensive programme of events accompanied the exhibition. A colloquium from 28 to 30 September saw experts examining Rilke's correspondence. Guided by the writer Meral Kureyshi, pupils from the Kirchenfeld grammar school in Bern attending the *Schreiben nach Rilke* writing workshop wrote lyrics, dramatic texts, short stories and letters. They then presented the results to the public at a soiree on 7 December.



Paperworks, vol. 2 (2017)



Quarto, no. 44 (2017)

¹⁶ For notable acquisitions see p. 10.

Swiss National Sound Archives

2017 was once again dominated by the incorporation of the Swiss National Sound Archives (FN) into the Swiss National Library. The successful completion of this operation necessitated dedicated efforts in terms of administration, organisation and especially IT.

Some figures

Around 1000 new recordings were acquired in 2017 (2016: 1524) and almost 4000 new bibliographical records were added to the catalogue (2016: 8120). There was a sharp rise in visits to the website www.fonoteca.ch, from 1 220 029 in 2016 to 2 209 801 in 2017.

The database was accessed 14 million times in 2017, more than twice the figure of 6 million for 2016. In total, 56 institutions in Switzerland have at least one FN audiovisual workstation available. In 2017 they were used to listen to more than 32 000 audio documents.

Collection

The Swiss National Sound Archives acquired 10 new audio estates and collections in 2017. They include the estates of the conductor Josef Krips and the singer Caterina Valente as well as much of the archive of the Schaffhausen Jazz Festival.

The collaboration with the Cinémathèque suisse was continued with a view to preserving the valuable interviews with culture practitioners in the fields of stage, screen, directing and technology held in its archives. The FN worked closely with Migros to preserve the audiovisual documents in the archive of the Federation of Migros Cooperatives. The recordings of the Solothurn Literature Festival were catalogued under a partnership with the FN.

Outreach

The FN's touring exhibition *tii-ta-too. The ear on tour* made its last two stops at the Musée gruérien in Bulle in January and the NL in June. It attracted widespread public and media interest at both locations. The exhibition at the NL was a great success, not least thanks to the Museum Night on 17 March 2017, at which it drew a particularly large number of visitors.

In 2017 the Swiss National Sound Archives marked 30 years since their foundation. The anniversary celebrations were held at the LAC Lugano Arte e Cultura centre as part of UNESCO World Day for Audiovisual Heritage.¹⁷



Roberto Badaracco, 27.10.2017
(photo: Miriam Bolliger Cavaglieri)



Manuele Bertoli, 27.10.2017
(photo: Miriam Bolliger Cavaglieri)



Roberta Pantani, 27.10.2017
(photo: Miriam Bolliger Cavaglieri)

Centre Dürrenmatt Neuchâtel

A passionate interest in science, a complex relationship with faith and caricatures drawn with a few pencil lines: providing insight into the multifaceted work of Friedrich Dürrenmatt is one of the tasks of the Centre Dürrenmatt Neuchâtel (CDN). The past year included some prime examples of this.

Friedrich Dürrenmatt is one of the few 20th-century writers and artists who was interested in the sciences. The exhibition *Friedrich Dürrenmatt – L'imaginaire des sciences* revealed how he used his knowledge in the creation of his literary and pictorial output. *Les Fous de Dieu* was devoted to the first work by Dürrenmatt to be performed, *Es steht geschrieben* (1947), and its second version *Die Wiedertäufer* (1967). It set out to show how Dürrenmatt's relationship with faith changed over the course of his life. It was also held to mark 500 years of the Reformation.

The CDN once again welcomed a monumental sculpture to its terrace in 2017. Hewn from a 55-tonne block of marble, Marc Reist's *Globo Uovo* depicts the Earth as an egg. At the same time, the CDN displayed Dürrenmatt's pencil cartoons of eggs with human features. The inauguration was marked by a performance in a vast installation made of eggshells.

The CDN organised 18 events in 2017. Some formed part of events such as the Printemps culturel, the University of Neuchâtel's Journée citoyenne, the European Heritage Days, Museum Night or International Museum Day. The last of these also featured the performance *Living Instruments*, in which micro-organisms served as musical instruments, and the interactive installation *Knodes*, which dealt with the relationship between art and science. The NEC (Nouvel Ensemble Contemporain) staged three concerts at the CDN during the year.

Partnerships play a key role for the CDN. In 2017 events were staged in conjunction with the Haute Ecole ARC Ingénierie, the Museum d'histoire naturelle de Neuchâtel and the Deutsch Club, among others. Collaboration with the Théâtre populaire romand (TPR) enabled a stage reading of *Les Fous de Dieu* (*Es steht geschrieben*) by Anne Bisang. The première took place in La Chaux-de-Fonds. Numerous personalities attended the vernissages or the *Salons Dürrenmatt* at the CDN, including Mario Botta, Claude Nicollier, Pierre Dürrenmatt and Samuel Schmid. The Centre continues to cultivate a multilingual environment, with a number of events conducted in German.

Two *Cahiers du CDN* were published to accompany the temporary exhibitions, and the CDN also initiated publication of the French translation of *Es steht geschrieben* (*Les Fous de Dieu*) by Arche in Paris.

2017 was an extremely good year for the CDN. The exhibitions and events attracted great interest and synergies with other institutions gave them a resonance beyond the immediate region. The CDN received 8012 visitors in 2017 (2016: 8244).



Vernissage of Friedrich Dürrenmatt – *L'imaginaire des sciences*; *Touching the audience* performance by Luca Forcucci, 1.4.2017



Les Fous de Dieu, 1.10.2017–14.1.2018



Globo Uovo, 16.9.2017–15.4.2018

Budget and Expenditures

in millions of CHF	Actual 2016	Budget 2017	Actual 2017	Difference Bud17–Act17	Diff. Bud17/ Act17 in %
Staff expenses	20.8	20.8	21.6	0.8	3.8%
Material expenses	16.9	18.0	15.5	-2.5	-13.9%
Operating expenses	37.7	38.8	37.1	-1.7	-4.4%
Operating income	0.8	1.0	0.9	-0.1	-10.0%
Funding requirement (federal funds)	36.9	37.8	36.2	-1.6	-4.2%
Self-financing level	2%	3%	2%		

Up to and including the 2016 accounts, the Swiss National Library (NL) was recognised as a separate accounting unit. From 2017 it is integrated into the accounting area of the Federal Office of Culture as service group 3.

Operating expenses declined by CHF 0.6 million compared with 2016, and were thus CHF 1.7 million below budget. Staff expenses were CHF 0.8 million higher than 2016 and budgeted for 2017. Material expenses were CHF 1.4 million lower than in 2016 and CHF 2.5 million below the budget for 2017. The budget undershoot is due partly to the release of reserves (CHF 1.2 million) and partly to delays in certain projects. New reserves totalling CHF 1.1 million were accumulated.

Operating income is CHF 0.1 million higher than in 2016 but also CHF 0.1 million below budget.

Commission and Management Board

As of 31 December 2017

Swiss National Library Commission¹⁷

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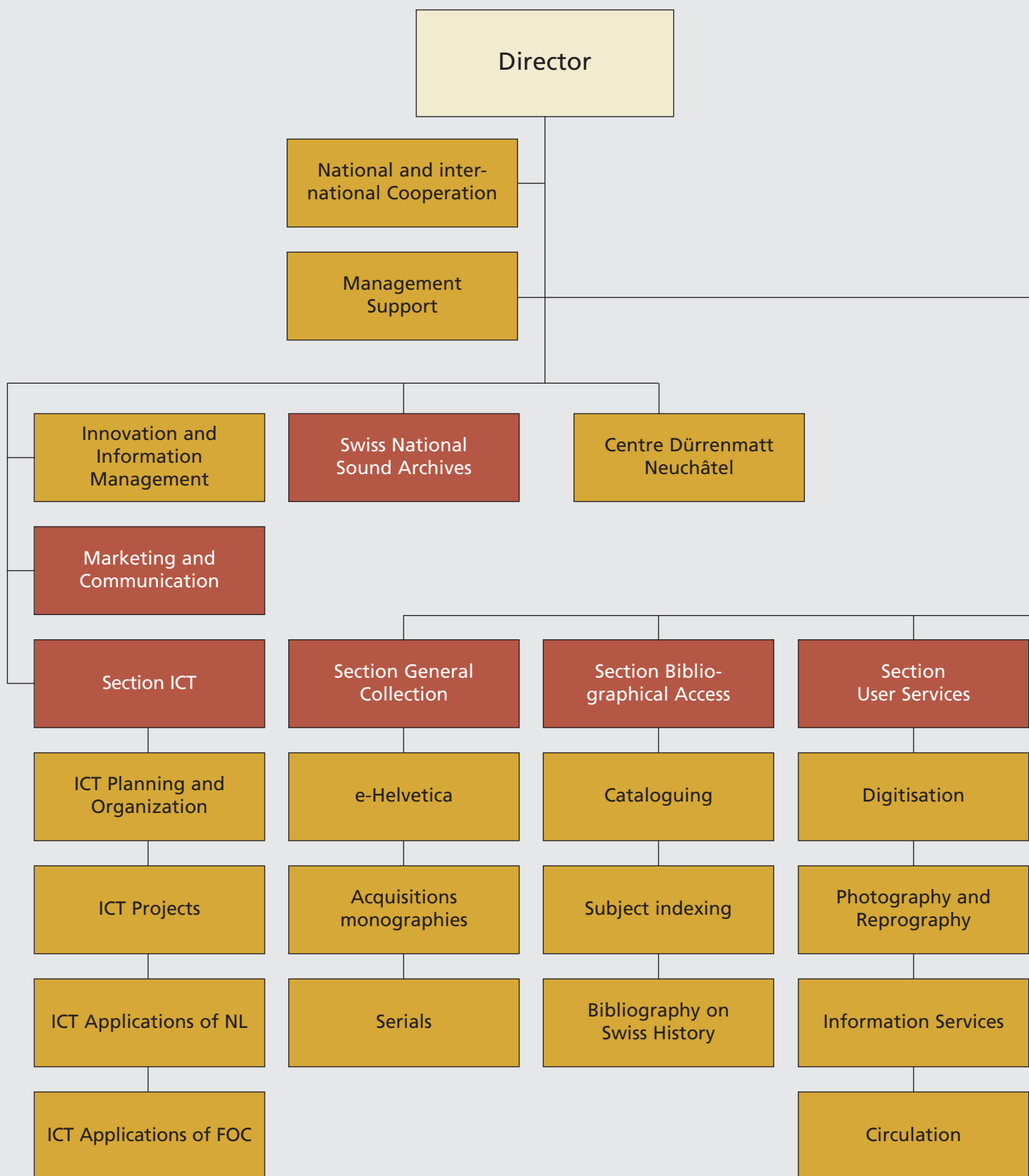
Head of Section Swiss National Sound Archives

Liliane Regamey

Head of Section User Services

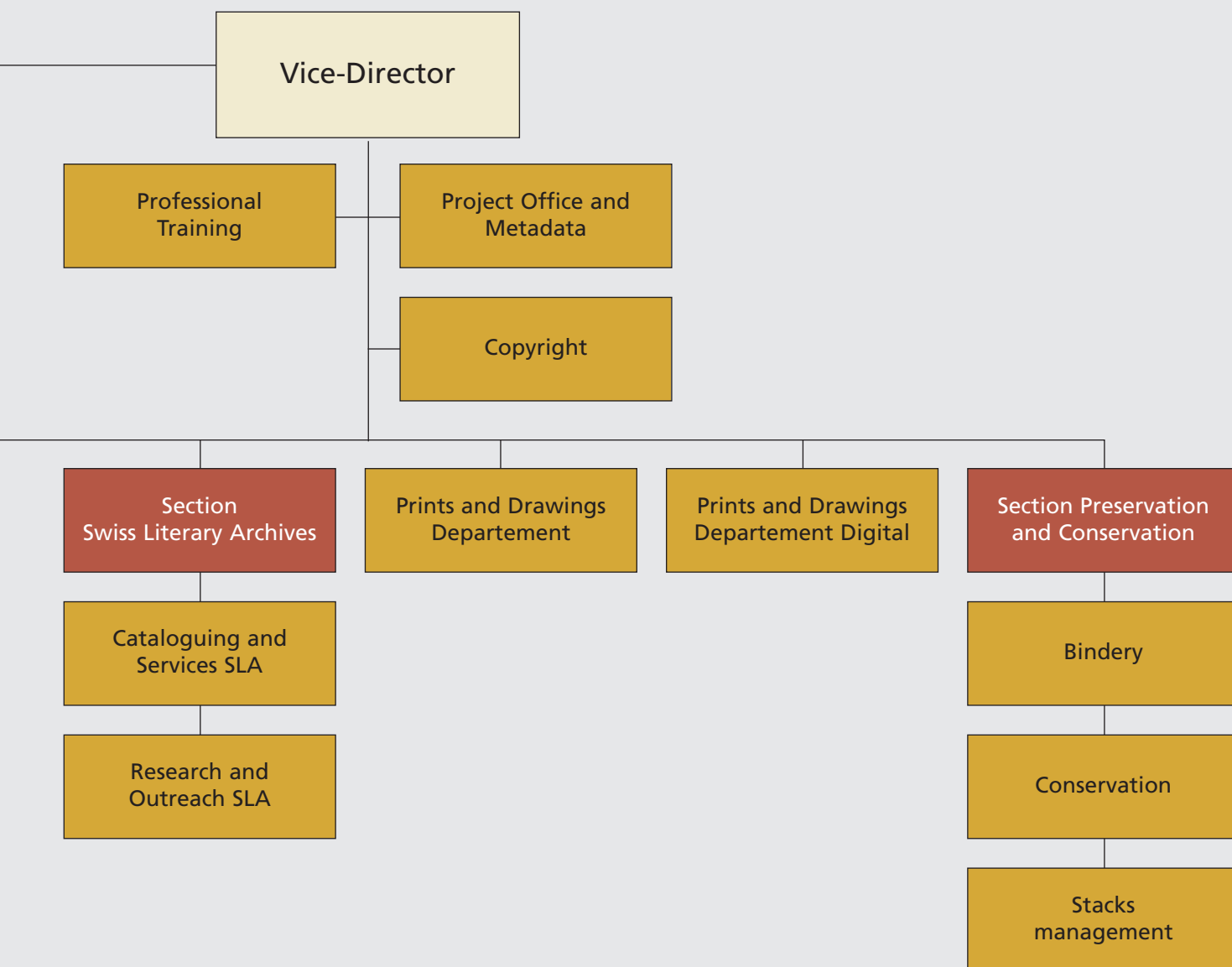
Irmgard Wirtz Eybl

Head of Section Swiss Literary Archives



Organization chart Swiss National Library

As of 31 December 2017



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CENDRARS ET LA RUSSIE

*On trouve aussi que j'ai l'air complètement russe ;
vous pouvez être sûre que je le conserverai aussi
longtemps que possible.*

Cendrars à Hélène, 3.5.1907

Complementing the *Rilke and Russia* exhibition in Bern, the Swiss Literary Archives staged two presentations on the Russia of Swiss authors Blaise Cendrars and Carl Spitteler.



The trinational exhibition *Rilke and Russia*, a collaboration between the Swiss Literary Archives, the German Literature Archive Marbach and the State Literature Museum of the Russian Federation, was on show at the Swiss National Library from 14 September to 10 December 2017.