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The creation of the Centre Georges Pompidou is a singular adventure. For the first time, cultural activities which were heretofore dispersed will be brought together in order to offer the visitor a comprehensive image of contemporary creation. Plastic arts, industrial creation, music, books will be presented side by side, mutually illustrating or explaining each other.

This initiative was brought into being only because its proponents were motivated by a common belief. In this case, it was not a matter of favoring one aspect of creation to another, nor artificially rearranging activities in one place, but rather a question of the interpenetration of disciplines, showing the ties that exist between them, encouraging research, promoting the forms and expressions of contemporary creation.

These presentations will manifest their vitality through the public's participation in the experiences, the public's contacts with the artists themselves. Moreover, visitors will be able to follow the evolution of creations in the plastic arts since the beginning of the century in the spaces allotted to collections. Temporary thematic exhibitions will elucidate the ties between diverse sources of inspiration and the bonds existing between artists of different tongues and expressions. Furthermore, in the domain of cultural diffusion, the Centre Georges Pompidou will open the way to the most modern communication techniques: television, video, mixed media, film. These media will be used on the one hand for happenings in the Centre and, on the other, for diffusion of original productions to all regions of France as well as abroad.

Indeed, one of the functions of the Centre is to allow these regional cultural, socio-cultural, and educational organisms to put together their own exhibitions and shows from the wealth of documentation assembled by the Centre and placed at their disposal.
Likewise, the Centre will receive shows created in all regions and send out travelling exhibitions in return.

Thus, more than a prestigious site for exhibitions, the Centre Georges Pompidou is above all a network of services: documentation in modern and contemporary art, information on architecture, urbanism, graphic arts, design, everyday objects, research and practice on the evolution of music and sounds, travelling exhibitions, assistance in the creation and conception of shows, happenings, and audio-visual productions.

In 1975, almost 150 municipalities welcomed art exhibitions conceived and put together by the National Museum of Modern Art; 50 socio-cultural organisms received exhibitions of the Centre de Creation Industrielle.

In the numerous sessions organized by I.R.C.A.M., Pierre Boulez and his collaborators have presented their creations and projects.

In short, one year before its opening, the Centre Georges Pompidou foreshadows its activities, creates circuits, imagines its function.

Robert BORDAZ
President of Centre Georges Pompidou
"THE NATIONAL MUSEUM OF MODERN ART : LOOKING TODAY TOWARDS THE MUSEUM OF TOMORROW "

BY PONTUS HULTEN

After the war, we witness an evolution in the function and structures of the museum. It was then what it had been during the nineteenth century, a conservatory, a place for contemplation where one could see and admire the works of the past, recent works, objects that had lost their primary function (social, singular, or sacred), beautiful fossils of a bygone epoch or civilization, catalysis of the collective memory.

Museums protracted the cult of hallowed works. It was at this time, then, that they opened their doors to exhibitions and programs that laid their stakes on events, interpretation, protest sometimes, with different works and collective creations.

The museum renewed itself. It became a living and parallel place.

This situation of creative freedom was rather brief. It became impossible at the end of the sixties, after the political and social events of May 1968. But these ideas themselves, generally accepted as definitive, were now passed by and left behind. Living art dissociated itself from the intellectual or financial powers in the minds of a whole new generation, a generation whose hope was to resolve the immediate problems of living in a concrete, political fashion. Other forms of communication at the same time began to create new relations between art and life, between life, creation, and artistic diffusion. Information and the critical apparatus situated and prolonged the work of art in new perspectives. The literate aesthete of the last century was replaced by a much larger public—anonymous, curious, and in some ways disoriented, with extremely diverse interests.
To this change of public, with different needs, ought to correspond a different type of museum.

The museum today is an open area - and no longer a defined, closed space - where activities correspond to a forward movement and permanent collections serve as nucleus of the activities to which they give rise; indeed, it finds itself overlapping several domains. It brings together multiple activities, with full respect for their different natures, around works of art that make evident the movement of ideas and the history of society, the artist's action and role, and the sources of his inspiration. We know that the division between art, literature, science, music, and life is an idea of the past.

If a work of art has the power to be admired for its own sake in a museum's permanent collection or at a temporary exhibition, it is situated, if not overtaken, by the information and the analyses for which it may well be the starting point or cornerstone.

The museum has become a place where more natural encounters between artists and the public take place through the latest developments in creativity, where one is closer to creative sensibility and invention, and where each one's participation is finally made possible.

We are headed towards a society in which art will play a very great role. Dialogues, information and debates should elucidate the work of art in a living perspective, instead of maintaining it as the object of a passive cult. From now on, the museum must open itself to those disciplines which were formerly brushed aside or which it did not know how to accept, for as large a public as possible.
FACILITIES AND ACTIVITIES OF THE MUSEUM OF MODERN ART

In the Centre Georges Pompidou, the National Museum of Modern Art will have at its disposal for its own needs the following areas (measured in square meters):

<table>
<thead>
<tr>
<th>Area</th>
<th>Square Meters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Permanent collections</td>
<td>12,190 m²</td>
</tr>
<tr>
<td>Experimental Gallery of Contemporary Art</td>
<td>1,400 m²</td>
</tr>
<tr>
<td>Graphic Arts Room</td>
<td>600 m²</td>
</tr>
<tr>
<td>Documentation</td>
<td>1,720 m²</td>
</tr>
<tr>
<td>Offices</td>
<td>640 m²</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>16,550 m²</strong></td>
</tr>
</tbody>
</table>

This represents a 35% increase of area when compared to the present Museum of Modern Art.

The Museum can also use the Centre's common spaces:

- Temporary exhibitions areas: 3,600 m²
- Terraces: 500 m²

The characteristics and innovations of the National Museum of Modern Art at the new site as well as the reasons for this move to the Centre d'Art et de Culture Georges Pompidou can be summarized as follows:

A place allowing a better overall knowledge of art in this century, from 1905 to the present. A spirit of openness, curiosity, participation and communication as well as reflection.
The Museum consists of three services:
collections, documentation, temporary exhibitions.

THE COLLECTIONS

The collections service organizes and presents works—
paintings, sculptures, prints and drawings, photographs
and films by artists—from the beginning of the 20th
century to the most contemporary period. This section has
the responsibility to acquire, classify, and present these
works; it is entitled to receive gifts. It assembles all
the relevant information on works and collections, conducts
the necessary scientific studies, and handles the means
of their diffusion. It is also charged with making loans
for shows both in France and abroad.

To undertake the customary functions of a museum, i.e. to
preserve, study, present, and diffuse the national collec-
tions of modern and contemporary art, the Collections Service
makes use of exhibition areas both inside and outside the
building: this is the museum in the strict sense.

These vast spaces are designed as ensembles which can be
structured in units of variable dimensions, set up in
conformity to the two-fold system of presentation: the
linear and the thematic.

They are complemented by the nearby reserves (sometimes
directly accessible to the public), a conference and pro-
jection room, rest areas, and information booths.
A specific section is set aside for drawings and graphic
arts; it comprises three subdivisions: exhibitions,
study and consultation, reserves. To the aforementioned
functions in the circumference of the museum proper
can furthermore be added the study and research on collec-
tions, the educational information, and the organization
of thematic exhibitions. Integral to the museum, they
can serve to make up travelling exhibitions.
The Collections Service likewise plans all publications concerning the Museum's works of art.

The heads of the Collections Service will be responsible for the projects of exhibitions and shows related to the joint program of the Centre and will collaborate with the other organisms in common presentations.

DOCUMENTATION

The Documentation Service brings together a store of information and documents related to art history in the 20th century and the international development of contemporary art. As a body for coordination and exchanges, the Documentation Service gives out information on the whereabouts and content of public and private documentation sources whether French or foreign.

As a tool for research, it is composed of:

- a library including books, periodicals, and exhibition catalogues.

- archival collections, personal papers and manuscripts from artists' dossiers (bibliographic questionnaires filled out by artists, press releases, miscellaneous documents) and thematic files.

- collections of black and white photographs

- collections of microfilms

- a phototheque - slides and ektachromes

- interviews with artists and firsthand accounts of the creative process

- a cinematheque - video and films.

In addition, the documentation includes some exceptional material concerning, notably, Eastern European art since the beginning of the century, artists' involvement in architecture, films made by artists etc...
As an instrument of diffusion, the Documentation Service makes available to the visitor (or sends on request) information about artists, current events in art, bibliographic references, and thematic files.

Besides participating in the Centre's exhibition catalogues, it puts out publications and reference works: a catalogue-dictionary of its documentation and analytic resumés of periodicals with the help of computers, historical studies, unpublished documents, reprints, audiovisual reports, etc....

As a tool in the creative process, it puts creators in contact with people and organisms apt to be interested in their art: architects, organizers of exhibitions, cultural groups etc....

EXHIBITIONS, SHOWS, ENCOUNTERS

This service organizes the temporary exhibitions, shows and encounters of the Museum of Modern Art. It invites artists to conceive and participate in these happenings.

In this respect, it coordinates initiatives within and without the Centre and stresses the idea of diversity in these activities. For example:

- retrospective monographs, a series on a given theme, reflections on an idea
- evaluations of a period, a movement, or a tendency; syntheses treated in correspondence to other forms of expression: seminaires, debates.
- expositions of information, whether retrospective or prospective, aimed at an elucidation of the relations between artistic creation and certain aspects of modern civilization, particularly: science and technology, literature and linguistics (in collaboration with the Public Information Library), architecture and urbanism (with the Centre de Creation Industrielle - C.C.I.).

.../...
permanent and temporary presentations of graphic arts, films, and video by artists, some of which will be produced in the Centre's own studios; photographic presentations with the C.C.I. and the Public Information library.

periodic reports on acquisitions.

A program involving both pedagogics and happenings inside and outside the Centre will complement the travelling exhibitions in France and abroad, thus making them known to a wider public.
THE CENTRE DE CREATION INDUSTRIELLE

BY FRANCOIS MATHEY
DIRECTOR OF THE C.C.I.

Founded in 1969 by the Union Centrale des Arts Decoratifs, the Centre de Creation Industrielle (C.C.I.) makes up one of the four departments of the Centre National d'Art et de Culture Georges Pompidou since July, 1972.

The Centre de Creaion Industrielle is concerned with the ensemble of activities that participate in the creation of our environment: architecture and urbanism, product design, visual communications that define our field of action, and the day to day relations of individuals with spaces, objects, and signs.

The Centre de Creation Industrielle wishes to gather information and make it available on the one hand, to propose and engender a certain amount of analysis and research on the other. Thus, in the first place, it provides two services - "Specialized Documentation" and "Product Information" - which assemble data and render it utilizable. Their approach is systematic, their methodology codified, their possibilities for expansion unlimited.

In the second place, two other services - "Exhibitions-Shows" and "Publication-Production" - have a much more problematical manner of action; they themselves produce or provoke events, articulate a line of thought, and diversify expression.
ACTIVITIES OF THE CENTRE DE CREATION INDUSTRIELLE

The Centre de Creation Industrielle, with its some 4000 square meters, encompasses five distinct services: specialized documentation, product information, exhibitions-shows, publication - production, and studies and projects.

SPECIALIZED DOCUMENTATION

This service builds up and manages a store of basic documentation by creators (architects-urbanists-designers-graphic artists) as well as bibliographic and audio-visual material (creation of a media library: films, TV, video, recordings, photos, slides, etc...).

It gives actuality to this permanent task by publishing bibliographic bulletins:

- a monthly bulletin
- a quarterly bulletin in English for the ICSID.
- a bulletin on socialist countries (Eastern Europe, China, Cuba, etc) in conjunction with the Museum of Modern Art,

as well as general or thematic catalogues (slide library) and an annual directory of creators.

Finally, it serves the public by organizing research on demand, creating files, instituting a loan and rental service (media library), furnishing lists of addresses, and answering all requests whether at the Centre or by mail or telephone.

PRODUCT INFORMATION

This service feeds and manages a computerized system on product information (200 types of products including 30,000 different brands).
This data bank allows its user (consumer, designer, producer, etc) to select from products of a given type according to the nature and requirements of his own needs, that is to say, according to his own criteria. The data on products includes references to already existing tests as well as the results of the comparative usage tests carried out by the Centre de Creation Industrielle itself.

Educational files that describe the specific types of products with concrete advice on purchase and usage permit the consumer (buyer and user) to define his needs and demands (particularly when he refers to the computer data bank).

EXHIBITIONS - SHOWS

Exhibitions, a key element of the CCI's activity, are of two varieties. First, the exhibitions at the Centre National d'Art et de Culture Georges Pompidou allow the largest possible audience to understand how the pieces of our reality are put together. At the time of the inauguration of the Centre Georges Pompidou, the CCI will present exhibitions and shows on the following subjects:

- The City and the Child
- Train Stations
- History of an Automobile (genealogy, life, and death of a product)
- The Geography of Color
- Publicity

Secondly, the travelling exhibitions -not including those first presented at the Centre- consist of small, extremely mobile shows designed for labor-management committees, youth houses, and other associations.
The first three for 1975, for example, were entitled: "An Advertising Campaign", "The Game and the Toy", and "Who decides for the City?"

The C.C.I.'s Permanent Gallery, organized like a journalistic review, will allow the public to keep abreast of current events. Using different headings like a newspaper, it will present the latest news, dossiers, editorials, etc... on a permanent basis. Public debates and encounters will bring face to face those who make the city and those who live there, those who produce and those who consume, etc. In this Gallery, Wend Fischer, Director of the Munich review "Neue Sammlung", will organize a continuing series of "retrospectives" relevant to today's problems.

PUBLICATION - PRODUCTION

Besides the publications stemming from the activities of its various services (catalogues, bulletins, indexes, etc), the Centre de Creation has a publishing policy of its own. Its quarterly review "Traverses" is brought out in conjunction with the French publishing house Editions de Minuit. The editorial staff is formed by the heads of the Centre de Creation Industrielle (C.C.I. Director François Mathey is editor-in-chief), Jean Baudrillard, Henri Bonnomazou, Michel de Certeaux, Gilbert Lascault, and Marc le Bot. Each issue deals with a given theme; the first four numbers treat "The Places and Objects of Death", "Design", "la Mode", and "Functionalism".

This service also publishes collections of books, anthologies (with basic texts, manifestoes, etc), monographs, and manuals accompanied by slides which are primarily destined as teaching aids.

Moreover, in the framework of the Centre National d'Art et de Culture Georges Pompidou, the C.C.I. can make use of the technical infrastructure, including a large amount of equipment, facilities, and space. This will allow it to diversify its activities and further develop its extensive audio-visual program (on posters, the street, graphic expression and daily life, etc...), films (such as Henri Lefebvre's "The Right to the City" directed by Jean Louis Bertucelli and produced by the C.C.I.), and use of video.
Its presence at the Centre Georges Pompidou will also lead, by late 1976, to fundamental studies of sound and visual archives, product research, and ultimately, functionalism and industrial architecture.

STUDIES AND PROJECTS

President Giscard d'Estaing recently underlined the government's responsibility as regards the quality of life, particularly the aesthetic and environmental efforts on behalf of urban areas and the myriad objects that play such an important role in our daily existence. Consequently, a studies and projects service was established in the C.C.I. to carry out a major role in the implementation of this policy. Each year, this service will propose new projects to the Interministerial Action Group in view of improving our surroundings. It will supervise them from inception to completion, thereby making matters of design and environment a top priority in the departments of different ministries.

The studies and projects service likewise serves as the organ of the public authorities in dealings with industry to help define an integrated policy of industrial creation.

Finally, it will place its experience and knowledge of professional spheres, with which it has close ties, at the disposal of local communities and public establishments that bear such a great responsibility for deciding the evolution of our daily surroundings.
The idea that gave birth to IRCAM - Institute for Research and Coordination Acoustics/Music - is simple: to create an institute where one can tackle all the problems of contemporary music that can not be solved on an individual basis.

Composers whose ideas can not be satisfactorily fulfilled with traditional instruments in traditional concert halls, instrument designers who are interested in improving or constructing new instruments, theoreticians seeking to renew the basis of theoretical studies in music by collaborating with specialists in other fields such as psychology and psycho-acoustics, scientists whose work is related, however indirectly, to music - like the construction of loudspeakers, neurophysiology, or architectural acoustics - and who wish to make contact with musicians and music, all will be welcome at IRCAM.

To accomplish this work of research/creation, IRCAM brings together for the first time under one roof tools that where heretofore dispersed: computers, a new type of electro-acoustic studio, recording studios, workshops for constructing instruments, acoustic laboratories, etc...

At the center of this paraphernalia, an experimental hall with room for four hundred people - the ESPACE DE PROJECTION - will fulfill a twofold function: scientific experimentation and acoustic measurements on the one hand, and, on the other, research into a new form of contact between public and sound sources, whether recorded music or live concerts. Conceived by a tightly knit team of architects, acousticians, and set designers in constant contact with IRCAM's composers, the ESPACE DE PROJECTION lends itself to continual transformations...
both acoustically and visually. This unique tool—indeed spectacular in every sense of the word—will allow IRCAM to keep the public informed about its work and, in certain cases, to associate the public directly with its research in the form of tests and participation in sound events.

Research—composition—presentation to the public, all these stages of musical exploration will be presented by IRCAM which thereby intends to contribute to the continual transformation of music as well as the day by day contact necessary to bring the public closer to this music.
L'IRCAM consist of four distinct research departments - instruments and voice, electro-acoustics, computer, pedagogics - and a diagonal department whose task will be to coordinate the ensemble of the research work.

ACTIVITIES

1°) The INSTRUMENTS AND VOICE Department has the responsibility of classifying all innovations that occur in traditional instrumental and vocal techniques and ensuring their diffusion and transmission to teachers and students.

It will also study the instrumental and vocal techniques used in non-European music as well as the way they are transmitted and taught. This research should lead to the development of new forms of instrumentation and the transformation of existing instruments, such as the use of electro-acoustic procedures that allow the performer to transform, modulate, and diffuse directly his own interpretation.

Finally, the Instruments and Voice Department will undertake studies on the psycho-physiology of the performer as well as his role in today's society.

2°) The ELECTRO-ACOUSTICS Department is charged with studying the means of processing electronic sound production in real time and introducing digital techniques for generating and processing signals (particularly intermodulation and voltage control techniques). It will work in close connection with the Instruments and Voice Department (application of electro-acoustics to instrumental sounds) as well as with the Computer Department (preliminary experimentation with circuits and systems simulated by computer). This will allow composers to pass from the experimental stage to work that can be communicated to others.
3°) The Computer Department will do research on sound analysis and the synthesis of sound material with computers. It will study man-machine relationships in the field of music and improve methods for computerized composition of music adapted to new sound material. This department's potential will also be employed in psycho-acoustic studies likely to shed light on sound and music perception phenomena. Finally, the Computer Department will handle IRCAM's other needs such as scientific calculations, data processing, circuit simulations, trial runs, automatic process control.

4°) Last, the Diagonal Department will coordinate the different areas of research and stimulate the transplantation of techniques from one department to another. It will also conduct research on the transmission, projection, and perception of sound as well as on pure acoustics, music theory, and their relationships to other disciplines.

5°) Two years after the opening of the IRCAM building, the Pedagogics Department will begin operations. It will pursue two objectives: basic research and applied research. It will study ways to train people in a new music, ways resulting from the research work IRCAM will carry out during the first two years.

On the other hand, it will provide advanced students with technical facilities to make them familiar with the department's new teaching methods which should render all musics throughout the world more directly accessible.

THE BUILDING

To house these different departments, the Centre's architects designed an underground building adjoining the main building. This offers considerable acoustic advantages and, in addition, frees the view of the beautiful Gothic church of Saint Merri. With an area of 3 000 square meters, the IRCAM building brings together an ensemble of acoustically insulated studios and laboratories as well as a 500 square meter hall accommodating 400 people whose volume, height, and acoustics can undergo a large number of variations.
The height of the ceiling, for example, can be adjusted anywhere between 9 and 14 meters. Reverberations can be changed by manipulating rotating panels which are either absorbent or reflective. The public/sound relationship will be as flexible as possible. The ESPACE DE PROJECTION will be able to transmit any sound produced in the IRCAM studios, permit numerous scientific experiments, and present this research to the public during different music sessions.

IRCAM AND THE PUBLIC

Indeed, the artistic/scientific research work that IRCAM will undertake implies the elaboration of a new type of relationship with the public. It is important that the spectators be able not only to hear and judge finished works - as in the case of a concert - but also that they be informed about the different stages of research. IRCAM events will thus have a twofold role: documentary and artistic. Sometimes they will inform the public about the material, techniques, and work procedures, whereas on other occasions they will present the results of this research. Each public performance will be modeled according to the particular conditions required by the content of the message. A MOBILE UNIT outfitted with experimental equipment will ensure the diffusion of IRCAM's work throughout France and abroad.

In summary, IRCAM will be a creative laboratory open to the public where all can follow the work in progress, make their own judgements, and participate.
The Public Information Library's collections concern all fields of knowledge. They are displayed with free access to the shelves. The public is admitted without any kind of formality, 12 hours per day from 10 a.m. to 10 p.m. every day of the week, including Sundays.

The collections will not be limited to books and periodicals. Audiovisual documents of all kinds will be amply represented. There will be a language media library and an iconographic service composed of slide series.

Thus, due to these resources, a new dimension in library information will complement the new policy of free access to documents.

Concerned with people from all walks of life without distinction, the Public Information Library primarily strives to satisfy contemporary needs for "permanent education" in all fields. It will contribute to this education by offering the public the opportunity to participate in extremely diversified conferences and exhibitions.

Upon opening, the Public Information Library's catalogues will be computerized; present research into computer documentation gives reason to foresee a new formula for analysis of documents and diffusion of information in the library of the future.

The Public Information Library has no intention of shutting out the world; it hopes to take its place in the creation of new approaches to information for the reading public in Paris and other large metropolises.
ACTIVITIES OF THE PUBLIC INFORMATION LIBRARY

The Centre Georges Pompidou provides the library with two distinct, but complementary spaces: the library proper and the current events hall.

THE LIBRARY

Covering 15,000 square meters, the library can offer 1,300 readers in ten different reading areas about 1 million documents. To facilitate encounters, it has conference rooms, exhibition rooms, as well as study rooms.

As an instrument for permanent education, the Library also possesses a language laboratory open to the public free of charge.

LIBRARY SERVICES

Besides direct consultation of written material, the library makes available a considerable iconographic service. This service furnishes the public with a stock of slides that complements the supply of books.

This is an innovation to the extent that France has no public collection of images that is at once documentary, encyclopaedic, and accessible to all.

This collection consists of slide series published throughout the world as well as slides originating from specialized organisms and private collections. The library will constitute its own original stock on the theme: "human life - human aspects and technical aspects".

The public can take advantage of the slides in two ways:

- the "image files" - consisting of trays with 80 slides per tray, accompanied by explanatory booklets - will be placed on shelves around the reading areas where they are classified in the same manner as books and other documents. There will be 3,600 image files at the Library's opening.
Besides free access to these files, the public can view them in one hundred specially-equipped booths.

- The iconographic service on the Library's second floor (at the Centre's entrance level) includes the duplicates of the image files as well as the collections from special organisms and its own original stock. These slides are not directly accessible to the public, but a specialized staff will handle all requests.

An "image wall" next to this service and related to it will serve as a focal point for library events. Of the 300,000 documents in duplicata foreseen for the Library's opening, 100,000 have already been assembled.

The library will likewise provide the public with the following documents:

- microfilms in 16 and 35 mm. Microfilm constitutes an ideal backup for old collections of large-format newspapers as well as out of print reviews. 10,000 rolls of microfilm have already been bought and, by the opening of Centre, some 50,000 will be available. They will be on the shelves, accessible to the public and ready to load.

- microfiches are generally reserved for rare or out of print books. Otherwise, certain collections are now directly published on microfiches. 10,000 microfiches of the 20,000 which the Library will possess have already been bought.

- 16 mm films and video-cassettes. Film already plays an important role in Anglo-American libraries and permanent education. It stimulates curiosity, encourages reading, and helps understanding dry subjects, particularly in science. The Library strives to assemble and make known existing films by presenting rented, borrowed, or its own films in the library projection room during special programs treating a given theme. Otherwise, the visitor can watch them on television with individual headphones. The Library has already ordered about 150 firms including 120 on scientific topics.

- sound documents, records, and cassettes. 10,000 sound documents will be in place upon the Centre's opening as well as a number of language course cassettes for the language laboratory.

.../...
THE CURRENT EVENTS HALL

At the Centre's ground level, a 1,300 square meter current events hall will offer visitors a comprehensive survey of international news. French and foreign periodicals, newspapers, new publications in literature, music, and recording are available to all.

Young people can take advantage of audio-visual activities or the children's library.

The Public Information Library provides an important service of general documentation through its own collections as well as its contacts with other libraries and documentation centers. It uses computers in all its functions: acquisitions, cataloguing, analysis. The system under study should eventually permit the user, by means of keyboards and screens, to ask the computer the most diverse questions and receive immediate answers.

It also serves the general public outside by periodically publishing selective bibliographies or furnishing them on request, as well as answering all inquiries whether by phone or all other means.
THE CURRENT EVENTS HALL

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APPENDIX I

LAW NO 75 -1 OF JANUARY 3, 1975 PERTAINING TO THE CREATION
OF THE CENTRE NATIONAL D'ART ET DE CULTURE GEORGES POMPIDOU

The National Assembly and the Senate have adopted, the President of the
Republic promulgates the law to the effect :

ARTICLE 1  - Is created, in the form of a national public establishment
endowed with legal standing and financial autonomy, a National Center
of Art and Culture bearing the name Georges Pompidou.
This establishment shall favor the creation of works of art and of the
mind; it shall contribute to the enrichment of the national cultural
patrimony, public information and education, the diffusion of artistic
creations, and social communication. It shall give advice on request,
notably in the field of architecture, to local communities as well as
all interested organisms both public and private. It shall ensure, in
conjunction with the public organisms connected to it, the functioning
and orientation of a cultural ensemble dedicated to all forms of artistic
creation, particularly in the fields of the plastic arts, acoustic and
musical research, industrial design, cinematography, as well as public
reading matter.

ARTICLE 2  - The public establishment shall be given charge of art works
and collections belonging to the State.
The art works and collections that it acquires or receives shall be and
remain the property of the State.
ARTICLE 3 - To exercise certain powers that fall under its jurisdiction, the public establishment can perform all legal acts of business law; it can make financial transactions, take out patents for inventions or register trademarks, models, or titles of industrial property and exploit them in conformity with the pertinent legislation.

ARTICLE 4 - The public establishment shall be administered by a president named by decree of the council of ministers and the board of directors. The board of directors shall vote the budget. The board of directors shall be composed of the directors of the departments of the public establishment and, eventually, by the representatives of public and private organisms that will be associated with it by agreement.

An advisory orientation committee shall give its opinion on the budget of the public establishment and the general course of its cultural activity. This orientation council includes the representatives of the different ministries, Parliament, the Paris City Council, and the Paris Regional District Administration.

ARTICLE 5 - The public establishment shall be placed under the jurisdiction of the Minister for Cultural Affairs. He shall control the utilization of its resources and, in conjunction with the Minister of Economy and Finances, approve its budget.

ARTICLE 6 - In each of the two legislative assemblies, the Finance Committee chairman and two designated representatives, one by this same committee and the other by the Cultural Affairs Committee, shall hold complete powers of investigation to examine and supervise in a permanent...
fashion the use of funds apportioned to the budget of the Centre National d'Art et de Culture Georges Pompidou: all information of financial or administrative order that facilitates this task should be provided to them; they shall be entitled to receive and review any operative document whatsoever.

ARTICLE 7 - Without prejudice to the special provisions of this law, the Centre National d'Art et de Culture Georges Pompidou shall conform to the finance and accountancy order of the October 25, 1935 decree instituting the financial supervision of autonomous public offices and establishments of the State, articles 14 to 25 of the December 10, 1953 decree relative to accountancy regulations applicable to national public establishments with administrative capacities, and articles 154 to 180 of the December 29, 1962 decree pertaining to the general statutes of public accountancy.

ARTICLE 8 - A decree of the State Council shall establish the qualifications for the application of the present law.

The present law shall be executed as a law of the State.

Paris, January 3, 1975

The President of the Republic
Valery Giscard d'Estaing

The Prime Minister
Jacques Chirac

The Minister of Economy and Finances
Jean Pierre Fourcade

The Minister of Education
Rene Haby

The Secretary of State for Culture
Michel Guy
APPENDIX II

THE CENTRE GEORGES POMPIDOU AND ITS EDUCATIONAL ACTIVITIES

Having decided not to restrict its public only to art lovers, but rather to address as many people as possible and, moreover, fully conscious of the particular difficulties that our contemporaries have in understanding and appreciating the art of their time, the Centre Georges Pompidou seeks to multiply its educational activities.

ACTIVITIES IN PROGRESS

National Museum of Modern Art

The manner of presentation of the Museum's permanent collections and temporary exhibitions in the framework of the Centre Georges Pompidou should help dispel, beginning with school children, the numerous misunderstandings about contemporary art by making educational visits led by teachers or certified guides more engaging. However, these new Museum installations will also grant an opportunity to create new educational approaches to contemporary art. Beginning this year, from February to July, the Museum will undertake an experimental phase of special events for school groups; event leaders, art students, and artists will try to offer these young people a new kind of contact with works of art and stimulate their creative participation.

THE CENTRE DE CREATION INDUSTRIELLE

The two educational poles of the C.C.I. will be the Current Events Gallery and the travelling exhibitions. Each month, the Current Events Gallery will present another exhibition on a precise problem in architecture or
design. Didactic in spirit, these exhibitions will be commented on thoroughly on request by the CCI personnel permanently attached to the Gallery. As for the travelling exhibitions, many are already available and touring France. As of now, the National Institute for Pedagogical Research and Documentation plans to have certain travelling exhibitions visit all its regional centers.

IRCAM

IRCAM's Pedagogics Department will open its doors in 1978 due to the normal delay between research and its application. IRCAM's music pedagogy will arise from the research in progress (for example, research started in 1975 on the physiological and psychological traits of musicians ought to rationalize the pedagogy for playing an instrument).

THE CHILDREN'S ATELIER

Parallel to the Museum's pedagogic activities based on the assessibility of works of art, a Children's Atelier proposes pedagogic methods to awaken artistic creativity inside a special area with room for 500 grade school pupils per day. Opened two years ago, on rue des Francs Bourgeois, the Atelier has already commenced a number of sensory education experiences with the help of young guest artists, group leaders initiated to sensory education, and, in the other regions of France, the travelling exhibition "Vive la Couleur", which has been on the road for several months and will soon be joined by the exhibition "From Point to the Line".

.../...
AUDIO-VISUAL

The films and audio-visual documents have an important role to play in the initiation to contemporary art because they favor the didactic exposé and can be used by schools outside the center. The first attempts at using film have already begun: a film showing Alechinsky's painting technique was shown to students of the Technical High School in Alfortville. Later, they themselves tried to apply this technique; their works will be displayed subsequently, after the same experience has been tried with Picasso. Thus, the Centre is concerned with listing and viewing as many films as possible on plastic arts, architecture, and design so as to evaluate their educational quality not only for its own uses, but also to be able to advise interested teachers for their classes.

CONTACTS AND LIAISONS WITH THE FIELD OF TEACHING

In 1975, the Teaching-Liaison committee informed numerous teaching authorities and administrators about the many services the Centre will be able to provide and asked for thoughts and suggestions. To start, this first information campaign was carried out only in the city of Paris, where the most immediate student users of the future Centre are to be found. Information for teachers in the Paris area and other regions will be distributed progressively, at the rate the Centre can define specific means to fulfill their needs.

285 principals, professors, and inspectors for primary and secondary education participated in different meetings of information-exchange during the last ten months, as well as the heads of "continuing education" programs and 40 directors of regional pedagogic centers. These contacts will be followed up, thus creating a network of well-informed correspondents ready to deal with the realities of teaching.
APPENDIX III

THE CENTRE GEORGES POMPIDOU AND ITS INTERNATIONAL ROLE

From its origins, the Centre Georges Pompidou was conceived to be open to the entirety of international contemporary creation. Its architecture was chosen in an international competition from among 681 projects from 49 countries. Likewise, numerous foreigners have brought their talents to the Centre's different activities, e.g. Pontus Hulten, former director of Stockholm's Moderna Museet, directs the National Museum of Modern Art; Luciano Berto, Vinko Globokar, and Gerald Bennett assist Pierre Boulez at IRCAM.

The Centre has also presented a certain number of exhibitions abroad, both information and art exhibitions (Poland, Belgium, West Germany, East Germany, Denmark, Finland, Hungary, Sweden, Holland, Portugal, Switzerland, Italy, Spain, Yugoslavia, United States, Great Britain, Canada, Algeria, etc....)

Besides exhibitions, information campaigns concerning the future activities of the Centre have been carried out on all continents either directly, through collaborators of the Centre, or by the intermediary of the Ministry of Foreign Affairs.
The policy of exhibitions encompasses bi-lateral accords and conventions with large foreign cultural organisms, e.g. the convention between the New York Museum of Modern Art and the Centre for exchanges of information and art works.

In addition, IRCAM will pursue an exchange policy, offering researchers and academics of all countries its laboratories, studios, and workshops to do studies, theses, or compositions. For its "shows - encounters" activity, the Centre will present theatrical creations, public readings, and different spectacles from other countries. Thus, during its inauguration, a week will be dedicated to Octavio Paz and Latin American literature.
APPENDIX IV

PRACTICAL INFORMATION

COMMON SERVICES OF THE CENTRE
35, boulevard de Sebastopol, 75001 PARIS
phone : 508.25.00 / 231.76.20

CENTRE DE CREATION INDUSTRIELLE
28, rue des Francs-Bourgeois, 75004 PARIS
phone : 277.32.25

BIBLIOTHEQUE PUBLIQUE D'INFORMATION
35, boulevard de Sebastopol, 75001 PARIS
phone : 508.25.000

MUSEE D' ART MODERNE
13, Av du Président Wilson, 75116 PARIS
phone : 723.36.53
2, rue de la Manutention, 75116 PARIS
(dail)

INSTITUT DE RECHERCHE ET DE COORDINATION ACOUSTIQUE/MUSIQUE
31, rue Saint Merri, 75004 PARIS
phone : 278.39.42

INFORMATION HALL OF THE CENTRE
29 bis, boulevard de Sébastopol, 75001 PARIS
open every day from noon to 6 p.m.

CHILDREN'S ATELIER
28, rue des Francs-Bourgeois, 75004 PARIS
phone : 508.25.00 poste 288
SOME DATES

1969

French President Georges Pompidou decides to create a cultural Center devoted to contemporary forms of artistic expression and a public information library.

DECEMBER 15, 1969

The President of the Republic writes Minister of State for Cultural Affairs Michelet: "The Centre should include not only a vast museum for paintings and sculptures, but also special installations for music, recording, and eventually, film and theatrical research".

1970

On the basis of a program devised by the team under Mr Serge Loste's direction, an international competition is held; 681 different architecture groups from all parts of the world participate. In July, M. Robert Bordaz is entrusted with the responsibility for the completion of the Centre du Plateau Beaubourg.

JULY 15, 1971

After deliberation, an international jury awards prizes to 30 architectural projects and grants highest honors to the project by M. Piano (Italian), M. Rogers (English), and M. Franchini (Italian), with the collaboration of the studies bureau "Ove Arup and Partners".

MARCH, 1972

Excavation at the site of the future Centre begins.

MAY 30, 1972

A special council presided by the President of the Republic defines the future institutions of the Centre.
DECEMBER, 1973  The construction of the Centre's infrastructure begins.

AUGUST, 1974  The work in progress is examined by a special council presided by M. Giscard d'Estaing.

OCTOBER, 1974  Construction of the metallic framework begins.

DECEMBER, 1974  The Prime Minister and the Secretary of State for Culture present to the National Assembly and Senate the bill bearing on the statutes of the Centre Beaubourg.

JANUARY, 1975  Administration of the National Museum of Modern Art is transferred to the Etablissement Public du Centre Beaubourg.

APRIL 2, 1975  A decree changes the name Etablissement Public du Centre Beaubourg, which henceforth is officially designated Centre National d'Art et de Culture Georges Pompidou.

JUNE 20, 1975  Completion of the metallic framework.

JANUARY 1, 1976  Administration of the Public Information Library is transferred to the Secretary of State for Culture.

DECEMBER, 1976  Opening of the Centre National d'Art et de Culture Georges Pompidou.