

LA SOCIETE DE RECHERCHES  
HISTORIQUES SUR LE CINEMA.

Cette société s'est formée au cours d'une réunion générale organisée à Londres le 22 janvier 1959. Cette réunion résultait de la publication dans le numéro d'hiver 1957-58 de la revue "Sight and Sound" d'une lettre émanant de M. Ernest Lindgren, conservateur des Archives Nationales du Film. Dans sa lettre, Monsieur Lindgren annonçait la création, sous les auspices de la Fédération Internationale des Archives Cinématographiques, d'un Bureau International de Recherches Historiques sur le Cinéma et il invitait les personnes intéressées à se mettre en rapport avec lui.

La réaction fut encourageante et révéla l'existence de recherches en cours ainsi qu'une attitude favorable envers la formation d'une société au sein de laquelle la collaboration serait possible. En conséquence, une réunion préliminaire fut organisée le 20 novembre 1958 au cours de laquelle fut nommé un comité provisoire chargé d'étudier les modalités de formation d'une société. La réunion générale du 22 janvier 1959 examina le rapport de ce comité et procéda à la fondation de ladite société.

Si nous avons en Angleterre quelques historiens du film dont les travaux sont bien connus, nous avons également de nombreux particuliers poursuivant leurs recherches dans l'anonymat. Les lettres reçues nous permettent de croire que ces recherches auraient beaucoup à gagner aux encouragements d'une société spécialisée, particulièrement si celle-ci pouvait offrir par le truchement de ses publications un moyen d'expression aux opinions qui, jusqu'alors, demeuraient inconnues fautes d'organes adéquats.

On ne se rend que trop bien compte que le temps efface les traces des précurseurs anglais du cinéma. Ceux qui ont survécu sont âgés et voient disparaître les studios et les salles qu'ils ont connus. En raison des changements survenus dans l'industrie cinématographique, les événements même récents se voient obscurcis. De nombreux chercheurs comprennent qu'il est nécessaire de se livrer à des fouilles urgentes dans le passé et ils savent que l'efficacité de tels travaux bénéficierait beaucoup d'une coordination effective.

La Société des Recherches Historiques sur le Cinéma a donc une fonction à remplir dans le domaine des recherches sur tous les aspects de l'histoire du film. C'est là une fonction nouvelle qui complète l'oeuvre de groupes spécialisés comme les deux fédérations de sociétés cinématographiques, la British Kinematographic Society et l'activité plus générale du British Film Institute.

Conformément au but qu'elle s'est fixé, la Société fait circuler un bulletin d'actualités et elle publiera à l'avenir une revue intitulée "CINEMA STUDIES" (Etudes Cinématographiques), ces deux publications étant envoyées gratuitement aux membres qui sont invités à y collaborer.

Bien que n'en étant qu'à sa première année, la Société a déjà été mentionnée dans tous les secteurs de la presse cinématographique (commerciale et artistique) qui l'ont signalée à l'attention de leurs lecteurs.

Le comité directeur désire vivement organiser des échanges de publications et le rédacteur de CINEMA STUDIES serait enchanté de recevoir des exemplaires de journaux et revues qui, s'ils sont du type indiqué, seront mentionnés dans nos rubriques.

La Secrétaire:  
Rosemary Ann Heaward



THE SOCIETY FOR FILM HISTORY RESEARCH

Hon. Secretary,  
Miss R.A.Heaword,  
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Hon. Treasurer,  
Mr. R.S.Raddon,  
63a, Atheneum Road,  
Whetstone,  
London. N. 20.

Chairman: Mr. J.Minchinton

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OBJECTS

To encourage historical research into all aspects of the cinematograph, both in the British Isles and abroad.

To give such assistance as seems desirable to any member, or group of members, engaged in such research.

To hold lectures and other meetings.

To publish periodical and occasional publications.

To engage in such corporate programmes of research as seem desirable.

To affiliate to such bodies as are calculated to further the objects of the Society.

To engage in activities which further the above objects.

## THE SOCIETY FOR FILM HISTORY RESEARCH

While Britain has film historians whose work is well-known we also have many individuals pursuing research without necessarily intending the general publication of their findings. From letters received it is clear that this research would be strengthened by the encouragement that a Society could offer, especially by offering an outlet through its publications for findings which at present remain unknown for want of a suitable medium.

It is encouraging to find that many research workers are primarily interested in aspects of British film history; there is an acute awareness that time is obliterating the traces of British film pioneers. The survivors are now old people and their first studios and cinemas are being destroyed. With the changing situation of the film industry even recent events rapidly become obscured. Many research workers are alive to the need for a number of "rescue digs" - to use an archeology term - and they know that some sort of co-ordination will make for efficiency.

Others offer help with translation, cataloguing, identification of players, production companies, etc.. Others are interested in international projects, with contributions from specialists in many countries.

The Society for Film History Research is needed to promote these many ideals. It is in no way a rival to any existing organisation. It fills a gap, and compliments the work of such groups as the federations of film societies and the British Kinematograph Society, which are concerned with certain aspects of film, and the British Film Institute, which is concerned with most aspects of film but is not constituted to act as a society for film research workers.

In accordance with its Objects the Society will be publishing a journal - "Film Studies" - free to members; contributions are invited from members.

A series of lectures and other activities is in preparation; full details will be sent to members.



HOW IT BEGAN

The Society was formed at a General Meeting held on 22nd January, 1959.

This meeting resulted from the publication in "Sight and Sound", Winter 1957-1958, of a letter by Mr. Ernest Lindgren, Curator of the National Film Archive. In it he stated that an International Bureau for Film History Research had been established under the auspices of the International Federation of Film Archives and he invited persons interested in this type of research to communicate with him.

The response was excellent and revealed a great deal of research already in progress - also a willingness to collaborate in some form of society. Accordingly, an exploratory meeting was held on 20th November, 1958, and a provisional committee was elected to examine the ways and means of forming a society. The General Meeting of 22nd January, 1959, examined the committee's proposals and brought the Society into being.

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Mr. R.S.Raddon,  
Hon. Treasurer,  
Society for Film History Research,  
63a, Atheneum Road,  
Whetstone,  
London. N. 20.

I enclose £1 membership subscription for the year 1959, which also entitles me to receive one copy of each regular publication.

Capital Name .....  
letters, Address .....  
please. Address .....  
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Signature ..... Date .....

I AM ENGAGED ON/INTERESTED IN THE FOLLOWING RESEARCH:



REPORT FROM THE SOCIETY FOR  
FILM HISTORY RESEARCH

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The Society was formed at a General Meeting held on 22nd January, 1959. This meeting resulted from the publication in Sight and Sound, Winter 1957-58, of a letter by Mr Ernest Lindgren, Curator of the National Film Archive. In it he stated that an International Bureau of Film History Research had been established under the auspices of the International Federation of Film Archives and he invited persons interested in this type of research to communicate with him.

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While Britain has a few film historians whose work is well known, we also have many individuals pursuing research work in private. From letters received it is clear that this research would be strengthened by the encouragement that a Society could offer, especially by offering an outlet through its publications for findings which at present remain unknown for want of a suitable medium.

It is encouraging to find that many research workers are primarily interested in aspects of British film history; there is an acute awareness that time is obliterating the traces of British film pioneers. The survivors are old people now and their first cinemas and studios are being destroyed. With the changing situation of the film industry, even recent events become rapidly obscured. Many research workers are alive to the need for a number of "rescue digs", to use an archaeological term, and they know that some sort of co-ordination will make for efficiency.

Some offer help in translation, cataloguing, identification of players production companies, etc.; others are interested in international projects, with contributions from specialists in many countries.

The Society for Film History Research is needed to promote these ideals and encourage research into particular aspects of film history which have been little investigated. This is a new function and complements the specialised work of such groups as the two federations of film societies and the British Kinematograph Society, and the more general activities of the British Film Institute, which at present rather more provides material for research than directly promoting research itself.

In accordance with its objects the Society will be publishing a journal Cinema Studies, free to members, and contributions are invited from members.

Two meetings have already been held this year. At the first, one of the members showed two films from his collection: MICHAEL STROGOF, directed by Viatcheslav Tourjansky (1926) and THE SPANISH DANCER, directed by Herbert Brenon (1925). The second took the form of a visit to the Kodak Museum Cine Section, where the



Curator and Research Librarian, Dr R.S. Schultze, introduced the exhibits and gave a film show, including shots of images produced by early optical toys, and films made by Demeney in 1896.

Two Newsletters have been prepared and circulated to members and interested persons.

So far, we have 26 subscribing members, which is considerably encouraging in view of the fact that the Society has not yet completed its first year, nor has published its journal. Our policy is to hasten slowly. We are more interested in people doing work and do not wish to build a big society of names.

All aspects of the film press - trade and cultural - have expressed interest in the Society and mentioned its formation as an item of interest for their readers. Several members heard of the Society through these media and subsequently joined.

We are anxious to arrange an exchange of copies of publications. The Editor of Cinema Studies will be delighted to receive copies for review of any publications, which members of the Bureau consider worthy to be drawn to the attention of members.

John Minchinton  
Chairman,  
Society for Film History Research

September 1959