
Editorial

First of all, let us salute the high level of participation on the part of our colleagues abroad (Australia, England, Germany, Greece, Ireland and Singapore) reflecting alternately the schools' renewed interest or dilemmas - whether public or private institutions - regarding their pasts and archives. Long established or more recent schools present the complexity of their approaches. Numerous and diverse issues are highlighted concerning collection, conservation, classification, indexing, migrations, usage, distribution or copyright. Also examined is the history of the institutions, their development in accordance with administrative criteria such as the transition from secondary to higher education, the dependency too on political criteria, e.g. the reunification of East and West Germany, or the progress of pedagogy. Alumni archives serve as a valuable educational resource when productions by subsequently famous students are not irretrievably lost. The difficulties of optimal conservation intensified by the significant financial cost are echoed by technical challenges. The distribution of student productions is accompanied by a plethora of rights, between a jungle of legal procedures and balkanisation.

By overturning the modes of production, conservation, and distribution, the advent of digital technology highlighted the issues relating to analogue technology. All scenarios are exposed, from chaotic conservation reliant on good will to the establishment of structures endowed with financial means and staffing in order to meet a set of specifications – the result of collective, or even governmental, discussion. All the contributions reflect the large gap between the unanimously recognised need to write the schools' histories, to which the development of technology is linked, as well as conserving students' work, and the disarray of those in charge faced, with this mass, the status of which fluctuates between archive and collection.

***Françoise Denoyelle,
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Françoise Denoyelle is a photographic historian. University Professor Emerita (ENS Louis-Lumière - The National Film, Photography & Sound Engineering School), Research Associate (Centre for 20th Century Social History, Université Paris 1 Panthéon Sorbonne/CNRS), she also serves as an expert to the Court of Appeal in Paris.

She has published several books including *Studio Harcourt* (1992), *François Kollar. Le choix de l'esthétique*, (1995), *La Lumière de Paris* (1997), *La photographie d'actualité et de propagande sous le régime de Vichy* (2003), *Harcourt 1934-2009* (2009), *La Dynastie des Terraz* (2010), *Le Siècle de Willy Ronis* (2012) and *Boris Lipnitzki le Magnifique* (2013).

Her books have been awarded numerous prizes: the Prix John Jaffé (1992), the Chancellery of Parisian Universities for *Le marché et les usages de la photographie à Paris, pendant l'entre-deux-guerres*. The Prix du livre biographique / the Book Prize for Biography (1993), and the musée

français de la photographie (French Museum of Photography) for Georges Marchand, Dieppe 1900. She received an honourable mention at the Prix Nadar (2005) for *Pékin 1966, Photographies de Solange Brand*.

En 1983, she exhibited the *École de Paris* photographers: André Kertész, Germaine Krull, Man Ray... She later produced *Capa connu et inconnu* (2004) and *La Photographie humaniste* (2006) in collaboration with the curators of the Bibliothèque nationale de France (National library of France); *du Sel au Pixel* at ENS Louis-Lumière (2007), *Rencontres de la photographie à Arles; 20 ans d'une aventure humaine, Maison européenne de la photographie* (2005); *Retour en Lorraine, Maison des Métallos, Mois de la Photo* (2008); *Des clics sur la France d'hier, Ministère de la Culture et de la Communication pour le Cinquantenaire du ministère / Ministry of Culture and Communication for the 50th Anniversary of the Ministry* (2009); *Paris libéré, Paris photographié, Paris exposé* with Catherine Tambrun, Musée Carnavalet (2014).

F. Michele Bergot has worked at the Ecole nationale supérieure Louis-Lumière (The National Film, Photography & Sound Engineering School) since the year 2000. On coming to the school as a teacher, she was also responsible for the short-lived photographic research centre, composed mainly of works from the 19th and early 20th centuries.

She teaches English applied to the audiovisual sectors at Masters level on the following courses: Film (Cinematography), Photography and Sound Engineering. Her time at Louis-Lumière is currently shared between this activity and the

responsibility for international relations and student mobility. She coordinates the Erasmus+ programmes at the school and is the institutional contact for GEECT (Groupement des écoles européennes de cinéma et de télévision) and the SPE (Society for Photographic Education). She has also taught on the Masters in Audiovisual Collections Management at INA (The National Audiovisual Institute). Her academic background is in Film and European Media Studies; she holds an MA in European Media Studies and an MPhil in English for Science and Technology.

Véronique Figini-Veron is a photographic historian, research professor at ENS Louis-Lumière, associate researcher at the Centre d'Histoire sociale du XX^e siècle / Centre for 20th century Social History (CHS, Université Paris 1 Panthéon-Sorbonne / CNRS or National Centre for Scientific Research), co-director of the research seminar "Photography and History" founded by Françoise Denoyelle, and a member of the steering committee for the Musée Européen des Médias.

Author of a thesis titled *From arbitrary collecting to specific policies, the expansion of public collections and their role in enhancing the status of photography – France, second half of the 20th century*, and a series of articles "Photography, literature and song: Interwoven Encounters", exhibition catalogue. BnF (National Library of France), 2006; "The pioneering role of the National Library in the recognition of photography as a work of art

(1938-1968): the Cabinet des Estampes, the first photography museum in France?", *Revue de l'Art*, 2013; "France's effort, from propaganda to information, industrial photography to La Documentation Française or the document in action (1946-1960)", Saint-Étienne, musée d'Art moderne et contemporain / Université Jean Monnet, 2014...)

Véronique Figini-Veron holds the first post-doctoral fellowship from the Centre national des Arts plastiques (CNAP/National Centre for Visual Arts), Ministry for Culture and Communication): ("A study on the photographic collection of Romeo Martinez (1911-1990), publisher and collector, editor-in-chief of Camera journal (1953-1974) and director of the International Photography Biennale in Venice, 1957- 1965").

Academic research blog: <http://4p.hypotheses.org>

Delphine Wibaux is in charge of developing and monitoring European and international projects within the Ina Consulting Department. This Department draws on Ina's technological skills and methodological experience to assist and advise companies and institutions at every stage of their projects of preservation, digitization and management of audiovisual content.

She is currently managing projects co-financed by the EU (FRAME training/Europe Creative

programme, Balkans' Memory/IPA...) and is also in charge of implementing Regional seminars on audiovisual archiving (Perspectives on the Preservation and Promotion of Audiovisual Heritage in France and South Africa, Cape Town, November 2012, & South American seminar on preservation and management of digital audiovisual content, Santiago, November 2013).

She graduated in European studies and international affairs.