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, F. Michèle Bergot, Véronique Figini, Delphine Wibaux
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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.

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