



musée-mémorial du terrorisme



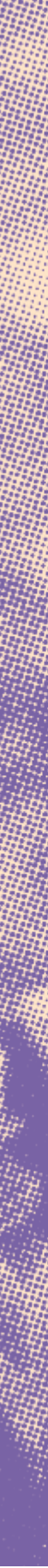
Annual Report 2025



**musée-mémorial
du terrorisme**



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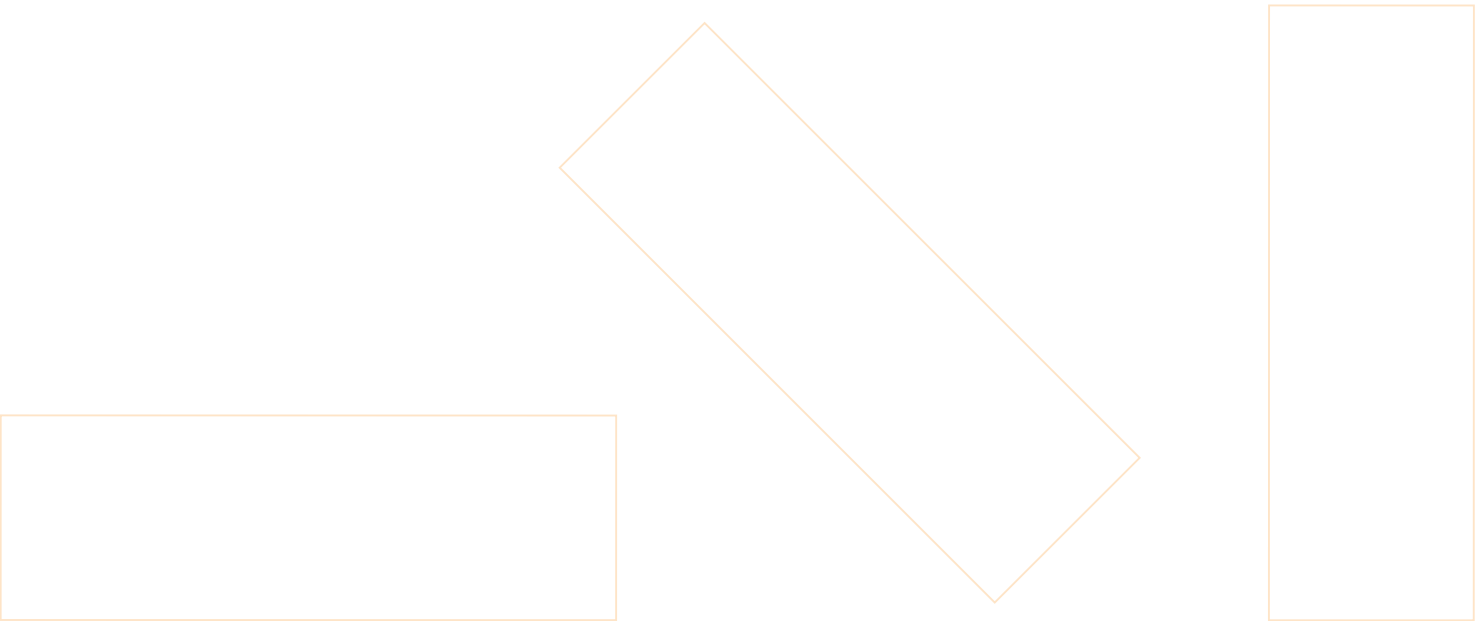
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Henry Rousso,
Chair



Élisabeth Pelsez,
Director general of the
preliminary project team



There are years we pass through, and years that pass through us. 2025 is one of those.

We should have devoted this year entirely to building. Building the exhibition programme, enriching the collections, forging partnerships, preparing for the future. And we did. But we also had to, for many long months, defend the very existence of the project, face the uncertainties hanging over its future and its location, persuade, argue, and hold firm.

Holding firm is precisely what the preliminary project team did. In an uncertain political climate, whilst fundamental questions remained unresolved, the team never stopped working, driven by the conviction that this museum is necessary and that the victims deserve better than to be left waiting.

The change of location in Paris' 13th arrondissement, announced by the French President, Mr Emmanuel Macron, on 13 November 2015, could have been seen as a step backwards. Instead, it was treated as a fresh start. A new site, a new dynamic, a reaffirmed timetable, and an undiminished ambition: to open a place of remembrance, knowledge and transmission, worthy of the rigour and humanity demanded by the history of terrorism.

"This activity report bears witness to a difficult year, weathered with determination, and to a project which, despite the turbulence, has continued to make progress on all fronts simultaneously."

"In an uncertain political climate, whilst fundamental questions remained unresolved, the team never stopped working, driven by the conviction that this museum is necessary and that the victims deserve better than to be left waiting."

This year also marked a decade. Ten years on from the attacks of January and November 2015 and all those that punctuated 2015, ten years on from the tragedies that have deeply

scarred our society, France commemorated. And the Museum and Memorial of Terrorism was there: at the official ceremonies, in the streets, alongside the victims and their families, in the media, in schools. This presence was both a duty and a matter of course.

This activity report bears witness to a difficult year, weathered with determination, and to a project which, despite the turbulence, has continued to make progress on all fronts simultaneously. It also bears witness, and perhaps above all, to the trust placed in us by the victims, the associations, the researchers, the partner institutions and the citizens who have joined us on this journey. This trust both obliges and drives us.



Michel Wieviorka,
*Chair of the Scientific
and Cultural Board*



2025 was a difficult but exhilarating year. We had to grit our teeth, given how unfavourable the political climate was, even threatening the very existence of the future Museum and Memorial. We had to make our case. We had to mobilise in the face of hostility from some and passivity from others.

At the same time, the project has moved forward, driven by the context – the commemorations, ten years after the 2015 attacks, demonstrated society’s commitment to the historical memory of terrorism. The concept for the future Museum and Memorial has been refined, ministerial support has been secured, a suitable location has been proposed to us, the architectural and exhibition design competition can now be launched, and renovation work will then be able to begin.

This activity report bears witness to this: behind these institutional battles, a team has worked tirelessly and to the highest standards. In this context, the Scientific and Cultural Board has fully fulfilled its role: meeting several times over the course of the year, it has supported the project’s broad strategic direction, contributed to discussions on the permanent exhibition, and ensured that the intellectual and ethical rigour that must underpin any institution of this nature remains at the heart of decision-making.

2026 is looking promising.

“This activity report bears witness to this: behind these institutional battles, a team has worked tirelessly and to the highest standards.”

François Molins,
Chair of the
Advisory
Committee



"Justice has been done, and these trials have truly helped to rebuild the justice system."

2025 has been a busy and eventful year. It was first marked by the commemorations of the 10th anniversary of the 2015 terrorist attacks. Filled with an emotion that time has not lessened, these ceremonies brought together both the victims and all those involved in the health sector, the police, the justice system and, more broadly, everyone who worked to manage these attacks and to care for and assist the victims. We all, whatever our role, whatever our position, needed these ceremonies, and our thanks go to those who organised them so well.

The trials have continued, notably with the appeal hearing regarding the attack on secondary school teacher Samuel Paty. This has once again demonstrated, if proof were needed, our country's ability to respond to terrorism through the values of democracy and with absolute respect for the rule of law, setting aside any desire for revenge or hatred. As Nicolas Henin so aptly wrote in his *Letter to my captors*: 'My ultimate revenge is that the court grants you all the rights that you denied me'. Justice has been done, and these trials have truly helped to rebuild the justice system.

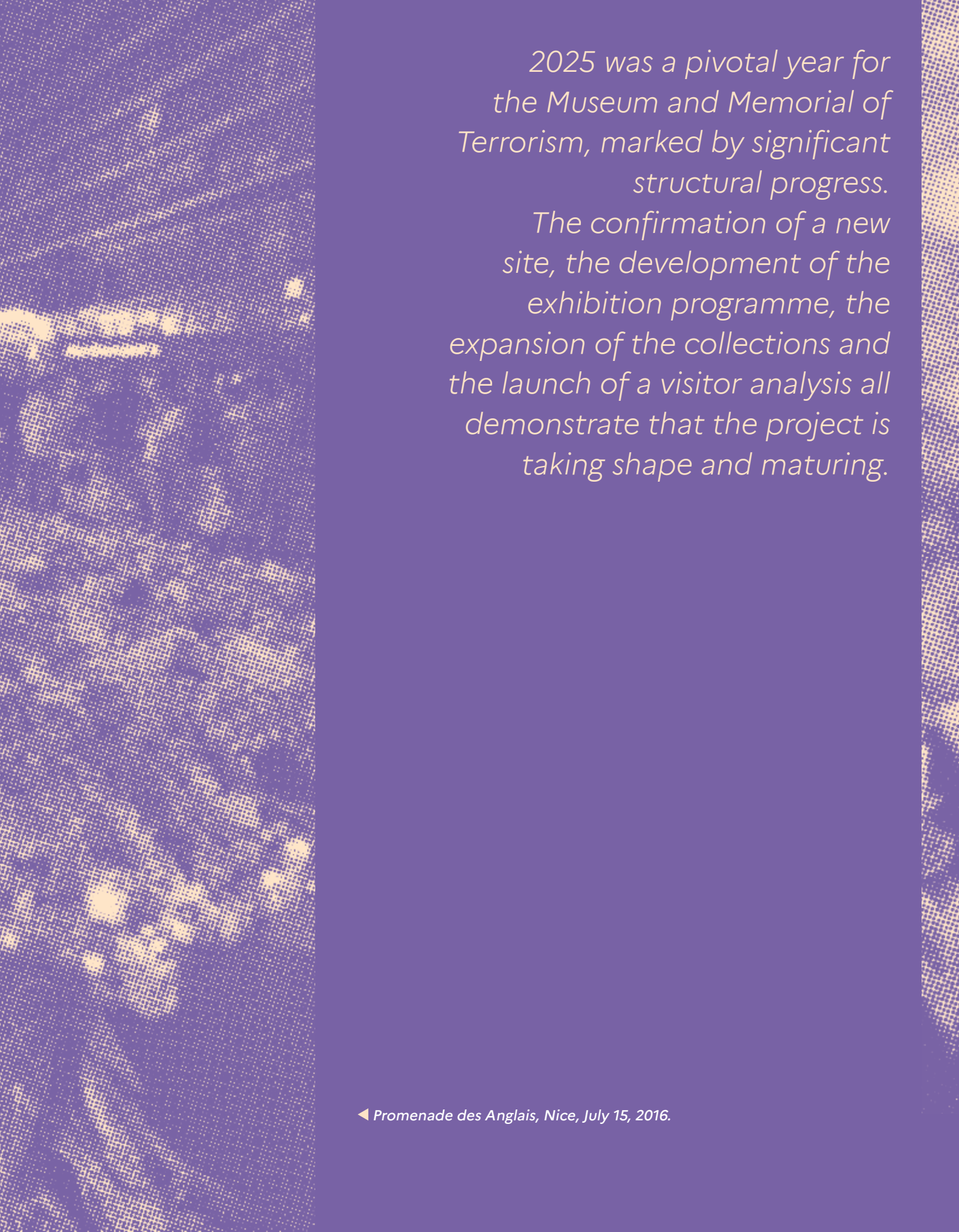
Finally, following the abandonment of the Suresnes site, 2025 saw the relaunch of the Museum and Memorial of Terrorism project. The French President's announcement that the future MMT would be located in Paris, on the border of the 5th and 13th arrondissements, opens numerous possibilities that will allow the Museum and Memorial of Terrorism to fulfil its full potential in terms of remembrance, culture and education.

In the context of this relaunch, the Advisory Committee has fully fulfilled its role as a watchdog and advisor: meeting several times over the course of the year, it has helped to inform the preliminary project team's strategic decisions, ensuring that the project remains true to its founding missions: to pay tribute to the victims, to preserve the memory of the events, and to shed light on the challenges of terrorism for future generations.



**I.
The museum
and the memorial**

**A project
in motion**



2025 was a pivotal year for the Museum and Memorial of Terrorism, marked by significant structural progress.

The confirmation of a new site, the development of the exhibition programme, the expansion of the collections and the launch of a visitor analysis all demonstrate that the project is taking shape and maturing.

A new site for the MMT: the Lourcine Barracks

A strategic decision following extensive research

The year 2025 marked a decisive milestone in the Museum and Memorial of Terrorism (MMT) project with the confirmation of the Lourcine Barracks, located in the 13th arrondissement of Paris, as the chosen site to house the future institution. This choice, made in close collaboration with OPPIC (Real Estate and Heritage Project Manager for the French Ministry of Culture), was reached following a rigorous comparative analysis based on several key criteria.

The Lourcine barracks do indeed offer a combination of advantages rarely found together: excellent accessibility by public transport, ensuring that the future Museum and Memorial will be open to as many people as possible; significantly lower operating costs compared to the other sites under consideration; and a location at the heart of a dense university and research hub, in keeping with the MMT's scientific and educational mission. Its surface area, comparable to that of the Suresnes site initially selected, also offers a key advantage: the possibility of bringing together all the project's functions —the museum and the memorial— in a single location, ruling out the possibility of a site spread across several locations and enhancing the coherence of the visitor experience.



▲ Building B3 of the current Lourcine Barracks.

◀ Visit to the future MMT site organized for the governing bodies of the GIP MMT (January 2026).



Consultation with stakeholders

Once the choice of site had been confirmed, the preliminary project team held regular consultations with the relevant stakeholders, notably associations of victims of terrorism, for whom several site visits were organised. Each of these visits was well received, with participants highlighting the site's potential and spontaneously embracing the project, demonstrating a broad consensus regarding this choice of location. Steps were also taken with the mayor of the 13th arrondissement, which enabled dialogue to be initiated with local elected representatives and local residents to be informed about the project via the publication of an article in the local newspaper in early 2026.

Christian Mourougane

Chair of the OPPIC

The Lourcine Barracks is one of the oldest military sites in Paris. Present on this location long before the French Revolution, it took on its current form at the end of the 19th century, with the construction of two buildings in cut stone, rubble stone and brick, supplemented by two further buildings constructed in the 1950s and 1970s, arranged around a large rectangular inner courtyard planted with trees which served as the parade ground.

Situated on a block of approximately 1.2 hectares wholly owned by the French State, it housed the Army Personnel Directorate until 2012.

The site underwent an initial transformation in the 2010s, when part of its historic buildings was refurbished to house the Port-Royal campus of the University of Paris 1 Panthéon-Sorbonne, whilst building B4 was converted into a boarding school attached to the Lycée Jean Zay. It is now the base of building B3, which served as a mess hall and has been disused ever since, that is set to house the future Museum and Memorial of Terrorism.

Dedicating this space to remembrance and education gives it a new purpose in the service of society.

The conversion of the base of building B3, with its generous spaces and flexible post-and-beam structure, offers excellent qualities for a museum project. The high ceilings allow for the integration of ambitious educational displays. The non-load-bearing façades offer the museum great freedom in terms of interior layout, as well as the opportunity to create its own visual identity in connection with the public space. This site, through its history and its location at the heart of a vibrant university district, holds the promise of a place of remembrance fully rooted in the city."

TESTIMONIAL



A timetable and ambitious prospects

Based on this decision, a provisional timetable can now be drawn up, which will form the basis of the institution's roadmap for the coming years. The launch of the architectural and design competition is scheduled for September 2026, a foundational stage that will give substance to the project and enable the selection of the creative teams tasked with translating the vision of the Museum and Memorial into a physical space. The opening to the public is planned for late 2031, a target date towards which all efforts are focused.

Beyond the timetable, one of the project's key ambitions is to integrate the future MMT into a coherent memorial and scientific ecosystem. The geographical and intellectual proximity to the University of Paris 1 Panthéon-Sorbonne, the Cité internationale universitaire de Paris and the Jean Zay boarding school for academic excellence opens prospects for structural cooperation, whether in terms of research, training, hosting specific audiences or shared cultural and scientific programming. The Lourcine Barracks site is thus not merely a venue: it is set to become an active hub within a wider network, serving knowledge, transmission and dialogue between memory and learning.

The development of the permanent exhibition: between past and present

The year 2025 saw a significant deepening of the design work for the future permanent exhibition, led by the exhibition curatorial team (Comex) around two complementary strands: the refinement of the detailed exhibition programme and the launch of a structured approach to audience analysis.

The development of the detailed exhibition programme

Following the completion of an initial draft in December 2024 with the support of the exhibition designers from the *abmuséo* agency, the exhibition curatorial team have taken advantage of changes to the schedule and venue to further develop and refine this programme. Adjustments have been made to the structure of the sections and subsections within the three main chronological and thematic sequences ('History', 'Voices of the Victims' and 'Society'), as well as to the principles and content of the educational initiatives planned for each. Texts, images, timelines, maps, diagrams, audiovisual, multimedia and audio content have been refined and organised into three levels of engagement: immediate access, in-depth engagement and advanced study.

This second version of the detailed exhibition programme, presented to the MMT's governing bodies in February 2026 and approved by the Scientific and Cultural Board, now includes an introductory section with a historical overview and key definitions, six 'History' sections, seven 'Voices of the Victims' sections and seven 'Society' sections, designed to engage in dialogue with one another. A news section is planned at the end of the exhibition, allowing certain

"Beyond the timetable, one of the project's key ambitions is to integrate the future MMT into a coherent memorial and scientific ecosystem."



themes to be updated over time. Several spaces for respite and reflection will also punctuate the exhibition, offering visitors the opportunity to step back from the sensitive nature of the subject matter.

This work was organised around weekly exhibition committee meetings, supplemented by smaller committees dedicated to the pre-selection of objects and content, as well as a sustained effort involving research, scientific consultation and outreach to other institutions, online marketplaces and the sealed court records of closed terrorism cases. The team thus drew on the expertise of a wide network of national and international institutions, including the Red Cross, the Emergency Medical Service (SAMU), the Paris Fire Brigade (BSPP), the Intelligence Services (DGSE and DGSI), the Army Museum, the RATP, the 9/11 Memorial & Museum, the Oklahoma City Museum, the 22 July Centre in Oslo and the Memorial Centre for the Victims of Terrorism in Vitoria-Gasteiz, with a view to securing loans of objects and documents or the provision of documentary resources.



◀ Magazine covers collected in the MMT's documentation center.

At this stage of the design process, the key challenge for the exhibition curatorial team is to strike a balance between information and representation, between scientific rigour and accessibility, between reason and emotion, whilst allowing the necessary scope for the project team that will be selected to design the exhibition layout of the future venue. This work will continue in 2026 and 2027.



Wassim Nasr,

Member of the Scientific and Cultural Board

After more than fifteen years of investigative and research work at France24, a public service broadcaster, having acquired recognised expertise in the specific dynamics of jihadist groups, and following several publications in France and the United States, it seemed only natural to me to put this accumulated knowledge at the service of a project of public interest through my participation on the Scientific and Cultural Board of the Museum and Memorial of Terrorism. Amidst the clamour of conflict, it is even a duty towards the victims, but also towards their loved ones and the general public who will find themselves walking through a museum, with its corridors and walls filled with history, claims, misunderstandings, tragedies and suffering.

Terrorism did not begin in the first year of the 21st century with the attacks of 11 September 2001 in the United States. Nor is it an end in itself, but rather a means to a political end. Terrorism is, with a few exceptions dating back to the late 19th century, the modus operandi of a project and not a project in itself.

Where are the boundaries between insurrection, rebellion, guerrilla warfare, resistance, etc., and terrorism?

These boundaries vary according to the era, the actors involved, and the victims; they are political – specific to their respective eras – or subjective, and often both. Drawing a line, through the search for a fair balance, is an intellectual challenge that arises with every tragic event. A challenge for the day after that was the challenge of the day before, a challenge to the challenge of passions.

These approaches, like others – historical and philosophical – are debated, raised, weighed up, retained or discarded during discussions within the MMT's Scientific and Cultural Board – as interdisciplinary as it is diverse. A collective reflection in the hope of producing a public, resilient, demystifying and human account that will contribute to a fair understanding of history, and of the issues and challenges posed by terrorism to contemporary societies, including French society."

The launch of an audience study

The Museum and Memorial of Terrorism is designed as a place of knowledge and recognition, of transmission and contemplation, of reflection and exchange for all audiences: schoolchildren and their teachers, visitors from near and far, those directly affected or simply curious, researchers or novices, visiting individually, in groups or with their families.

For the preliminary study, the challenge is to understand these future visitors, their understanding and perception of the MMT's theme and project, as well as their expectations, in order to subsequently develop a tailored visitor policy and strategy. This will be reflected in a cultural, educational and scientific programme, services, facilities and functions (reception, bookshop-gift shop, event and outreach spaces, etc.), as well as effective and relevant communication.

For the exhibition curatorial team, the challenge is also to test, in a more specific way, the understanding and reception of several museographic and design aspects of the future visitor route, such as the structure of the route as a whole, the sensitivity of the content (images, documents, objects), the relevance of the planned educational tools (audiovisual, multimedia, audio, maps, diagrams, interactive displays, graphic design, texts...), the family-friendly route, design or graphic choices, the legibility of the graphics, etc.

TESTIMONIAL

To this end, the preliminary project team therefore launched two complementary initiatives in 2025.

The first one involves organising committees of prospective visitors and focus groups, for which several teams from history and social history museums – including those from the Musée des Confluences (in Lyon), the National Museum of the History of Immigration (in Paris), the Museum of European and Mediterranean Civilisations (Mucem, in Marseille), the Musée de l'Homme and the Musée Carnavalet (in Paris) - were consulted between April and July 2025 to share best practices and feedback. These discussions helped refine the methodology and framework for these workshops, which are scheduled to begin in 2026 and will continue through to the exhibition's production and installation phases.

The second initiative, launched in December 2025 following the allocation of a new site, consists of a quantitative and qualitative audience analysis conducted with the consultancy firm In extenso TCH. This study aims to estimate visitor numbers for the future museum and to gain a better understanding of the types of potential visitors, their expectations regarding the theme, the visitor journey, the cultural offering and the services provided. The results will be published in 2026.

“For the preliminary study, the challenge is to understand these future visitors, their understanding and perception of the MMT’s theme and project”



► Focus group meeting in April 2026.

The development of the collections: a tangible record

In 2025, the collections of the Museum and Memorial of Terrorism were enriched by 217 new items, sourced from three distinct channels: 111 court-sealed items spread across four cases, 65 donations grouped into seventeen entries, and 41 purchases concentrated on two acquisitions.

A clear typological and thematic diversity

As in previous years, the acquisitions of 2025 confirm the composite nature of the collections, creating a dialogue between paper documents (which remain the majority), digital items, textiles, weapons and miscellaneous objects. In particular, the court-evidence items have enabled the inclusion of objects linked to attempted attacks by the far right, as well as to the Corsican and Basque independence movements. The donations, for their part, cover a wide variety of attacks, whilst the purchases have focused on press archives and documents relating to the history of far-left terrorist organisations.

Thematically, the MMT's collections now cover nearly forty distinct terrorist events, illustrating the succession and diversity of attack methods across the ages: Corsican, Basque and Breton separatism, the far left, the far right, jihadism and international terrorism. The collections department strives to maintain a balance between older attacks (for which court evidence and donations are rare) and more recent events, where collection is easier, but the evidence are often still held by the judicial authorities.

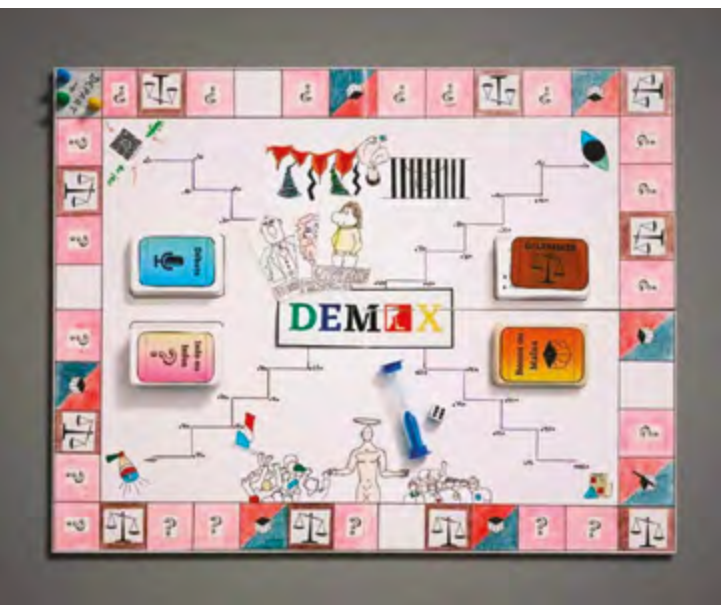
A selection based on rigorous scientific criteria

The MMT's acquisition policy is based on a thorough selection process, conducted by the exhibition curatorial team, a multidisciplinary body comprising representatives from the worlds of education, the judiciary and culture. Each proposed object undergoes careful analysis to ensure its scientific validity and its capacity to function not merely as an illustration, but as a genuine artefact bearing witness to a unique history. The criteria selected combine scientific value, suitability for conservation and exhibition, and consideration of the object's intrinsic sensitivity.

Court evidence transferred by the courts are thus subject to a selective process, designed to enrich the judicial dimension of the history of terrorism. Donations, fewer in number but highly evocative, convey an intimate history of the victims and their life stories.



▲ Brass knuckles seized as evidence in a far-right terrorism case. Deposit by judicial authorities. Collections of the GIP MMT.



▲ Donation by the Association of History and Geography Teachers (APHG), Ms. Thomas's 11th-grade History-Geography, Geopolitics, and Political Science (HGGSP) class (2022–2023) — Collections of the GIP MMT.

"Created as part of the Samuel Paty Prize, our board game is of great value to me, just as it must be to all the students who took part in the project. Entitled 'Démox, la vérité en jeu' (Démox, the truth at stake), its aim was to explore the dangers of fake news in our contemporary society. The name of this prize made it, in my view, a truly creation that clearly went beyond the educational framework. The pupils and I see this object as a symbol of our commitment, of the emotion we felt during the ceremony. At that ceremony, attended by Samuel Paty's family, we realised the significance of the project we had been working on for several months. Beyond the reflective nature of the subject, it paid tribute to a teacher, a person who should never have lost his life in such circumstances.

I decided to donate it to the MMT to show that Samuel Paty's name would never be forgotten. I also wanted to highlight the pupils' work. Work of which I was very proud and which still fills me with immense pride several years on. The students and I were driven by this project, by a prize that, strictly speaking, should never have existed. "

Margaux

A PLEDGE OF DEPOSIT FROM THE 9/11 MEMORIAL & MUSEUM

The 9/11 Memorial & Museum, dedicated to the attacks of 11 September 2001 carried out on American soil, is one of the first institutions to have collaborated with the French Museum and Memorial of Terrorism, both to help the institution adopt best museum practices and to establish its collections and future permanent exhibition. Following discussions between the curatorial teams of the two institutions, a collection of thirteen objects has been pledged on loan to the MMT to enrich a section of the future exhibition dedicated to Al-Qaeda and its affiliates, both globally and in France since 2001. Firefighters' boots and helmets, architectural elements and commemorative badges—all objects that echo the events of that day, illustrating both the violence of the attack and the commitment of New York City's firefighters. Alongside other international institutions such as the Oklahoma City Museum and Memorial, the 22 July Centre in Oslo and the Memorial Centre for the Victims of Terrorism in Vitoria-Gasteiz, this loan highlights the international scope of the subject addressed by the MMT and the importance of establishing a network of museum institutions to share knowledge and promote the collections internationally.



The ethics of the collection: preserving without sensationalising

The unique nature of the collections at the Museum and Memorial of Terrorism requires constant consideration of the conditions under which they are preserved and showcased. Beyond strict adherence to the rules of preventive conservation (oxygen-free storage of textiles, securing firearms, etc.), the MMT has sought to involve donors in the life of their objects by offering them the opportunity to view them in the storage areas. In the coming years, addressing this specific sensitivity of the collections will be a key challenge, in order to ensure a scientifically rigorous exhibition whilst preserving the dignity of the objects and the sensitivity of the public.

Digitisation and accessibility: towards an online catalogue

One of the major challenges for a contemporary museum is to promote its collections beyond its walls, especially when they will not be accessible to the public for several years. In 2025, the Collections Department began work on bringing its inventory into compliance with a view to its future inclusion in the collective digital catalogue of French museums. This initiative will help showcase the collections and broaden access to them for as many people as possible, in line with the practices of national museums.

“Beyond strict adherence to the rules of preventive conservation, the MMT has sought to involve donors in the life of their objects”

► Rocket components seized as evidence in a Basque terrorism case. Deposit by judicial authorities. Collections of the GIP MMT.





◀ Donation by
Grégory - Collections
of the GIP MMT.

"This bag is proof of my presence at the scene, and more specifically in the corridor where the hostage-taking took place, where I kept it until one of the two terrorists took it from me to search it. In the weeks that followed, I found it very difficult to place myself within the event, so much so that I recounted it with a great deal of detachment. I started to wonder if I'd actually been through all that... so when the police called to tell me they'd found my bag (it contained resumes and my chequebook, which helped them trace it back to me), it was a 'phew... I'm not dreaming. What I went through is very real'.

After getting it back, I quickly put it away in my storage room. I only took it out two or three times for journalists or family. It would have stayed in that corner forever. So when I heard that the Museum and Memorial of Terrorism was looking for items, I thought

it could serve as a testament to the violence of the attack (especially with the red pocket blackened by the explosions). As I left the MMT premises on the day I handed it over to the team in charge of the Collections, I knew it would now be in its rightful place there, whether on display or not, but preserved in the hands of the people who bring the testimonies of terrorism victims to life. I was shown a few donations; it sends a shiver down your spine. You can only imagine the ordeal endured by that pilot during the the Marseille's Airport hostage crisis just by looking at that uniform. I don't know if my bag will evoke the same feeling in those who see it as I felt when I stood before that airline pilot's uniform. But I am convinced that it is where it needs to be today."

Grégory





The Great Courtroom

Located in the Hall of the old Paris Courthouse, this exceptional 750 m² courtroom was created for the trial of the 11/13/2015 attacks (known as V13), which took place from September 2021 to June 2022. In total, it hosted 12 trials, including those relating to the 14 July attack in Nice, the escape of Rédoine Faïd, and the murder of Samuel Paty.

Designed to be temporary, the courtroom was dismantled in 2025. Certain items of furniture, notably several symbolic pieces such as the scales of justice placed above the judge's bench, the witness stand, benches from the audience and the courtroom's illuminated sign, were preserved during dismantling and set aside for the collections of the Museum and Memorial of Terrorism. Currently in storage with the Ministry's property department, these items of furniture are scheduled to arrive in the MMT's storerooms in early summer 2026. The MMT aims to display these items in the future permanent exhibition, within a section dedicated to trials, alongside other acquisitions relating to the world of justice and terrorism trials.



2. Commemorations and exhibitions

**A year of high visibility
for the MMT**



The year 2025 placed the Museum and Memorial of Terrorism at the heart of a particularly intense period of remembrance. The tenth anniversaries of the attacks in January and November 2015 provided opportunities for the Museum and Memorial to stand alongside the victims and their loved ones during official ceremonies, but also to engage with a larger public through two unique off-site exhibitions.

Honouring the victims

A year of exceptional commemorations

The year 2025 took on a special commemorative significance: it marked the tenth anniversary of the attacks that deeply scarred French society. For the Museum and Memorial of Terrorism, whose primary purpose is precisely to pay tribute to all victims of terrorism, this convergence of anniversaries constituted a highlight of the institution's activities, mobilising the entire team to play an active role in national and local ceremonies.

On 7, 8 and 9 January 2025, the preliminary project team took part in the commemorations marking the tenth anniversary of the attacks on the Charlie Hebdo editorial office, in Montrouge and at the Hyper Cacher, and in the memory of Jean Cabut (known as Cabu), Georges Wolinski, Stéphane Charbonnier (known as Charb), Bernard Verlhac (known as Tignous), Philippe Honoré, Bernard Maris, Elsa Cayat, Franck Boisseau, Michel Renaud, Mustapha Ourrad, Franck Brinsolaro, Ahmed Merabet, Clarissa Jean-Philippe, Yoan Cohen, Yoav Hattab, Philippe Braham and François-Michel Saada.

On 11 March 2025, the MMT, represented by its President Henry Roussio and its Director-General Elisabeth Pelsez, took part in the official ceremonies held in Strasbourg to mark the National Day of Remembrance for the Victims of Terrorism, in the presence of President Macron, the Minister for Justice, Mr. Gérald Darmanin, the President of the European Parliament, Mrs. Roberta Metsola, and a number of elected representatives and political leaders. During the ceremony, several tributes were paid in memory of the victims and survivors through personal accounts, musical interludes and a minute's silence. In his speech, President Macron emphasised

the importance of preserving this memory so that we never forget.

The week of 7 to 16 November 2025 marked the culmination of this year of remembrance. To mark the tenth anniversary of the attacks on the Bataclan, the Stade de France and Parisian terraces, the Museum and Memorial of Terrorism was fully involved in the various commemorations organised by the City of Paris in collaboration with victims' associations, dedicated to the memory of the victims and the nation's message of resilience.

▼ Inauguration of the 11/13 Memorial Garden at Place Saint-Gervais in Paris.



In addition to Henry Roussio and Elisabeth Pelsez, various members of the team took part in the minutes of silence held at the sites affected by the attacks: the Stade de France, Le Carillon, Le Petit Cambodge, La Bonne Bière, La Casa Nostra, Le Comptoir Voltaire, La Belle Équipe and the Bataclan. On 9 November, several of them also took part in the '13 Unis' solidarity run organised by the French Association of Victims of Terrorism (AfVT), starting from the Stade de France and heading towards Paris City Hall. The mission also attended the unveiling of the mural created by the artist Léa Belousovitch on Rue Léon-Frot in the 11th arrondissement, and in the unveiling of the Memorial Garden for the terrorist attacks on 13 November.

The 11/13 Memorial Garden has since become a significant place of remembrance, with which the MMT has forged a special relationship. A living testament to the collective desire to permanently enshrine the memory of the 132 victims in Paris's public spaces, this garden has naturally become an integral part of the preliminary project team's activities: it is now a key stop on organised tours, particularly for school groups, helping to anchor the work of remembrance in a tangible and emotionally charged place.

Furthermore, the MMT wishes to preserve the memory of the very origins of this



▲ Ceremony honoring the victims of the Bataclan, November 13, 2025.

garden by collecting all the archives relating to its design. Discussions are currently underway with the teams responsible for its creation to gather documents tracing the process of creating this memorial space (from the initial sketches to the landscape and symbolic choices), which will serve as a valuable source for documenting how our societies construct and give tangible form to the memory of contemporary tragedies.

OKLAHOMA CITY, APRIL 2025: INTERNATIONAL SOLIDARITY AMONG MEMORIALS & MUSEUMS

To mark the 30th anniversary of the Oklahoma City bombing, which claimed the lives of 168 people on 19 April 1995, Élisabeth Pelsez visited the Oklahoma City National Memorial & Museum alongside the directors of other memorial museums dedicated to terrorism. This visit enabled the Director-General of the MMT to stand alongside the victims and their families, whose pain remains deeply felt thirty years on. It also demonstrates the vitality of the international network of memorial museums dedicated to terrorism, whose ties grow stronger with each passing year. This solidarity is also reflected in the collections: the MMT is set to receive several items on loan from the Oklahoma City National Memorial & Museum, including a firefighter's helmet signed by the first responders and personal effects found at the scene of the tragedy.



Arthur Dénouveau

Life for Paris association

// For the past ten years, I have always experienced the 11/13 commemorations not as moments of solitude, but of frustration. These anniversaries all too often boiled down to meetings with politicians surrounded by security cordons. We, the victims united in an association, had managed to come together, but the rest of the world remained at a distance.

This year was to be different. Different because it carried an ambition that previous years had not: to speak to as many people as possible, to write together something that resembles a paragraph in the national narrative, a prelude to what follows, an opening for conversation. My fear, before the commemorations, was precisely that we might miss this opportunity, perhaps the last of this scale. The fear was not of being alone. The fear was of missing a moment that would likely never come again.

What we experienced that evening in front of the 11/13 Memorial Garden dispelled that fear.

We experienced a moment of national unity blending remembrance, life and the arts, exactly what we needed.

For the idea of a memorial site has existed in the minds of the victims and the associations since early 2016. Finally having a place in Paris where people can gather in contemplation, where families and members of the public alike can come to express their solidarity with the victims, was a necessity that simply required time to take shape.

And this form conveys something essential: the garden is not in a cemetery; it is in the heart of Paris, a place of passage, alive, integrated into the public space. It reminds us that 13 November is not just about the Bataclan, but also the Stade de France and the Parisian terraces. Places of everyday life brutally attacked. The memorial stones bearing the names of the 132 victims are also addressed to the survivors. Because we are here, too.

Inaugurating this garden with a ceremony during these commemorations was a way of showcasing all its facets at once: the chaos evoked by the stone enclosure, and the tranquillity of the inner garden. The brutality, and the vegetation emerging from it as a tribute to life. On 13 November 2025, I reflected on the purpose of the MMT project: to shed light on the past in order to build a better future. Together, we have taken a step in that direction."

TESTIMONIAL



◀ *Tribute ceremony in front of the restaurant Le Carillon on November 13, 2025.*

Significant media coverage

The tenth anniversary of the 2015 attacks attracted considerable media interest, from which the Museum and Memorial of Terrorism benefited as a key point of reference and a recognised player in the work of remembrance.

As early as June, the Japanese public television channel NHK visited to film a report on the tenth-anniversary commemoration of the attacks and, in particular, explored the MMT's storerooms. This report, aimed at an international audience, demonstrates the project's reach far beyond France's borders.

In the autumn, around 13 November, the team received numerous media requests to present the Museum and Memorial project (news agencies, national and local media, print and broadcast media, etc.), generating nearly 200 media mentions in just a few weeks. The MMT's Director General, Élisabeth Pelsez, was notably invited to take part in mid-day France Inter's [a public radio station] programme, broadcast live from the restaurant La Belle Équipe on 7 November 2025, as part of a special edition entitled 'Ten Years After V13'.

The MMT website has also mobilised its online resources to compile a comprehen-

sive collection of documents for the public: interviews with victims and survivors — including Thomas, a Bataclan survivor who donated his shoes to the MMT, and Véronique Maitrot, the mother of a victim — discussions with the philosopher Marc Crépon and with New York Fire Commissioner Jo Pfeiffer, and a review of literary and audiovisual resources. The collection served as a significant digital showcase for the MMT, amplifying its presence at a time when public attention was at its peak; with over 60,000 unique visitors, traffic to the website increased sixfold in November 2025.

This media exposure illustrates the place the MMT now occupies in the French landscape of remembrance: even before opening its doors, it is recognised as a legitimate and eagerly awaited voice, at the crossroads of memory, history and the recognition of victims.



Philippe Duperron

13ONZE15 association Fraternity - Truth

// The date of 13 November 2025 marked the tenth anniversary of the attacks that struck us so hard in our bodies and in our hearts, attacks that made us victims. This date was awaited by everyone. As was the case in 2021 with the announcement of the V13 trial, these ten years were anticipated but also feared; once again, memories would be reawakened...

Very early on, right from the start of the year, victims' associations and victim support groups came together to consider the best way to mark this date by organising events that everyone wanted to be, as far as possible, collective: the "13 Unis" run, initiated by the French Association of Victims of Terrorism (AFVT); a day-long symposium organised by 13ONZE15; and the concert "*Il fait novembre en mon âme*", commissioned by Louise Albertini and Julien Thomast...

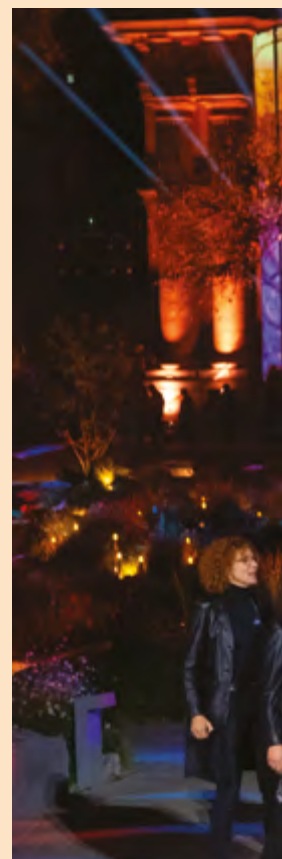
As early as January, the City of Paris brought us together to discuss the organisation of this special day, which would culminate in the inauguration of the 11/13 Memorial Garden during an official ceremony attended by the French President. The two associations representing the victims of the attacks were involved in the garden's design and construction from start to finish. It was only later that we were informed that Thierry Reboul (who made a lasting impression with the opening ceremony of the 2024 Olympic Games, which stood out as a great moment of national unity) would be the artistic director of the evening. The fear, upon this announcement, was that for

the two associations of victims of 11/13, the ceremony would be hijacked by the Presidency and the City of Paris, whereas every year the procession to the sites of the attacks had continued to the town hall of the 11th arrondissement with a gathering organised by the victims for the victims.

During the first presentation by Thierry Reboul outlining the ceremony's programme, we were able to discuss our expectations and were met with genuine, attentive and sympathetic listening from everyone. This ceremony would centre on culture, which was so severely struck on the evening of 13 November. The care taken in selecting the artists (Jesse Hugues...), the texts (*Lab-sent, ...*), the music (*Requiem des lumières, ...*), with rock taking centre stage, and the lighting (*Le temple des lumières, ...*), became strikingly evident.

And it was then that the 'Choir of the 13', comprising some forty victims, took centre stage. This was the condition for the victims to reclaim the ceremony.

What might have seemed like a challenge – as it was performed by non-professionals within a very short timeframe – actually contributed greatly to giving meaning and soul to the evening. For everyone – participants and spectators alike – this ceremony was an unforgettable moment, thanks to the power of the speeches and the feeling of a unique moment of brotherhood and the sharing of such intense emotion. By





▲ The “choir of the 13th” during the finale of the November 13, 2025, commemorative show.

drawing a line between the dead and the living, the artistic direction led by Thierry Reboul united us all, from sadness to life, which was powerfully expressed in the finale by the choir of the 13th.

I shall conclude by repeating the closing words of my speech that evening: Thank you to Thierry Reboul and Victor Le Masne, and to all those around them who contributed to creating this moment where emotion vies with beauty; thank you for having transformed this place of remembrance through light and music, thank you for this tribute ceremony where rock music takes its symbolic place, this ceremony in which the victims form the heart/choir [editor’s

note: two words that are pronounced the same way in French], thank you for the infinite delicacy of the choice of texts. Thank you to all of you, thank you on their behalf. In this flower-filled garden, this evening, they are here with us...”

TESTIMONIAL

A museum already alive outside its walls

Beyond its groundwork, the Museum and Memorial of Terrorism has chosen to exist in the public sphere from the outset, staging exhibitions that foreshadow its future role as a museum and memorial: to show, to help people understand and to evoke emotion. In 2025, two flagship initiatives have thus taken up residence in spaces across the city open to all, reaching a wide variety of audiences. Whilst the first provided an opportunity to present items from the future museum's collections for the very first time, both demonstrate the MMT's ability to fulfil, even today and well before its opening, a mission to pass on remembrance and raise awareness among the public.

'Facing Terrorism: A Civic Memory', a photographic exhibition from the MMT's collections

To mark the tenth anniversary of the attacks of 13 November 2015, the Museum and Memorial of Terrorism and the City of Paris have joined forces to present part of its future permanent collections to the public for the first time.

Entitled "Facing Terrorism: A Civic Memory", this exhibition featured 24 panels displayed on the railings of the Town Hall, showcasing objects from the MMT's collections presented under three main themes that echo its future permanent exhibition: violence (of the attack), resistance (of societies) and resilience (of those affected).

As tangible traces of lives brutally struck by terrorist violence, the objects on display cover various attacks, mirroring the future Museum and Memorial which will address terrorism in its entirety from the late 1960s onwards.

Accessible day and night, without barriers or intermediaries, the exhibition transformed the street into a place of remembrance and education, appealing to all audiences: passers-by, families, tourists and schoolchildren. Each panel combined a photograph of an object with a short, accessible text contextualising its history and encouraging reflection, knowledge-sharing and awareness-raising.

Pending the opening of the Museum and Memorial of Terrorism, this exhibition will tour local communities, universities and other venues.



▲ Exhibition on the railings of Paris City Hall from November 3 to 30, 2025.

"You get the sense that these events span the ages and touch different generations, but that they connect us all in some way."
Julie, student



"Accessible day and night, without barriers or intermediaries, the exhibition transformed the street into a place of remembrance and education"

▼ Excerpt from the first part of the exhibition devoted to the violence of the attack.

19 sept. 1989

Attentat à la bombe du DC-10 de la compagnie française Union de transports aériens (UTA)

📍 Désert du Ténéré, Niger

De l'épave à la trace

Cette boucle de ceinture de sécurité en métal portant le sigle «UTA» provient du DC-10 qui a explosé en plein vol, lors de l'attentat commis par des services secrets libyens. Elle a été récupérée parmi les débris de l'avion par le fils d'une des victimes, dans le désert du Ténéré au Niger, dix-huit ans après le crash, pour pouvoir un jour figurer dans un lieu de mémoire.

Cet élément de protection a été altéré par l'explosion, alors même qu'il était destiné à assurer la sécurité des passagers.

Don de Guillaume Demire de Saint-Marc
Dimensions : L. 19 cm ; L. 4,5 cm ; E. 9 cm

La violence



11-22 mars 2012

La résistance

Attentats à l'arme à feu sur des militaires,
sur un enseignant et des enfants
à l'école juive Otzar Hatorah

Toulouse et Montauban, France

L'engagement des forces de l'ordre

Ce gilet pare-balle fut porté par
un agent du RAID durant l'intervention
au domicile du terroriste djihadiste
auteur des attentats commis à Toulouse
et Montauban. Il présente plusieurs
impacts de balles.

L'objet symbolise l'engagement
des forces de l'ordre dans la lutte contre
le terrorisme. Il fait partie des nombreux
scellés judiciaires qui figurent dans
les collections du Musée-mémorial
du terrorisme.

Scellé, Tribunal judiciaire de Paris, en garde-meuble
auprès du Musée-mémorial du terrorisme
Dimensions : L. 70 cm ; L. 45 cm ; E. 20 cm



▲ Excerpt from Part 2 of the exhibition on society's resistance.

11 déc. 2018

La résilience

Attentat à l'arme à feu du marché
de Noël

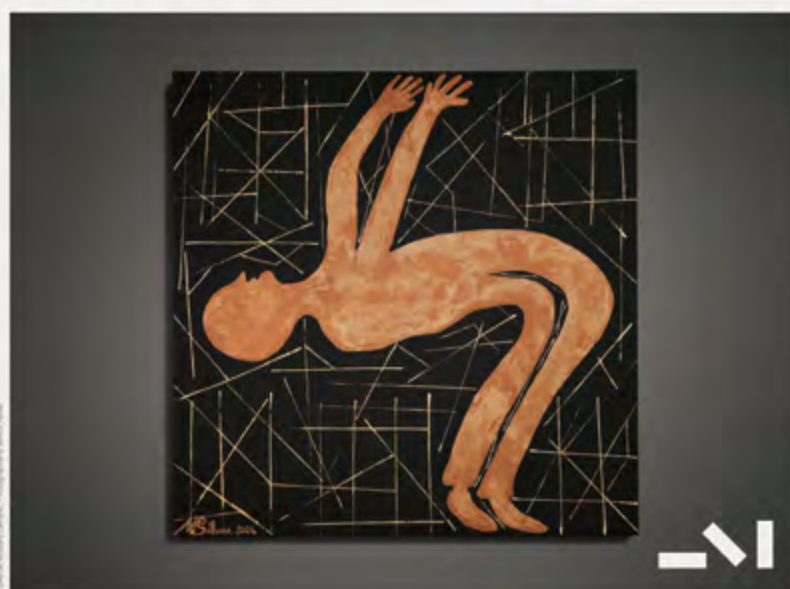
Strasbourg, France

L'art, pour se relever

Un long voyage dans les rêves
est une toile peinte par un rescapé,
un chauffeur de taxi pris en otage
et contraint de conduire l'assaillant
juste après l'attaque terroriste commise
sur le marché de Noël de Strasbourg,
le 11 décembre 2018.

Cette œuvre évoque le sommeil profond
dans lequel est plongé le survivant,
atteint du trouble de stress
post-traumatique. Elle illustre le travail
de reconstruction opéré grâce
à l'expression artistique, un aspect
essentiel de l'art-thérapie.

Don de Mustafa Sahane
Dimensions : L. 100 cm ; L. 100 cm ; E. 3 cm



▲ Excerpt from Part 3 of the exhibition on the resilience of the victims.



"Liberty – Objects – Fraternity", a pop-up exhibition in the Paris metro

To mark the tenth anniversary of the attacks of 13 November 2015, the Museum and Memorial of Terrorism has partnered with the RATP and the °CLAIRbyKahn gallery to design and present, in a public space, a temporary photographic exhibition dedicated to the memory of the 11/13 attacks.

On display from 11 to 17 November 2025 at République Metro station, the photographs by visual artist Yves Samuel offered passengers on Metro line 11 a moment of pause and reflection in the midst of their daily journeys. By taking its place where advertising is usually displayed, the exhibition invited everyone, without pretence or distance, to reconnect with what November 2015 had revealed to be most essential: a society's ability to come together in the face of adversity.



▲ Exhibition at République Metro station from November 11 to 17, 2025.

Pierre Audiger

Head of Special Operations, Culture and Partnerships at RATP

In 2025, I had the honour of collaborating with the preliminary project team for the Museum and Memorial of Terrorism on a particularly significant artistic and commemorative project, to mark the tenth anniversary of the attacks of 13 November 2015.

This collaboration took the form of the exhibition 'Liberté – Objets – Fraternité'. In it, the artist Yves Samuel unveiled a series of photographs dedicated to the objects spontaneously left by anonymous individuals at the sites of remembrance in the aftermath of the attacks. Children's drawings, candles, flowers, handwritten messages... By bringing them to the fore, these ordinary objects became the bearers of a collective memory. Fragile testimonies, embodying solidarity and dignity in the face of adversity, which the artist captured with restraint and sensitivity.

The choice of station was no accident: in 2015, Place de la République was the beating heart of public remembrance. Hailing this exhibition in a busy thoroughfare frequented daily by tens of thousands of travellers made it possible to reach a wide, diverse audience, some of whom might not usually visit traditional cultural venues. Through these exhibited images, a shared sense of brotherhood was expressed, ten years on.

On such a sensitive subject, the contribution of the MMT's preliminary project team was essential. Its scientific, commemorative and institutional expertise enabled the project to be supported with the necessary sensitivity and vigilance. The mission also played a central role in fostering links and dialogue with victims' associations, which were informed of the initiative in advance. This focus on the victims, their voices and their memories formed an indispensable foundation for ensuring the project's legitimacy and sincerity.

Through this joint initiative, RATP, the MMT's preparatory mission and the °CLAIRbyKahn gallery have reaffirmed the fundamental role of art in public spaces. Art capable of conveying memory, forging connections and conveying a message of solidarity and hope, with universal appeal."

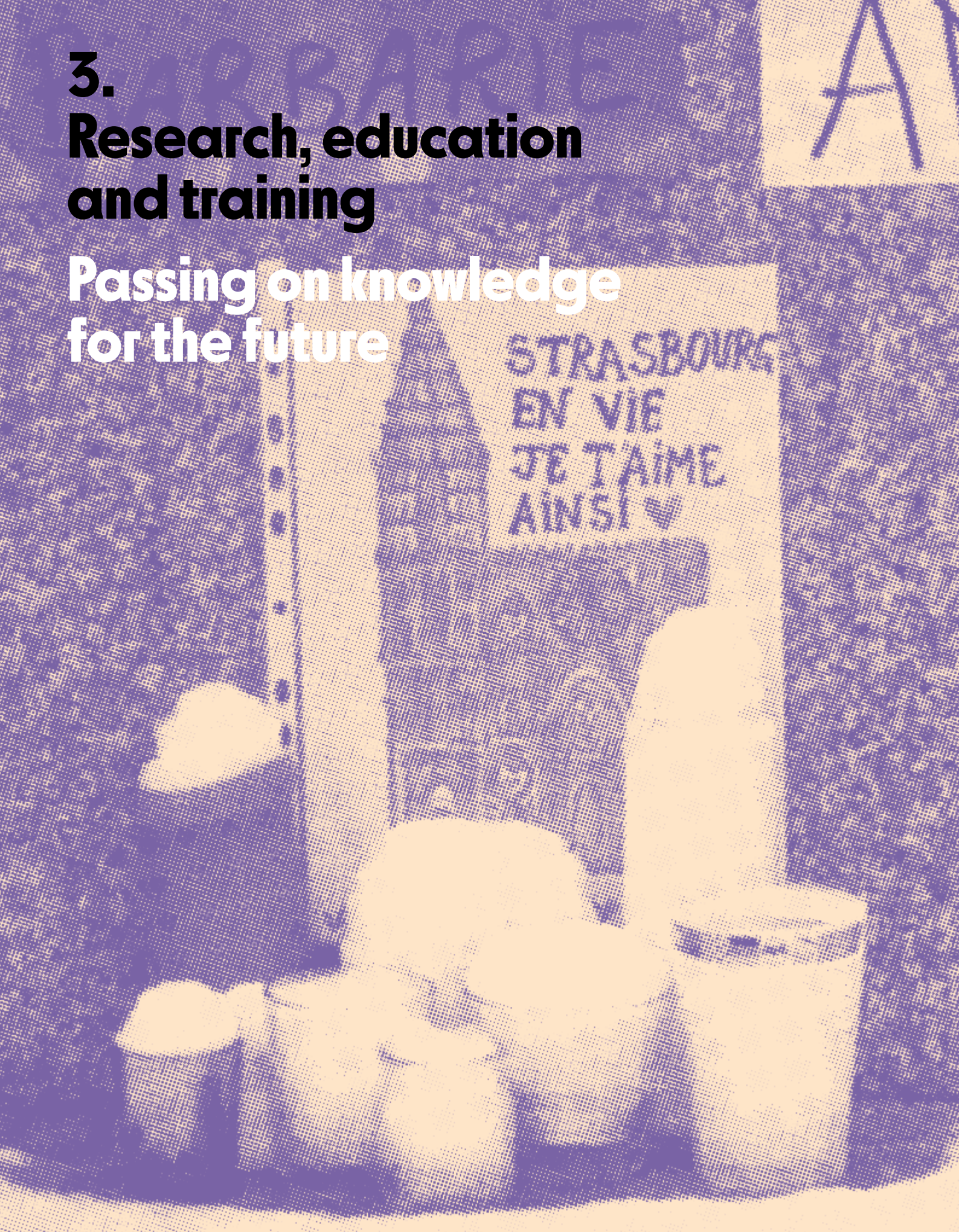
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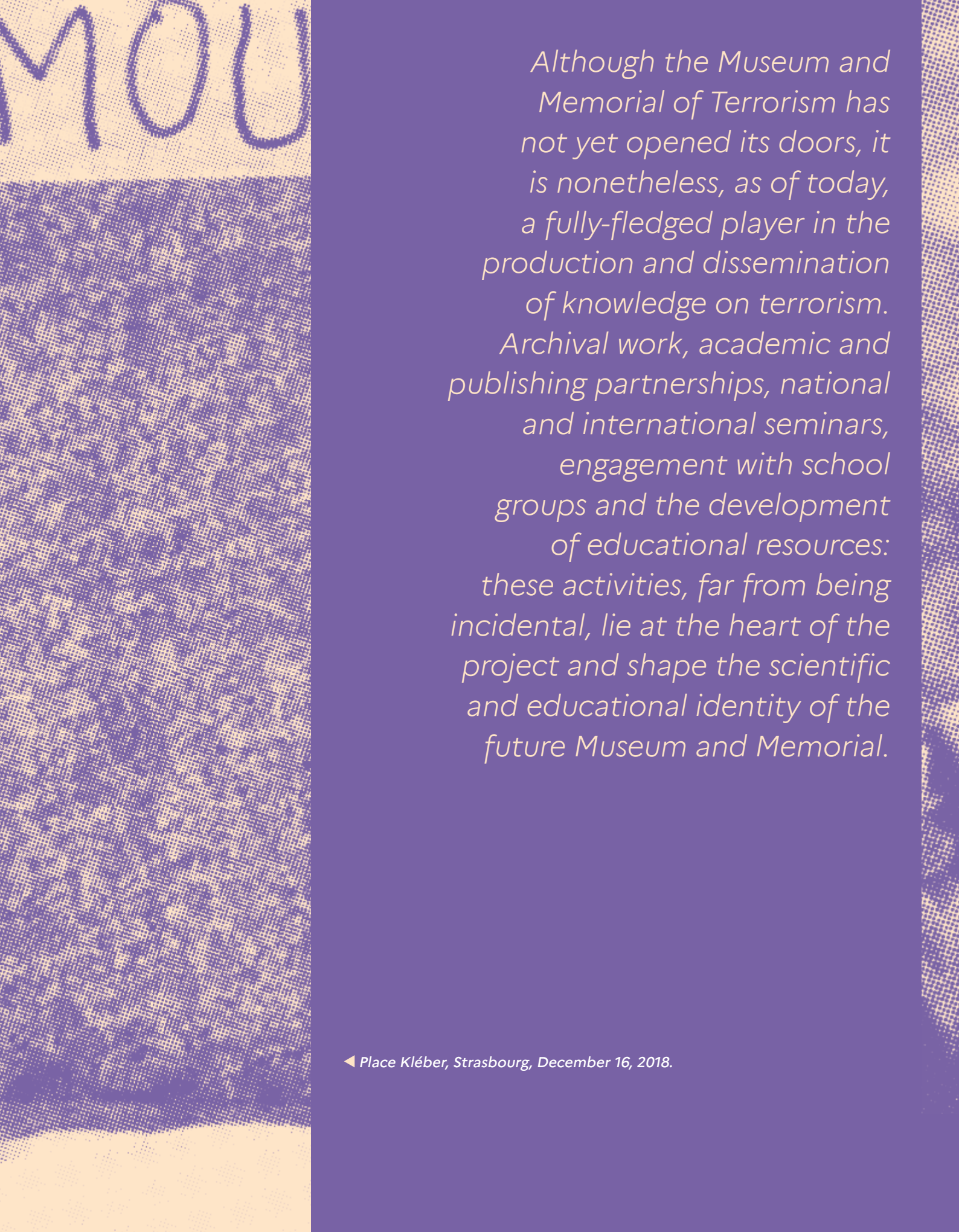


3.

Research, education and training

Passing on knowledge
for the future





Although the Museum and Memorial of Terrorism has not yet opened its doors, it is nonetheless, as of today, a fully-fledged player in the production and dissemination of knowledge on terrorism.

Archival work, academic and publishing partnerships, national and international seminars, engagement with school groups and the development of educational resources: these activities, far from being incidental, lie at the heart of the project and shape the scientific and educational identity of the future Museum and Memorial.

Research: a resource centre under construction with a global outlook

Research is one of the fundamental pillars of the MMT project, which aims to establish a solid and recognised scientific foundation. In 2025, this ambition took the form of a range of diverse activities—consultation of archives, publishing partnerships, national and international seminars—which have deepened our understanding of the phenomenon of terrorism whilst affirming the MMT’s place in the French and international academic landscape. This work directly contributes to the development of the future permanent exhibition and resource centre, whose scientific foundations are growing stronger year on year.

Archival research

As part of the curatorial work for the future permanent exhibition, the research team at the Museum and Memorial of Terrorism undertook several missions to resource centres and archives in 2025. Following a favourable opinion issued by the Archives de France, the MMT’s scientific team was able to consult ministerial archive collections not freely accessible in order to document certain themes (regionalist terrorism, Algerian Islamist terrorism, the fight against terrorism, air traffic and airport security) and enrich the content of the museum exhibition.

The team also obtained authorisation from the National Anti-Terrorism Prosecutor (PNAT) to use filmed archives of terrorism trials as part of the future permanent exhibition. Consultation of these judicial audiovisual archives began in autumn 2025 at the National Archives and will continue in 2026.

In April and June 2025, the team undertook two missions to the Nice-Côte d’Azur

municipal archives to consult records relating to the attacks of 14 July 2016 on the *Promenade des Anglais* in Nice. In 2026, the team plans further missions to examine municipal archive collections linked to other attacks (Toulouse, Strasbourg, Brussels, etc.).

The aim of this research is to enrich the future MMT resource and documentation centre. As a hub for multidisciplinary research on terrorism, this centre will welcome researchers and students wishing to consult bibliographic tools, databases, collections, archives and publications on various issues or topics related to terrorism. Bibliographic resources are currently being compiled.

A special issue of the magazine *L’Histoire*

The team at the Museum and Memorial of Terrorism has joined forces with the editorial team of *L’Histoire* magazine to produce a special issue (July 2025) on the phenomenon of terrorism, offering a multidisciplinary overview that reflects the latest developments in research on this subject. The feature not only sheds light on the history of terrorist organisations, but also explores more recent approaches, using artefacts to provide a better understanding of the social dynamics at play: societal reactions, the fight against terrorism, trials and restorative justice, the role of victims, media coverage issues, and so on. In this way, the issue foreshadows the principles and thematic focus of the future permanent exhibition. In addition to these analyses, to which the MMT’s research team has contributed, there is a presentation of the collections currently being assembled (court-sealed documents, donations from victims, acquisitions, etc.).

Valérie Hannin

Editor-in-chief of L'Histoire

It all began with a meeting with Henry Rousso in the spring of 2024. A three-hour conversation that immediately convinced me to embark on this editorial adventure. Terrorism is, of course, a subject of history, and the Museum and Memorial project interested us in more ways than one: the burning topicality of the 2015 attacks, the tenth anniversary of which was approaching, but also the legal, commemorative and museological questions raised by any history museum project – areas that the magazine has long covered and explored.

It took us fifteen months of work to produce this issue, conceived as a historiographical renewal about terrorism, in collaboration with Héloïse Kalebka, managing editor, and in close cooperation with Henry Rousso, Elisabeth Pelsez and the Museum and Memorial team. Whilst the contents reflect part of the future museum's content, we wished to delve deeper into history than the MMT itself would: from the assassins of medieval Islam to the anarchists of the late 19th century, and from the armed movements of the 1970s to contemporary jihadism and 7 October 2023.

The collaboration with the MMT teams was crucial. We contributed our editorial expertise – maps, infographics, network of authors – whilst the museum project enriched our thinking on aspects we might not necessarily have considered on our own: the role of victims, the way in which terrorism, sometimes imperceptibly, transforms societies (from Vigipirate [the national security

framework] to lockdown drills in schools), the response of states, the evolution of counter-terrorism justice, and so on. It is, I believe, an exemplary collaboration: each party did their job, shedding light on aspects the other might have overlooked. To my knowledge, there is no equivalent work that covers the subject with such historiographical breadth.”

It has been a resounding success: in addition to the 20,000 subscribers to the Collections de L'Histoire who received this issue, nearly 15,000 copies were sold at newsstands.



TESTIMONIAL



Annual Research Seminar "Terrorism, Counterterrorism and Social Sciences" (TASS)

In 2025, the Museum and Memorial of Terrorism continued its partnership with the two CNRS joint research units, the Institute for the Social Sciences of Politics (ISP) at the University of Paris-Nanterre and the Centre for Research on Social Ties (CERLIS) at the University of Paris-Cité, to offer a programme of sessions for the research seminar "*Terrorism, Counterterrorism and Social Sciences*" (TASS). This interdisciplinary seminar, a forum for sharing the latest knowledge on the various issues surrounding the phenomenon of terrorism, is co-led by G r me Truc, a CNRS research fellow at the ISP (former scientific advisor to the MMT) and Claire S cail, a CNRS research fellow at CERLIS and scientific advisor to the MMT.

The 2025 programme provided an opportunity to present and discuss recent publications on terrorism and political violence, such as: "*A School in Shock: The Teaching Profession after the Assassination of Samuel Paty*" (2024) with Isma l Ferhat and S bastien Ledoux; "*Almost nothing: a prison ethnography of inequalities, injustices and radicalisation*" (2024) with Bartolomeo Conti; "*The burden of memory. A Gendered Approach to the Memory of 11/13*" (2025), with Charlotte Lacoste; "*Abduct, Detain, Torture. The Prison Archipelago of the 'War on Terror', 2001–2010*" (2024) with Malika Danoy. With a focus on methodological issues and research practices concerning terrorism, the seminar is also open to ongoing research, whether by young researchers – such as Antoine Gallard on the political management of the 13 November 2015 attacks and Lili Soussoko on public policies regarding radicalisation – or established researchers – such as H l ne Quiniou on the trials of 'returnees' from Syria or Isabelle Hare on the coverage of terrorist acts in the French daily press (1835–2016).

International seminar "Traces and Testimonies: What Historical Narratives on Terrorism?"

Following an initial international seminar in 2024 ("Memorial & Museums Dedicated to Terrorism around the World: What is the Present, What is the Future, What Cooperation?"), the MMT organised its second meeting on 25 September 2025 in Paris on the theme "Traces and Testimonies: What Historical Narratives on Terrorism?".

Bringing together researchers from a range of disciplines (history, political science, sociology) as well as professionals from the legal sector (judges, lawyers), museums, resource centres and archives, this conference provided an opportunity to explore how the history of terrorism can be documented and written in a context characterised by a proliferation of sources and a diversification of records and testimonies. How should we approach the wealth of



◀ Opening remarks for the seminar "Traces and Testimonies: What Are the Historical Narratives on Terrorism?" by Henry Rouso, president of GIP MMT.

this material, and to what extent can it be made suitable for a museum? In an initial panel discussion, Henry Rousso, Marck Hecker, Claire Sécaïl, Raül López Romo and Pauline Picco exchanged views on the main recent historiographical advances in the history of terrorism. In a second round-table discussion, Élisabeth Pelsez, Olivier Christen, Denis Peschanski, Nicolas Hénin and Claire Josserand-Schmidt discussed how the nature of testimonies gathered through various channels (judicial, media, scientific, etc.) can alter our understanding of the phenomenon of terrorism. Finally, the third and final round table focused on how museum curation addresses terrorist violence whilst respecting sensitive and ethical issues. Participants in the discussion included victims Arthur Dénouveaux and Hager Ben Aouissi, as well as directors of foreign museums—Clifford Chanin (New York), Lena Fahre (Oslo) and Kari Watkins (Oklahoma City)—and representatives from audiovisual archive institutions, such as Mileva Stupar from the National Audiovisual Institute (INA).



The entire discussion was recorded and is available on the MMT's website. Alongside this programme, an exhibition showcased the MMT's new acquisitions and offered a glimpse of the future layout of the permanent exhibition.

▲ *First panel discussion of the international seminar "Traces and Testimonies: What Historical Narratives on Terrorism?"*

"I was able to attend the seminar on 25 September 2025 with several colleagues from the Police Prefecture's Department of Memory and Cultural Affairs. I have vivid memories of that day, particularly of all the discussions that took place on the issue of passing on the memory of the attacks to young audiences, through a museum exhibition and an adapted narrative. It was a day that also served as a source of inspiration for the organisation of our own symposium, 'Taking Action on the Ground: 10 Years After the 2015 Attacks', which took place a few months later."

Clémence Kudela
Museum/Archives of the Paris Police Prefecture



“TEN YEARS AFTER THE ATTACKS: MEMORY, VIGILANCE AND COMMITMENT” — AN INTERFAITH SYMPOSIUM IN PARTNERSHIP WITH THE MMT

On 12 December 2025, the MMT joined forces with the Faith and Culture Observatory of the French Bishops' Conference and the Jean-Marie Lustiger Institute to co-organise a symposium dedicated to the memory of the attacks of 13 November 2015. Historians, religious leaders and institutional representatives from the Jewish, Muslim and Christian traditions exchanged views on the intellectual, moral and spiritual demands that these events continue to raise. The MMT took its place at the event as a scientific authority on issues of memory and terrorist violence. Henry Roussio opened the morning's proceedings with a reflection on the 'age of memory', in dialogue with former Prime Minister Bernard Cazeneuve, former Israeli Ambassador to France Élie Barnavi and Bishop Pascal Wintzer. The afternoon session, chaired by Elisabeth Pelsez, gave Raúl López Romo – a Spanish historian and member of the MMT's Steering Committee – to offer a comparative perspective on the challenges of remembering terrorism in Spain, whilst Rabbi Pauline Bebe, also a member of the Observatory, spoke alongside historian Benoît Pellistrandi, Bishop Olivier Leborgne and Imam Abdelghani Benali in a round table discussion dedicated to words capable of shaping a shared future.

Through its active participation in this conference, the MMT has confirmed its role as a scientific and institutional reference point in the construction of a shared memory of terrorism, at the crossroads of disciplines and traditions.

International cooperation between memorials and museums

As part of the fruitful international cooperation between museum institutions dealing with terrorism, the MMT's research team made several contributions to our partners in 2025: a lecture by Pauline Picco in May at the 22 July Centre in Oslo, Norway, on far-right terrorism, and a contribution by Henry Roussio to the Foronda Report on the effects of terrorism on Basque society (1968–2010) by Raúl López Romo, researcher and educational manager at the Memorial Centre for the Victims of Terrorism in Vitoria-Gasteiz, Spain.

Elisabeth Pelsez, for her part, took part in several conferences throughout the year with directors of memorial museums abroad, notably in October at the 9/11 Memorial & Museum in New York, focusing on how the memory of the attacks is shaped, and in Oslo in December to visit the future new 22 July Centre, which is due to be inaugurated on the 15th anniversary of the attacks committed on 22 July 2011 in Oslo and Utøya. These exchanges have enabled us to deepen our shared reflections on the memory of terrorism and to advance two concrete cooperation projects. The first involves the production of a joint documentary film by the main memorial museums, intended to present these institutions, examine the consequences of terrorism on societies, and highlight the shared values of remembrance, resilience and prevention that underpin their common mission. The second project involves the loan to the 22 July Centre, ahead of its reopening in July 2026, of a Norwegian dress from the MMT's collections, made by students at a vocational college in the Paris region as a tribute to the victims of these attacks.

“These exchanges have enabled us to deepen our shared reflections on the memory of terrorism and to advance two concrete cooperation projects.”

Lena Fahre

Director of the 22 July Centre in Oslo

International cooperation between memorial museums is essential, especially for institutions that work with the history and consequences of terrorism. Terror attacks are often directed not only at individuals, but at democratic values, openness, and trust within society. Although these attacks take place in different national contexts, the experiences of grief, trauma, resilience, and collective remembrance are deeply connected across borders. For this reason, memorial museums have an important responsibility to learn from one another and to stand together in preserving memory and strengthening democratic awareness.

At the 22 July Centre in Norway, international collaboration has become an important part of our work. Through dialogue with colleagues from other memorial museums and institutions, we gain new perspectives on how to communicate difficult histories, how to engage younger generations, and how to create spaces for reflection and democratic participation. These exchanges are valuable because there are no simple or universal answers to how societies should remember acts of terrorism. Each institution brings different experiences, methodologies, and cultural perspectives, and together we contribute to a broader and more nuanced understanding of remembrance work.

International networks are also important because they remind us that terrorism is not only a national issue, but a global challenge. By sharing experiences, research, exhibitions, and educational approaches, memorial museums can strengthen one

another's ability to respond to polarization, extremism, and democratic vulnerability. Cooperation helps us avoid working in isolation and creates opportunities for solidarity between institutions that carry difficult histories.

The loan of artefacts and objects is another meaningful expression of this international collaboration. Objects connected to acts of terrorism often carry strong emotional and symbolic value. When artefacts are shared between institutions, they help create connections between different histories and different audiences. They allow visitors to recognize common human experiences across borders and remind us that remembrance is both local and international. These exchanges also represent trust between institutions and a shared commitment to preserving authentic stories for future generations.

In a time where democratic values are increasingly challenged in many parts of the world, international cooperation between memorial museums is more important than ever. By working together, we not only preserve the memory of past events, but also contribute to ongoing conversations about democracy, inclusion, human dignity, and the prevention of violence and extremism."

TESTIMONIAL



"Beyond the design of educational resources to accompany the future permanent exhibition, the events of 2025 illustrate the MMT's ability to address complex issues such as terrorist violence, grief, memory and justice with schoolchildren."

Education: teaching history, passing on memory

Passing on this legacy to younger generations is an essential part of the Museum and Memorial of Terrorism's mission. Beyond the design of educational resources to accompany the future permanent exhibition, the events of 2025 illustrate the MMT's ability to address complex issues such as terrorist violence, grief, memory and justice with schoolchildren.

In early September 2025, a new education officer joined the MMT's preparatory team, in a context marked by numerous challenges related to teaching this history and passing on its memory.

Initially, he joined the exhibition curatorial team (Comex) to contribute to discussions on content and how it is presented. He was thus able to build on the work already carried out to propose adaptations in line with secondary school curricula, as well as the expectations of school groups, particularly regarding cartographic, archival and audiovisual resources. The aim is to design educational tools that make the permanent exhibition accessible to pupils and teachers from different disciplines, in line with the key themes of current curricula.

At the same time, the educational department has been developing tools and resources linked to the future permanent exhibition. In particular, discussions have begun regarding the educational pack and its various formats, in conjunction with the planned redesign of the website. Aimed at both teachers and pupils, this kit will offer a variety of approaches (historical, sociological and geopolitical) to complement the content of the permanent exhibition and to explore certain aspects of terrorism that have not yet been fully examined. It will be based on a collection of documents, maps and recorded testimonies, available in both digital and physical formats.



Prise de notes ou questions :

Deux témoins participant à leur témoignage par rapport à leur expérience face à l'attaque terroriste. Antonia et Barak sont morts et les deux témoins en sont profondément bouleversés. Elles gardent des séquelles de ces événements traumatiques psychologiques, et beaucoup stress post-traumatique. Elles ne supportent plus le bruit de la foule ou certains type de vêtements ou de gens qui peuvent provoquer des crises. La solitude face à ces difficultés est très difficile pour ces jeunes femmes. Elles ont dû abandonner leurs thèses, et en conséquence ou changer complètement de métier.

Elles sont présentes car ce procès pourrait être un moment d'avancer et de dire que la société rend justice pour toutes les victimes.

► A drawing and notes taken by a 10th-grade student during the appeal trial for the Strasbourg Christmas market attack.



How can we talk to younger generations about 11/13?

To mark the commemorations of the 11/13, the Museum and Memorial of Terrorism has provided several resources for teachers: articles featuring animated films for younger children, bibliographic selections (research books, testimonies and documentaries), as well as a focus on certain objects from the MMT's collections, which can be used in the classroom.

On 17 November 2025, in partnership with the City of Paris's Department of School Affairs (DASCO) and the Paris Academic Delegation for Remembrance, History and Citizenship (DAMHEC), the MMT also organised a meeting between Arthur Dénouveaux and Year 9 pupils.

As part of this, an excerpt from the documentary **11/13: Life Afterwards** (2016), directed by Olivier Lemaire, was screened at the Robert-Lynen Film Library. This film highlights the trauma experienced by residents of the Parisian neighbourhoods affected by the attacks of 11/13/2015 and explores the impact of these attacks, carried out by Daesh, on French society.

The screening served as a starting point for a discussion between Arthur Dénouveaux, who is also president of the Life for Paris association, the MMT teams and the students. This meeting aimed to pass on the memory of 11/13 to younger generations, whilst addressing the many consequences of terrorism: the experience of being a victim, the role of passing on memories,

“Asking our questions was a bit daunting, but it was important so we wouldn't remain in the dark.”

Jeanne, student at Claude Chappe secondary school



▲ A selection of resources that can be used in the classroom. Donation by Hager Ben Aouissi. Collections of the GIP MMT.

feelings of hatred, mental health issues, online disinformation and propaganda, as well as the significance of the V13 trial.

When interviewed by journalists who attended the discussion, the students emphasised the importance of this kind of testimony in understanding the scale of the shock caused by these attacks and appreciating the resulting need to remember.



Meeting with students from the French High School in Madrid

The educational department also helps to provide a concrete glimpse of what the future Museum and Memorial of Terrorism will be like. In collaboration with the collections department, a meeting was organised at the Louis-le-Grand High School with final-year students specialising in HGGSP (history, geography, geopolitics and political science) from the French High School in Madrid, who were on a school trip to Paris.

Following a presentation on the MMT project and the issues of remembrance linked to terrorism, the pupils were able to view several items from the archives. These included court evidence relating to the UTA DC-10 bombing, items donated by victims of the 13 November attacks (bags, mobile phones), as well as acquisitions such as a matchbox bearing a wanted notice for Osama bin Laden.

This session enabled the students to explore and examine several key concepts central to their final-year curriculum, such as 'history and memory' and 'waging war, making peace'. It also prompted reflection on the effects of terrorism in contemporary Spain, particularly through the violence of ETA, that of the anti-terrorist liberation groups (GAL), and the attacks of 11 March 2004 in Madrid.



▲ Presentation of a camera recovered from the wreckage of the DC-10 flight that exploded over the Ténéré Desert in Niger on September 19, 1989. Donation by Guillaume Denoix-de-Saint-Marc. Collections of the GIP MMT.

4.

The Public Interest Group

The 2025 financial year was a year of transition for the Public Interest Group, characterised by a temporary hiatus followed by a gradual resumption of the project. In this context, the maintenance of a solid administrative framework, sound budgetary management and the mobilisation of human resources ensured the continuity of operations and laid the groundwork for a structured relaunch.

How the GIP works

The year 2025 was marked by a distinctive sequence of events, with an official relaunch of the project at the start of the year (following its abandonment at the end of 2024), followed by a temporary suspension of the project and a resumption with the selection of a new site in Paris.

The governing bodies continued to operate. The general assembly met three times in 2025 (in February, June and December). The internal organisation was maintained to ensure continuity and the various existing partnerships (exhibition with the City of Paris, exhibition with the RATP, international seminar, trips abroad, etc.).

It was against this backdrop of uncertainty that, at the request of the French Presidency, the question of changing the institution's name arose. The stated aim was to find a unifying name capable of garnering broad consensus around the project. In response to this request, the preliminary project team consulted its governing bodies – the Scientific and Cultural Board, the Advisory Committee, and victims' associations – which put forward several proposals. Among the names considered,

Museum and Memorial Societies Facing Terrorism

received the most support, as it accurately reflects the institution's multifaceted and comparative remit. It also echoes the original title of the preparatory mission from 2019–2020. This name change, the implementation of which must be carefully planned so as not to undermine the current momentum, has been endorsed by the general assembly but will likely be formalised once the public administrative

establishment (EPA) is created and subject to the approval of the supervisory authorities.

At the end of the year, the GIP was renewed by order of the Minister for the Interior, the Minister for the Armed Forces and Veterans Affairs, the Minister for Justice, the Minister for Education, the Minister for Europe and Foreign Affairs, the Minister for Culture, the Minister for Public Accounts and the Minister for Higher Education, Research and Space, dated 22 December 2025.

Budget

Budget management for 2025 was directly affected by the passing of a motion of no confidence, which prevented the Government from completing the legislative process for the examination of the 2025 Finance Bill. A system known as 'voted services' was therefore put in place at the start of the 2025 financial year. The temporary suspension of the project and its resumption at a new site also had an impact on budget management.

These events had budgetary and accounting consequences and, in particular, led to a wait-and-see approach regarding the payment of members' contributions and the commitment of the GIP's expenditure.

More specifically, staff costs amounted to €576,829 in commitment appropriations (for 6 FTE, excluding 3.5 FTE provided free of charge) and operating costs to €371,598 in commitment appropriations and €371,016 in payment appropriations. Expenditure was mainly directed towards the GIP's studies and planning, consultancy

assignments and the day-to-day running of the organisation.

Financial management enabled the organisation to weather the period of interruption whilst ensuring a gradual resumption of activities.

Human resources

Human resources adapted to this phase of interruption and resumption. The teams stabilised with the retention of key skills (coordination, expertise, support functions, etc.) despite a few departures. Work priorities were reorganised with the resumption of the project. The stability of the teams and their adaptability were a determining factor in ensuring business continuity.

The GIP's ability to maintain a stable administrative framework during a period of uncertainty thus ensured a smooth resumption of the project.

Legal matters

The management of legal matters within the preliminary project team for the Museum and Memorial of Terrorism was handled by the Data Protection Officer (DPO),

whose legal expertise enabled the coverage of a wide range of topics: intellectual property law, digital law, securing acquisitions and collaborations, amongst others.

Cross-functional support for the various divisions of the GIP was also implemented to ensure that their projects complied with applicable legal requirements and to ensure risk management tailored to the specific challenges facing the organisation.

The GIP also maintained a sustained level of activity in the area of personal data protection, ensuring the continuity of existing processes. The year was marked by the processing of requests for data processing, as well as the management of the first requests coming directly from data subjects, in accordance with regulatory requirements.

Furthermore, collaboration with the Department of Archives, Documentation and Heritage at the Ministry of Justice continued actively. In this context, the first batches of documents produced by the GIP MMT since its creation were deposited in the archives, thereby contributing to the preservation and promotion of the institution's documentary heritage.

A fundraising strategy

In 2025, the Museum and Memorial of Terrorism undertook an in-depth strategic review to adapt its approach to securing fundraising to new constraints and opportunities, particularly in light of the reduction in the project's overall cost requested by the French Government. A preliminary analysis, carried out in collaboration with the consultancies *Mécénat & Territoire* and *Com & Sens*, enabled the mapping of public and private partners,

the identification of the MMT's local networks, and the assessment of the project's overall appeal.

Strategic priorities for the period 2026–2030

Considering these developments, the fundraising strategy for the period 2026–2030 is structured around three key



priorities. Fundraising is no longer limited to sub-projects not funded by the state, but now covers the MMT activities as a whole, as a legitimate, necessary and useful project. This approach aims to secure the support of philanthropists for the museum's overarching cause, by highlighting its unique role in collective memory, education and societal resilience.

The fundraising campaign will run for 3 to 4 years (2026–2030), in line with the implementation schedule and financial requirements.

The targets are major individual donors (both French and international), institutional and corporate sponsors, with a focus on international sponsors as well as in-kind and skills-based sponsorship, to support the restoration of the site and the development of the museum.

To reassure philanthropists and facilitate their commitment, the MMT must endeavour to finalise and approve a transparent overall budget, establish a precise implementation schedule, with work scheduled to begin in year N+1 or N+2, and adapt its fundraising message by expressing it in clear and inspiring language, highlighting its societal impact, its role in preserving memory, and its innovative nature.

Operational recommendations for implementing the fundraising strategy

To put the defined strategic directions into practice, a structured approach tailored to the various target groups of donors will be rolled out with the arrival of the new Head of Fundraising and Partnerships in early 2026. The identification and prioritisation of potential donors, whether primary or secondary, will be carried out based on their alignment with the central themes of the Museum and Memorial of Terrorism,

"The value of this project lies in mobilising society to express its confidence in the values of citizenship and to stand alongside public institutions."

**Stéphane,
teacher in Paris**

notably collective memory, societal resilience and civic education. Each category of philanthropists will be provided with specific sales pitches and fundraising tools, designed to meet their expectations and values, in order to maximise the impact of fundraising appeals.

Approach techniques will be tailored to donors' profiles. A personalised approach will be prioritised for major donors and long-standing philanthropists, highlighting their individual commitment and their contribution to a project of national significance. For companies and foundations, targeted campaigns will be organised, emphasising the benefits in terms of corporate social responsibility (CSR) as well as the reputational benefits associated with their support. Mobilising existing networks, including the MMT's local circles, ambassadors and public partners, will significantly expand the pool of potential donors and strengthen the project's credibility.

Acknowledgements

A project like the Museum and Memorial of Terrorism cannot be built alone. It is built with the men and women who believe in it, who commit to it, who place their trust in it—sometimes from day one, sometimes following a chance encounter—always with a generosity and conviction for which we are deeply grateful.

Our first thanks go to the victims and their loved ones, as well as to the organisations that represent and support them. Without them, without the trust they have placed in us, without the objects, testimonies and stories they have entrusted to us, this Museum and Memorial would have neither meaning nor substance. They are at the heart of everything we do.

We thank the public authorities for their institutional and financial support, without which the project could not move forward. We also thank the members of the Scientific and Cultural Council, the Advisory Committee and the General Assembly of the GIP for their demanding yet supportive commitment, their intellectual rigour and the valuable insights they provide at every stage. We would also like to thank the local authorities that have rallied to our side.

Our thanks also go to all our partners (cultural, scientific, educational and memorial institutions, both in France and internationally) who are leading the project with us or enriching it with their expertise, their collections and their shared vision of what a place of education and remembrance worthy of the name should be.

Finally, our thoughts go out to all those who, without being bound to the MMT by a mandate or a contract, have devoted their time, energy and thought to it: researchers, artists, teachers, journalists, volunteers, and all the citizens who, by visiting our exhibitions, following our work or talking about the project to those around them, are helping to bring the MMT to life even before it has opened its doors.

▼ *Messages hung on an olive tree in tribute to the victims of terrorism. Ceremony on March 11, 2025, in Strasbourg.*



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