

Activity report 2024



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MEMORIAL-MUSEUM
OF TERRORISM

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Editorial



Henry Rousso
Président



Elisabeth Pelsez
Directrice générale

By way of an introduction to this annual report, I would like to begin with thoughts for Samuel Sandler, Fred De Wilde and Simon Fieschi, who left us in 2024. All three were hit very hard by Islamist terrorism and had marshalled all their energies to try to overcome their ordeals. The Mission de Préfiguration (Prefiguration Mission) maintained close ties with them, as Samuel and Simon were members of our Observatoire d'Orientation (Orientation Observatory).

The year 2024 was marked by a break in the progress of the mission. During the first five months, our priority was the project to restore the building of the former Open-Air School in Suresnes and to develop the main exhibition for the future museum. Thanks to the work carried out with OPPIC, the project management support team, the final preliminary design proposed by Pierre-Antoine Gatier, the chief architect of historic monuments, and his teams, was validated by the Heritage and Architecture Directorate of the Ministry of Culture. As things stood, the initial work on the site was due to begin in mid-May. At the same time, the mission, together with the victims' associations, had finalised the specifications for the competition to create the memorial, as part of the "artistic 1%" scheme. This competition was also due to be launched by the Ministry of Culture in May. Finally, we were able to make progress on the detailed museographic programme for the main exhibition. The preliminary design for the scenography, led by Hervé Bouttet of the Projectiles studio, with partner agencies for signage and graphics, was also approved. The aim was to do everything possible to open the memorial in 2027 and the museum in 2028.

At the end of May 2024, the Ministry of Culture, the commissioning client, abruptly requested that all work on the building and memorial be suspended. This was followed by a six-month period of great uncertainty, during which the mission received no further information about the future of the project. On 25 November 2024, a few days before Michel Barnier's government resigned, an interministerial meeting resulted in the decision to abandon the Suresnes site and the museum project "for budgetary reasons". Neither the victims' associations nor the prefiguration mission had been consulted on the effects of such a measure. In the weeks that followed, the Mission convened a meeting of its Scientific and Cultural Council and its Orientation Observatory, both of which unanimously expressed their willingness to work towards the resumption of the project. At the same time, the emotion generated by this announcement resonated in the media. At the very beginning of the year, the heads of the mission were contacted by advisers to the President of the Republic, who received them on 6 January 2025. He unambiguously reaffirmed his commitment to the initial project, which was relaunched, with some adjustments, in the weeks that followed.

This situation obviously affected the progress of the project. It disrupted the ramp-up phase of the project, even though, at the end of the day, we managed to maintain its momentum. In 2024, the team was bolstered by the arrival of six new members: Clotilde Bizot-Espiard, project manager, Jules Bonnet, sponsorship manager, Julie Costil, IT manager, Camille Leblanc, exhibition manager, Gaspard Pinel, chief of staff, and Edwina Rivon, GDPR manager. If we include the departure at the end of the year of Morgane-Hélène Le Goff, head of communications, and Jules Bonnet, head of sponsorship, due to the uncertainties surrounding the future of the project, plus the non-renewal of the secondment of Lucie Vouzelaud, head of educa-

tion, the Mission can report a significant increase in its staff, which now comprises 11 members.

Despite these setbacks, 2024 was a productive year, with a highly successful international seminar held on 15 May, stronger links with our foreign partners, and an increase in our collections through the long-term loan of new elements of legal evidence, private donations, and acquisitions. Finally, we are delighted that the uncertainties of 2024 have given the project a higher profile in the public arena, an important asset for the future.

I. What does the future hold for the project?

A. Administrative status

In August 2023, at an interministerial meeting, the Prime Minister's office reached a decision on the legal structure to be used for the Musée-Mémorial du Terrorisme project: it was decided to maintain the GIP until 31 December 2025 and to create a public establishment in January 2026.

However, 2024 was a complex year for the GIP and the Musée-Mémorial du Terrorisme project. Following the dissolution of the National Assembly in June 2024 and the appointment of a

new government, the project went through a long period of uncertainty during the second half of the year, culminating in the abandonment of the project in Suresnes after a further decision by the Prime Minister's office in November 2024.

Increased mobilisation around the MMT once again helped to consolidate its position after the French President announced that the project would be maintained.

B. Budgetary situation

The GIP's budget continued to grow in 2024 in line with the requirement to develop its activities in prefiguring the future Musée-Mémorial du Terrorisme. The 2024 budget was implemented to the tune of €921,986 in commitment appropriations and €891,942 in payment appropriations, with receipts totalling €1,614,755 on 31 December 2024. The income received by 31 December 2024 includes subsidies from the GIP's member ministries and other subsidies from AGRASC. Some 53% of the budget has been used. It breaks down into two categories of expenditure. Staff costs are dedicated to the payment of salaries and social security contributions (excluding the provision of free services). Operating expenses, 50%

which have been spent, cover all expenses relating to the prefiguration of the Memorial Museum and its operation (development of collections, production of films, exhibitions, teaching, trainees, etc.).

On 31 December 2024, the number of full-time equivalent employees (FTEs) under threshold was 6.3 FTEs, or 63% of the employment ceiling. Expenditure on personnel represented an implementation rate of 61%. The year 2024 saw the recruitment of 4 new members of staff: a DPO manager, an IT specialist, a project manager and a partnership and sponsorship manager. These recruitments are indispensable to the increased workload of the

GIP and its operations in the run-up to the opening of the Memorial Museum.

C. Meetings with our governing bodies and closer links with the Association of French Mayors

The year 2024 was marked by the death of two members of the Observatoire d'Orientation, Samuel Sandler and Simon Fieschi. Their deaths, which have touched us deeply, are a great loss in the development of the Memorial Museum of Terrorism. Our thoughts are with their families.

The Orientation Observatory and the Scientific and Cultural Council which are composed of victims' associations, representatives from the world of religion, researchers and local councillors, are working with the Mission de Préfiguration on the major stages in the creation of the museum. In June 2024, with support from the museographic and the scenographic agencies, we presented them with the museography programme and the plan for the future permanent exhibition. They were able to give us their comments and suggestions, which we have taken into account.

Consultation with them in December 2024, after the project's location in Suresnes was called into question as initially planned, was invaluable. The support they gave us by speaking out in the press proved decisive, as it has now been confirmed that the museum will indeed be located at the Suresnes open-air school.

These exchanges also provided an opportunity to deepen our relationship with the Association des Maires de France (French Mayors' Association) with a view to setting up an interactive database listing public spaces nationwide that have been renamed in tribute to the victims of terrorist attacks.

D. A redefinition of the team for strategic reasons:

1. Development of new skills: recruitment of a data protection officer and an IT specialist

"Protecting everyone's data to make everyone's future safer". This is the first sentence on the cover page of the report by the Commission Nationale de l'Informatique et des Libertés (the French Data Protection Authority). It is this same motto that the GIP MMT has espoused within the context of its personal data protection policy. To this end, the GIP MMT has appointed a full-time in-house IT specialist and a certified personal data protection officer. The DPO's appointment was formalised by the signing of a mission statement by the MMT's Director. This mission statement defines the DPO's tasks. The DPO's first task was to train and raise awareness around personal data protection among all GIP staff. This was followed by training in data storage, backup and security.

Close collaboration with the Ministry of Justice's IT department has been put in place to guarantee data confidentiality, integrity and availability. This approach has led to the implementation of secure and backed-up storage spaces, ensuring optimal data management.

Priority has been given to cyber security, in particular through the creation of secure storage areas and a protected shared space to facilitate collaboration while guaranteeing greater data protection. In parallel, a staff

awareness and training programme has been developed to encourage the adoption of good practice in the use of digital tools.

A major improvement this year was the change in the messaging system, which has made internal exchanges more fluid, while strengthening the security of communications. The GIP MMT has also stepped up its technology monitoring, encouraging staff to use state-of-the-art tools. These solutions make it possible to secure data transfers and strengthen the encryption of exchanges. Another key project was the implementation of a centralised database to improve the management and accessibility of internal contacts. In addition, a collaboration with GrandPalaisRmn has been initiated, and will run through the year, to optimise the visibility and ergonomics of the website and to ensure that the site will be compliant in terms of accessibility. Thanks to these initiatives, MMT has consolidated its digital security policy, laying a solid foundation for continuing these improvements in 2025.

A project linked to conservation periods began in 2024 and will continue in 2025. This project was initiated with the Department of Archives, Documentation and Heritage of the Ministry of Justice.

2. Recruitment of a project manager

After drafting the scientific and cultural programme in 2022-2023, the GIP MMT entered a new design phase in 2024, with the adaptation of the scientific programme into a museographic programme for the creation of the future museum's permanent exhibition. In preparation for this new operational phase, the GIP MMT has recruited a project manager to coordinate the various design and production operations for the permanent exhibition and signage. As the interface between the various internal and external players (contracting authority, delegated commissioning authority, project manager, service providers) for the exhibition project, her role is to coordinate the in-house design team in the progress of the museographic programme and in the production of content, throughout the operation and according to the timetable defined by the stages of the scenography, graphics and signage project. She is also responsible for

monitoring the scenography and signage project through each phase of the project until they have been approved, ensuring that decisions are implemented, that the project complies with the requirements of the museographic programme, and that the technical, administrative and financial aspects of the contracts published by the GIP for the exhibition are properly performed, from the design studies (Preliminary Outline Design, Final Outline Design, Project), including the actual production of the elements and the development of the site, right through to the initial period of operation.

For these various tasks, she will identify needs and tasks, and propose action plans, in consultation with the various stakeholders, which she will then coordinate for the implementation of the exhibition project. She will work closely with the exhibition manager, Camille Leblanc.

3. The recruitment of an educational manager to develop content for students and teachers

The position of Head of Education remained vacant following the departure of the incumbent in September 2024. Numerous approaches have been made to the Ministry of Education to make its representatives aware of the need to fill this post with a view to developing the museum's educational activities in a perspective different from that which has borne fruit over the last three years. The aim now is to prepare for the Museum's forth-

coming opening, and to actively prepare the tours that will be offered to school groups, junior and senior secondary school pupils and, of course, the teachers who will accompany them. In order to achieve this objective, the production of an "educational kit" is planned for the coming months. It will be based principally on the main sequences of the permanent exhibition and will also correspond to the family trail. It will provide additional

and adapted insights into the themes linked to history, the reactions of societies and the testimonies of victims. This provision of explanatory and complementary information on the subjects covered will ensure visits can be properly prepared and will enable teachers' work to be extended through the exploration of various issues related to terrorism. The forthcoming recruitment of a teacher will meet this objective.

II. What's next ? The design of the permanent exhibition and the construction of the Memorial

A. Setting up an Executive Committee (COMEX)

An exhibition curatorial team was established in February 2024 to design the permanent exhibition circuit. It is currently composed of a scientific curator, Henry Rousso (president of the MMT prefiguration mission), Claire Sécaïl (media historian, research fellow at the CNRS), Pauline Picco (associate professor and doctor of history, Research Associate at George Washington University and a specialist in the transnational history of the extreme right), Elisabeth Pelsez (magistrate and general director of the Mission de Préfiguration), and an operational team, Camille Leblanc (exhibition manager), Claire Lartigue (collections manager) and Clotilde Bizot-Espiard (project manager). It has received support from the ABmuséo agency in drawing up the general and then the detailed museographic programme. Since it was set up, the Comex has met on average once a week (half a day or a whole day) to work on the circuit. Its first step was to draw up a general museum programme based on the scientific programme drawn up for the Scientific and Cultural Programme in 2022-2023. The aim is to define how the sequences, sections and sub-sections of the circuit are to be organised, to draw

up an initial list of objects and resources to be used, and to come up with some initial ideas for media tools to develop the content (showcases, films, multimedia, maps, diagrams, reproductions of images, etc.).

This general programme was used by the project management team to draw up the Preliminary Summary Design (PSD). The programme was then refined to produce the detailed museographic programme. During this stage, the Comex is fine-tuning the layout of the sections and sub-sections of the circuit, detailing each of the mediation devices in each section, and refining the list of objects to be exhibited and the content to be integrated into the various elements. This detailed programme will then be sent to the Projectiles team, who will draw up the final design for the sections and sub-sections, and for each of the proposed media.

Between each Comex meeting, the team is pursuing its search for objects for the circuit, for documentation and the resources to be deployed, mainly in graphic design and audiovisual-multimedia, such as photographic,

written, sound and audiovisual archives. The team is also calling on the expertise of the GIP-MMT's Scientific and Cultural Council and specialists on specific points to fuel its thinking and identify other objects and resources.

B. Cooperation with a wide range of partners

The Comex team is working closely with public stakeholders and private partners to build the permanent exhibition of the future MMT. The OPPIC, as delegated project manager for the Ministry of Culture, and the Service des Musées de France, ensure compliance with the specifications they have defined upstream at each stage of the design and production of the exhibition's scenographic and graphic project. Working meetings to analyse the PSD were organised by OPPIC in June-July 2024 with the various parties involved to discuss the scenography, signage, interfaces with the architectural work, technical points, accessibility, as well as the schedule and budget.

The museographers Anne Bourdais and Dora Courbon from the ABmuséo agency, which is assisting the commissioning client with the museography, helped the Comex draw up the general museographic programme between February and July 2024, then the detailed programme between September and December 2024, as well as analysing the initial version of the Preliminary Summary Design for the scenography and signage in June-July 2024, then the revised version in October-November 2024.

Based on the general museographic programme, the Comex team, assisted by the ABmuséo agency, worked with the scenographic design team, Projectiles, and the graphic design/signage team, Integral Designers, on several specific points in the scenographic and graphic design project. Prior to the production of the PSD, two working meetings were held to define the general structural principles for the layout of the spaces, the furnishings, the equipment and the heritage trail. When the PSD was resumed in October 2024, three working meetings were held to redefine the layout and some of the furnishings in the introductory area, the area dedicated to the recognition of victims, the area dedicated to the actions of first responders, and the museographic device of a strip/row of lights that invites silence. They served to refine the graphic charter for the exhibition, the signage and the materials used.

The Comex team also worked with Handigo, the OPPIC's project management assistance unit, on accessibility issues and the definition of the associated features of the route.

C. Collections: donations, acquisitions, items produced as evidence

Our acquisitions policy has helped to confer greater coherence on our collections through donations, loans and purchases.

The year 2024 was particularly rich in acquisitions for the collections of the Mission de Préfiguration. No fewer than 275 donations were made, from 24 separate donors. In addition, some fifty pieces of evidence were obtained, and 3 purchases and 3 long-term loans have been made. The work of collection is continuing and intensifying, with the search for objects and testimonies now directed towards the display of objects in the museum's future permanent exhibition, in coordination with the work of the exhibition curators and the various project managers. A total of 366 items were added to our collections over the year.

The year 2024 was also an opportunity to renew the prefiguration mission's commitment to its school partners, who have contributed to the enrichment of the collections and made it possible to hold a one-day exhibition at the Paris Court of Appeal, providing an opportunity to present students' projects during a temporary exhibition.

2024 also marked the relocation of the collections to storage areas, guaran-

teeing the proper conservation of the objects. From the outset, the project for the future Memorial Museum provided for outsourced storage facilities (which would not be located on the museum site itself). A project to expand the facilities is already being studied for 2026, in order to cope with the rate of growth of the collections.

Lastly, this last year saw the first exhibition of a limited corpus of the collections, as part of the international seminar organised by the Mission de Préfiguration on 15 May 2024, at the Centre National des Arts et Métiers. This event was an opportunity for the collections department to present a dozen objects from the collections, showcasing the diversity of types that make up these collections. Members of the public were able to discover donated items (such as the fresco entitled "*Je suis Ahmed*" ("I am Ahmed") by the artist C215, a dress sewn by a senior high school class in tribute to the victims of the Oslo and Utoya attacks, etc.), evidence presented before court, and acquisitions. This first encounter between members of the public and the institution's collections has enabled the MMT to benefit from their reactions and to publicise the collections that visitors will discover when the museum opens.



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D. Developing our institutional relations

The Comex team has approached a number of national and international institutions for the purpose of enriching the proposed exhibition, nourishing its reflections and developing its partnerships. The Red Cross, the SAMU (ambulance service), the Paris Fire Brigade, Paris Aide aux victimes, the Musée de la Préfecture de Police, the GIGN (≈SWAT), the DGSE (≈MI6), the DGSI (≈MI5), the Musée du Génie, the Etablissement de Communication et de Production Audiovisuelle de la Défense, la Contemporaine, the Musée national du sport, the RATP (Paris public transport), the Musée de l'image d'Épinal, the Musée historique de la Ville de Strasbourg, the Archives de Nice, the Archives de Saint-Etienne, as well as the Maison de l'histoire européenne, 9/11, the Oklahoma City National Memorial Museum, the Center 22 July Oslo and the Centro Memorial Vitoria Gasteiz have already been invited to lend objects and documents, to help in the gathering of re-

sources (written, photographic, sound and audiovisual archives) to be used as part of the exhibition circuit, to provide documentation and to share expertise. Following an initial contact to present the project and set out our solicitations, a meeting was held between the teams to discuss the MMT exhibition project in more detail and the research and requests desired by the exhibition curator. This was followed by numerous exchanges between the institutions and the GIP team to refine the list of requests for objects and other resources. If the requests are successful, the institutions will consider making loans of variable duration, generally on a renewable basis, as part of the future exhibition. These partnerships can then be formalised in a contractual agreement.

In 2025, the Comex team will continue to develop its institutional relations with a view to building new partnerships.

E. The Memorial: co-construction of the specifications and first meeting of the artistic committee

Over the course of 2023, a collaborative project was set up with the victims' associations represented on the Observatoire d'Orientation to draft the specifications, thanks to the presence of a mediator from the Société des Nouveaux Commanditaires. The specifications will be submitted to the artist who will create the work of art for the memorial, which will include the names of victims who have died on

French soil since 1974 and of French citizens who have died in attacks abroad since the same date. The 12 associations have appointed 5 representatives to sit on the artistic committee, while the other members will take part in the technical committee. The rules governing the composition of the committee that will select the jury have been relaxed, thanks to the goodwill of the Ministry of Culture's Directorate General for Artistic Creation, which has agreed to their presence.

An initial meeting was held in February 2024 and proved to be extremely promising in terms of the way it would operate. The victims felt that they had a real stake in this project, which concerns them first and foremost, since the memorial will be the place *par excellence* where they will pay tribute to their deceased. Unfortunately, the delay in the MMT project brought the process to a halt and the second meeting of the artistic committee was unable to take place as scheduled in April 2024. It is strongly hoped that once the project has been restarted, the process will be able to resume with a view to the opening of the Memorial in March 2027, thanks in particular to the publication of the international competition that will be launched.



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III. How will the project fit into the neighbourhood, and internationally?

A. Neighbourhood and public meetings

Bringing the MMT project to life locally in the immediate environment where it will be built is a requirement that we want to meet actively. The year 2024 began with two successive meetings to explain the project to the local population and residents of Suresnes and Rueil-Malmaison, the municipality adjoining Suresnes. This was not an easy exercise, as it required an understanding of both sides' aspirations, expectations and rejections, which may be expressed in conflicting ways. At the first meeting, on 5 January 2024, four victims came with the members of the Mission de Préfiguration to present the design of the project and its ambitions. The aim was to mirror the central place of victims in the memorial project, placing them at the heart of the project. It was also important to make the participants in this meeting aware of the human dimension of the tragedies experienced by our country and, beyond our borders, by our fellow citizens. The discussions were always fruitful, sometimes intense, and some of the comments raised the question of the merits of the project. It was clear

that some progress could be made in the understanding of the subject. The second meeting, attended by the Mayor of Suresnes, a representative of Rueil Malmaison town hall, the Hauts-de-Seine governor's office, the Chairman of OPPIC and members of the prefiguration mission, put the project into a more political context and announced to the many attendees from Suresnes that the park would be open to them and would enable them to get to know a place that would become familiar. The fact that MMT is part of a memorial trail, thanks to its proximity to the Mémorial de la France Combattante and the Clairière des Fusillés on Mont Valérien, as well as the American cemetery, was particularly emphasised.

The mayor opened the meeting by recalling that he was working at Renault when Georges Besse was murdered, and that he had been deeply affected by this tragic event. His words resonated all the more authentically due to the presence of Georges Besse's daughter in the room.



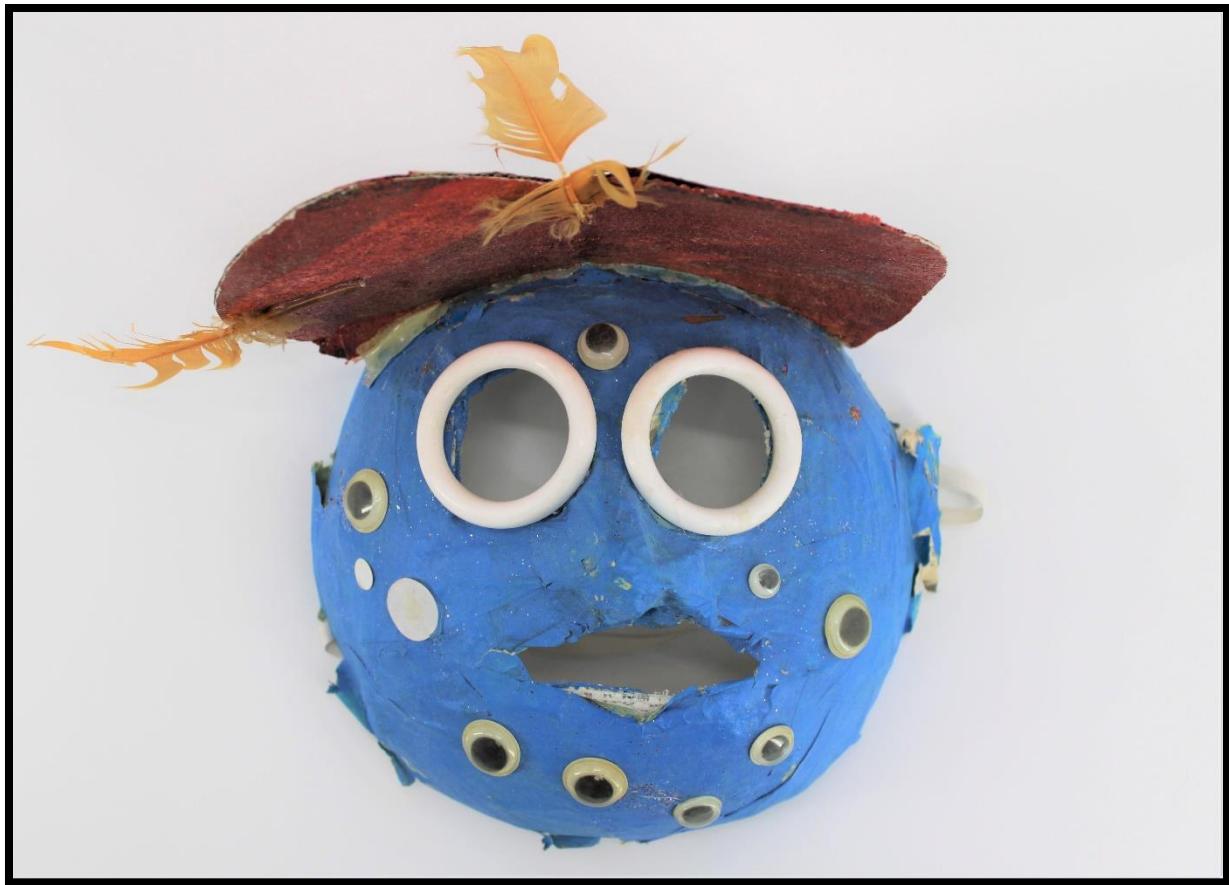
© GIP MMT

B. Donations from our partners

On the occasion of the third and final session of the educational exhibition organised by the Mission de Préfiguration, the collections department recovered a carnival mask made by Kenza, who was present with her mother on the Promenade des Anglais in Nice on the evening of 14 July 2016. The mask was made as part of an art workshop at school. Topped by a cap and covered in eyes, it has been analysed as a rep-

resentation of her hypervigilance since the evening of the attack, when she spotted the ram lorry bearing down on the crowd, before her mother did. Kenza now perceives that insight as a superpower that saved her and her mother.

Mask made by Kenza (attack on the Promenade des Anglais in Nice, 14 July 2016)



© On loan from Hager Ben Aouissi

In March 2024, the Mission received a donation from Nicolas Hénin, consisting of several items recovered from his time as a hostage between his abduction on 22 June 2013 and his release on 18 April 2014. This donation illustrates the daily life experienced by Nicolas and the other hostages held by

the Islamic State: a T-shirt, cloth handkerchiefs, carefully preserved medicines, a cut-up toothbrush - everyday objects that reflect the harsh conditions of detention and the preciousness of these preserved objects, which bear witness to the living conditions of the hostages held in Syria.

Set of objects by Nicolas Hénin (hostage-taking, between June 2013 and April 2014)



© Donated by Nicolas Hénin

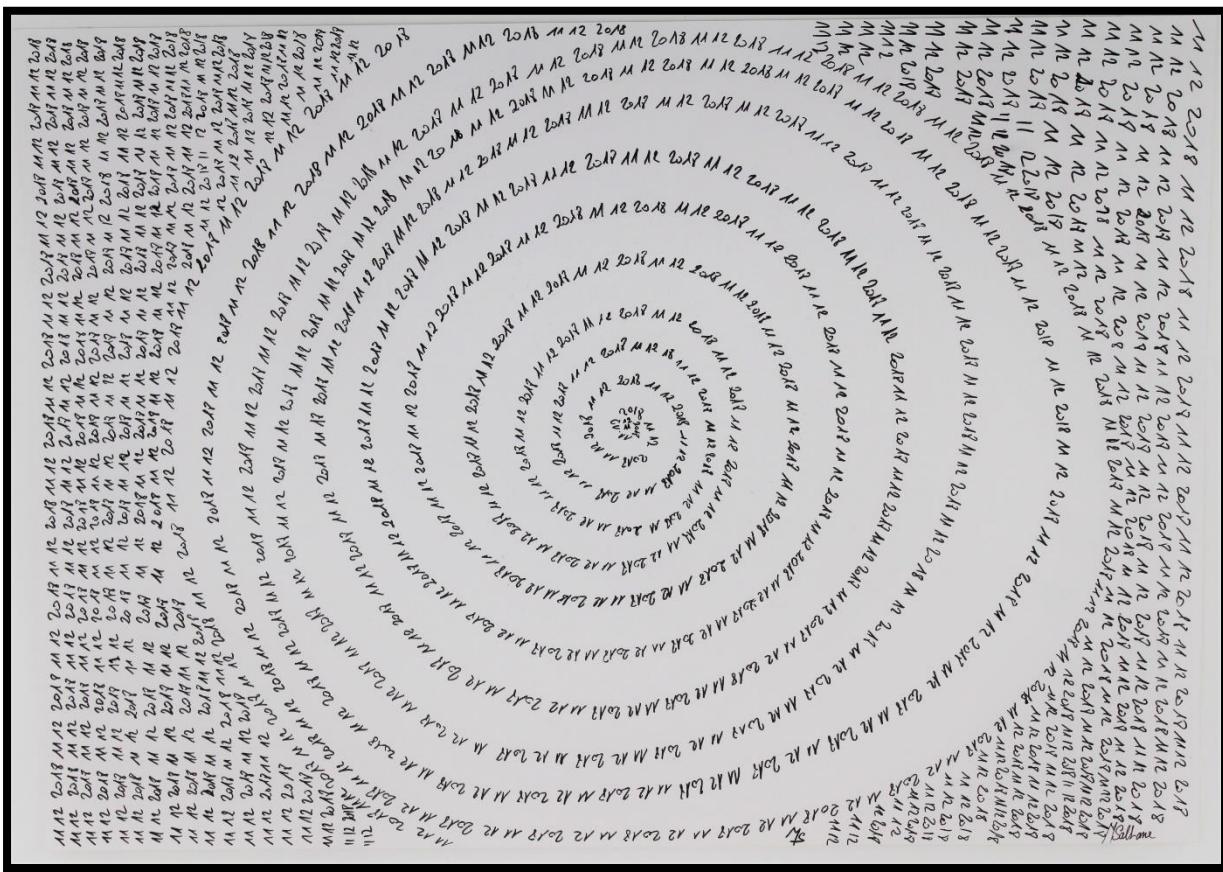


© Donated by Nicolas Hénin

Following the visit by part of the mission team to Strasbourg at the end of 2024, a set of drawings and some paintings by Mostafa Salhane, a taxi driver taken hostage in the attack on Strasbourg's Christmas market on 11 December 2018, were recovered. These drawings highlight the trauma experienced during the hostage-tak-

ing through a rich and varied body of work elucidating not only the trauma experienced by survivors, but also the capacity for resilience and the art-based therapy enabled by the production of these works. These creations were the subject of a temporary exhibition at Strasbourg's Temple-Neuf in September 2024.

Drawings by Mostafa Salhane (Strasbourg market attack, 11 December 2018)



© Donated by Mostafa Salhane

C. Screening of Catherine Radosa's film at EPA

On 11 December 2024, the Institut National Supérieur de Formation et de Recherche pour l'Education Inclusive (INSEI) hosted a screening of the film "*Air, eau, soleil, l'école de plein air de Suresnes*" (*Air, water, sun, the open-air school in Suresnes*) by Catherine Radosa. Going back over the history and educational vocation of this unique place, the director went to meet former students so that they could talk about their experiences. Listening to their accounts, one realises that for those who attended the school, it was a place of freedom and discovery, where "nothing was lacking", as one former pupil put it.

At the end of the screening, Henry Rousso and Elisabeth Pelsez addressed the audience, made up of INSEI staff and former students, to explain the choice of this location for the Memorial Museum of Terrorism. Emphasising the exceptional significance of this building, which is a listed historic monument, they explained how it

fulfilled all the essential requirements for the creation of a place of remembrance and history: natural light thanks to large bay windows, a setting of greenery providing the necessary tranquillity, and an unobstructed view to consider the future.

The heads of the prefiguration mission also evoked the link between the original purpose of the outdoor school, which was to take in vulnerable children and prevent them from becoming ill thanks to a new method of teaching that emphasised physical exercise and openness to the outside world, and the memorial and historical dimension of the Memorial Museum of Terrorism, which is to pay tribute to those who have died and to provide information to help us understand a topical phenomenon that is still poorly understood today.

D. International relations

1. UN Congress (7/10)

MMT's international activities continued actively throughout 2024. The links that are being strengthened with our international partners around the world and the exchanges with other directors of memorial museums dedicated to terrorism are of vital importance for the future of the project. The relationships that are being

forged with the European Union and the United Nations are also important in more ways than one. In October 2024, for example, the Vitoria Gasteiz museum organised a huge gathering in Spain under the aegis of the UN, with a large number of countries and governing authorities, including the King of Spain and the country's minis-

ters of the interior and of foreign affairs. The presence of many French victims, alongside the MMT, which presented its activities along with its American, Norwegian and Spanish partners, further confirmed the museum's international standing and universal dimension. Allow us to quote a few sentences from the article pub-

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Le Monde
MERCREDI 8 JANVIER 2025

Comme le terrorisme, la mémoire des attentats ne connaît pas de frontières

Un collectif international de directeurs de musées-mémoriaux soutient le projet français de musée-mémorial du terrorisme dont ils ont accompagné les premières étapes

A l'occasion des dix ans écoulés depuis les terribles attentats de janvier 2015 qui ont si durement touché la France, il est nécessaire de rappeler qu'il n'existe dans le monde que très peu de musées-mémoriaux consacrés à des attentats terroristes : à Oklahoma City et à New York, à Oslo et à Utøya, à Vitoria-Gasteiz (Espagne) ou à Lima. Ils sont consacrés à un événement terroriste ponctuel ou à une situation nationale sur une longue période.

L'originalité du projet français de musée-mémorial du terrorisme (MMT), remis en question en décembre 2024, est de ne se limiter ni à la France uniquement ni à une seule forme de terrorisme, mais de couvrir une histoire longue du phénomène au sens large du terme et à une échelle transnationale. Comme directeurs de musées-mémoriaux, liés depuis plusieurs années au MMT par une même ambition et une même exigence afin de faire œuvre de mémoire et d'histoire, nous sommes très attachés à ce projet. Nos pays ont tous été confrontés à des

événements terroristes dramatiques et nous avons acquis la conviction qu'il est de notre devoir et de notre responsabilité d'exposer, de rappeler, de se souvenir de commémorer, en lant ces différents aspects sans en occulter aucun. Rendre hommage aux victimes, expliquer l'histoire de la tragédie et les réactions de nos sociétés et enfin se tourner vers l'avenir, telle est notre ambition, qui dépasse de loin les seuls enjeux mémoriels. Nous avons ainsi fait le choix de créer des musées, des musées d'histoire et de société.

L'activité pédagogique et la formation de tous les acteurs concernés par le terrorisme (enseignants, agents engagés dans la lutte contre le terrorisme, personnel médical, primo-aidants, journalistes...) sont l'un des aspects essentiels de nos établissements. Nous sommes devenus une référence pour beaucoup et nous accueillons de plus en plus de visiteurs ayant besoin de comprendre une partie de l'histoire de nos nations respectives.

Nous avons tissé avec les victimes et leurs associations des liens qui ne ces-



NOUS AVONS

UNE RESPONSABILITÉ
SPÉCIFIQUE À L'ÉGARD
DES JEUNES
GÉNÉRATIONS QUI
N'ONT PAS CONNU DES
ATTENTATS DEVENUS
« ANCIENS » POUR EUX

sent de se renforcer, basés sur le respect et sur le crédit essentiel accordé à leur parole, et que nous intégrons à notre réflexion et à notre programmation culturelle. Ils sont les acteurs de nos musées-mémoriaux et ils en sont souvent la che-

lished in Le Monde on 8 January 2025 entitled "Like terrorism, the memory of the attacks knows no frontiers", which attest to the reality of this solidarity stretching beyond French borders in the work of collective remembrance.

ville ouvrière à nos côtés. Durant nos programmes de formation, ils interviennent en tant que témoins. Leurs dons sont inestimables et, grâce à eux, les expositions permanentes et temporaires atteignent une forme d'incarnation, offrant le récit du vécu de milliers de victimes souvent atrocement meurtries par la perte d'êtres chers ou par des blessures qui les marquent à jamais.

Nous avons une responsabilité spécifique à l'égard des jeunes générations, qui n'ont pas connu des attentats devenus « anciens » pour eux, du moins survécus avant leur naissance. Ainsi, aux États-Unis, une partie de la jeunesse ne connaît pas certains aspects de l'histoire du 11-Septembre et de ses enjeux, alors que l'événement a marqué un tournant dans l'histoire mondiale.

Travail extraordinaire

Depuis 2018 et les prémisses de la politique mémorielle en France en faveur des victimes du terrorisme, nous avons été aux côtés des concepteurs du musée-mémorial du terrorisme, porté par le président de la République, Emmanuel Macron. Nous leur avons apporté notre expérience, rappelé les étapes de maturation de nos propres projets, les avons mis en garde contre les écueils à éviter et conseillé sur les chemins à emprunter. Nous sommes devenus des partenaires à part entière du projet français, qui suscite chez nous admiration et enthousiasme. Nous faisons partie tous partie de l'observatoire d'orientation de la mission de préfiguration du MMT, aux côtés des associations de victimes et des autres membres qualifiés.

Nous avons suivi à ce titre, pas à pas, le travail extraordinaire accompli en quelques années par Henry Roussel, le président de la mission de préfiguration et Elisabeth Pelsz, sa directrice, avec toute leur équipe. Nous avons visité le site de l'École de plein air de Suresnes (Hauts-de-Seine), où doit s'implanter le futur musée-mémorial. Nous en sommes revenus impressionnés et convaincus que c'est le meilleur endroit possible pour un tel projet : dans ce genre d'entreprise, le choix du lieu est capital. Très grande a été

notre déception d'apprendre que le projet pourrait être réduit à la portion congrue, démantelé et dénaturé. Nous avons du mal à croire que la France, un pays qui accorde tant d'importance à son histoire et à la conception de la nation, puisse se laisser gagner par l'oubli et le désintérêt pour une question aussi essentielle que l'histoire et la mémoire du terrorisme.

Vous allez commémorer les attentats de janvier 2015, qui en restent pour nous tous un jalon important. Comme le terrorisme, la mémoire des attentats ne connaît pas de frontières. Le projet français – qui retrace cinquante ans d'histoire, irrigue le parcours muséographique de la voix récurrente des victimes et présente un large échantillon de réactions des sociétés – représente un défi que nous devons relever ensemble.

Nous avons su créer entre nous une communauté culturelle transnationale extrêmement féconde et nous souhaitons qu'elle se poursuive dans votre pays, mais aussi pour les nôtres, car nous sommes tous concernés par ces questions. Nous mettons tous nos espoirs dans la continuité de ce projet auquel nous contribuons depuis plusieurs années. Nous sommes convaincus, car nous savons que la France est un pays dans lequel la mémoire et l'histoire occupent une place prépondérante, et la création du MMT en serait l'une des manifestations les plus éclatantes. ■

Signataires : **Manuel Burga Diaz**, directeur du Lugar de la memoria, la tolerancia y la inclusión social (Lima); **Clifford Chanin**, directeur du National September 11 Memorial & Museum (New York, Etats-Unis); **Florence Dominguez Iribarren**, directeur du Centro memoria de las víctimas del terrorismo (Vitoria-Gasteiz, Espagne); **Lena Farhe**, directrice du 22 July Centre (Oslo); **Kari Watkins**, présidente et directrice générale de l'OKlahoma City National Memorial & Museum (Oklahoma City, Etats-Unis)

2. UN exhibition in Biarritz

The mission contributed to the organisation of an exhibition on terrorism, inaugurated on 8 November 2024 at the Biarritz media library, in the presence of Maider Arosteguy, Mayor of Biarritz, and a representative of the Spanish Ministry of the Interior. Entitled "Memories. Tribute to the Victims of Terrorism", it featured portraits of the victims

of terrorism around the world, as well as panels on the history of Basque terrorism and jihadist terrorism. The exhibition was produced in partnership with the Centro Memorial de las Víctimas del Terrorismo, Vitoria-Gasteiz, the United Nations Office for Counter-Terrorism, the Fernando Buesa Foundation and Biarritz Municipal Council.

3. Norwegian delegation (Paris 12-14/11)

The links with the directors of the museums and memorials are taking shape through thematic cooperation and the enrichment of shared thinking on ambitious subjects. For example, a Norwegian delegation visited Paris in November 2024. Two subjects were on the agenda. The first concerned the examination of items that could be added to our collections, based on those collected after the attacks on government buildings in Oslo on 22 July 2011, followed by the massacre committed on the island of Utoya by Ander Behring Breivik. These objects will complement the section dealing with far-right terrorism and show the influence of terrorists on other perpetrators of attacks around the world, notably the one in Christchurch, New

Zealand, but also among perpetrators in France. The second was a presentation by historian Pauline Picco, a member of the prefiguration mission, on the resurgence of far-right terrorism in France and the expression of its various manifestations, particularly because of the international ramifications that this affiliation generates. The work of remembrance shared with the directors of the memorial museums is developing at a scientific level that we will continue to encourage in the coming years.

During its visit to Paris, the Norwegian delegation joined in the tributes paid by France at the various sites of the attacks on 13 November 2015.



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IV. What role can sponsorship play?

A. Actively seeking sponsorship

In 2024, the Mission de Préfiguration initiated an active search for sponsors with the aim of diversifying its sources of funding. Whereas the future Memorial Museum of Terrorism will be a public service project, funded mainly by the State, potential sponsors may be interested in supporting this project, which concerns the whole of society, in various ways.

At the beginning of the year, the Mission de Préfiguration therefore created the position of Head of Partnerships and Patronage to develop a strategy in this area. Under the leadership of Jules Bonnet, a certain number of framework documents have been

produced in preparation for the canvassing of sponsors. Once we had an ethics charter and a donor recognition grid, MMT was able to approach a number of companies whose core business is related to our project, such as Uneo, the Fondation de France and France Mutualiste, with targeted projects.

Presented from a memorial, historical and educational angle, the Memorial Museum of Terrorism offers a variety of stakeholders the opportunity to contribute to the funding of the project.

It is with this in mind that the Mission de Préfiguration intends to continue its active research throughout 2025.

B. Developing a strategy: Contacts, projects, ethical charter, rewards

The development of a sponsorship strategy meets a need to diversify the sources of funding for the future Memorial Museum of Terrorism. It also provides an opportunity to present the future museum to different stakeholders from complementary points of view (memorial, historical, educational, etc.).

It is up to the Mission de Préfiguration to develop and implement this strategy. Jules Bonnet, who was recruited for this purpose at the beginning of 2024, has produced several docu-

ments, established numerous contacts and built up a database.

In the first few weeks, he set about building our case by producing a number of presentation documents, taking part in professional meetings and forging contacts with the French Ministry of Culture's patronage mission in order to promote the profile of the future museum.

With these elements in place, we were able to carry out an initial canvass of potential sponsors in order to identify a number of companies and sectors of activity that were in phase with our mu-

seum. We approached them in a targeted way, based on different projects, and gave them a detailed presentation of the museographic itin-

erary and the location of the future museum.

He has left us a clear, well-established strategy that should now be pursued.

C. Concrete projects: the production of an educational kit

Young people and schoolchildren are at the heart of MMT's priorities. To prepare them for their visit, MMT has decided to produce an educational kit that will be a useful tool for teachers and a training tool with peripheral resources for dealing with the questions that pupils may ask.

An educational pack is a device that supports and contributes to the artistic and cultural education of pupils by providing teaching tools that bring art, knowledge and history within the reach of as many people as possible.

The one produced by MMT will be a real practical tool for teachers wishing to explore the subject of terrorism from different angles (online security, the workings of the legal system, geopolitics, history, freedom of the press, etc.). Our museum will be presented as a central source of information and documentation on these subjects.

The teaching kit will be designed for use by all teachers. Whether during a site visit, a civics lesson in class or an educational workshop in the museum, this toolkit will be adaptable to suit to the subjects that teachers want to tackle, according the angle they choose.

The kit will be designed to follow the itinerary through the permanent exhibition, the aim being to provide resources that echo the words, images, iconography, objects or works of art presented in the museum tour. This dynamic approach offers the opportunity to create a constant dialogue between the physical visitor experience and other types of resources in order to offer the most complete visit possible.

As part of the prefiguration mission, the education, collections and visitor departments will be working together to create this toolkit, so vital in ensuring the transmission of the museum's scientific message.

D. Integrating the project into the local context

Jules Bonnet was well aware of the memorial issues involved in locating the MMT in the commune of Suresnes, which is home to Mont Valérien and the American cemetery, and set about

canvassing companies in Suresnes and in the Hauts-de-Seine department that might be interested in our project.

This exploration followed on from the two public meetings held at the begin-

ning of 2024 in Suresnes. Henry Rousso and Elisabeth Pelsez explained the siting of the MMT at these meetings, which brought together local residents, the Hauts-de-Seine prefecture, Suresnes municipal council, Rueil-Malmaison municipal council and OP-PIC, the delegated project manager.

This presentation was an opportunity for them to go back over the initial idea of the project and its general philosophy, and to stress in particular why they felt that the Suresnes open-air school fulfilled all the ideal conditions for housing the MMT. Participants were also able to hear the testimonies of victims, thanks to the presence of several of them, and to appreciate the emphasis placed on them within the future museum.

Although the exchanges were sometimes vigorous, the fact remains that by the end of these two meetings, the people of Suresnes had a concrete idea of what was going to be undertaken. This communication was all the more important as they were informed that this project would give a new lease of life to a landmark in the history of the town of Suresnes. The open-air school has fallen into disuse due to a lack of restoration work. Through the creation of the museum, the prefiguration mission aims to give the people of Suresnes the opportunity to rediscover this architectural treasure.

E. The results of the CREDOC 2024 survey

As part of its preparatory work, and for the third year running, the Mission de Préfiguration called on the Centre de Recherche pour l'Etude et l'Observation des Conditions de Vie (CREDOC) to produce awareness surveys. In all, 3,000 people aged 15 and over living in France answered five questions about MMT and their plans to visit.

The survey highlights three main points.

- First of all, we note that future visitors are equally interested in the three themes of the permanent exhibition: the history of terrorism in France and around the world, society's reactions and victims' testimonies. This is fundamental intelligence for us, and informs us about what the public expects from our project.

We consider these results to be an encouragement to continue along the route we have taken.

- It also appears that MMT has great potential in terms of potential visitors, with 32% of respondents saying that they would visit the museum and memorial when it opens. In total, almost one in two of those questioned would be an interested visitor, or one that it would be possible to persuade.
- Lastly, we note that MMT is at the heart of French people's concerns because of its subject, still very much in the news. This is the ambition of the future museum and the expectations we have of it: to provide an understanding of a phenomenon that remains currently neither well known nor understood.

V. What kind of teaching and research project?

A. Educational exhibition at the Paris Court of Appeal

On 16 October 2024, the Paris Court of Appeal made the grand trial room, built specifically for the extraordinary hearings dedicated to the attacks of November 2015 (V13), the attack in Nice on 14 July 2016 and the attack on the Christmas market in Strasbourg on 11 December 2018, available to the Prefiguration Mission of the Memorial Museum of Terrorism.

The students and their teachers, who came from several locations across France, including cities affected by terrorism such as Toulouse and Mulhouse, as well as by videoconference from Guadeloupe, took part in the third version of the educational exhibition entitled "Facing up to terrorism". They spoke of their investment in this project, which they had worked on for a year and that had enabled them to express, through a large number of artistic creations, the way in which they evoked terrorism, to react to the testimonies of victims who came to their classrooms, to share their fears, their questions and their hope that these tragedies will not be forgotten but, rather, will not overshadow their hope of living together in a more tolerant society. The heads of the Court of Appeal,

the First President and the Public Prosecutor warmly welcomed the presence of the students and their teachers in the courtroom, being particularly impressed by their collective efforts and the quality and originality of the works they had produced. They emphasised the symbolic dimension of the transmission of memory in a courthouse, recalling that the rule of law is one of the foundations of our democracies and that terrorism trials, of which there have been many in recent years, attest to France's determination never to relinquish the hunting down of the perpetrators of the attacks and to ensure that victims can attend hearings, during which their words enable them to pass from the status of victims to that of witnesses.

The National Anti-Terrorism Prosecutor joined the magistrates present to discover the exhibition and the many pieces of art created by the students. Several of the works related to the collapse of the Twin Towers on 11 September 2001, which particularly impressed the director of the New York museum, who was present at the event.

B. The international seminar in May 2024

On 15 May 2024, MMT organised its first international seminar at the CNAM (Paris) on the theme of "Memorial museums dedicated to terrorism around the world: what present, what future, what cooperation? Bringing together researchers, judges, heads of museum institutions in France and abroad, and representatives of victims' associations, the aim of the meeting was to shed light on the scientific issues and share museum experiences in order to question the role of these institutions in transmitting the memory of terrorism, and to reflect on the issues from the point of view of the victims and societies affected by this political violence. The day was divided into three thematic round tables (historical issues surrounding places of remembrance; making the voices of victims and the reactions of societies heard; architectural approaches to places of remembrance).

Addressing a packed amphitheatre, Michel Wieviorka reminded the audience of the difficulty of articulating reflection on a phenomenon that is global at the level of States and experiential at the level of individuals. Henry Rousse, President of the MMT Prefiguration Mission, emphasised the links between memory and history and championed the idea that forgetting as a policy of remembrance cannot meet the expectations of societies that have suffered and of the victims affected. The seminar demonstrated just how fruitful the sharing of experiences between museum institutions dealing with terrorism can be, whether they do

it diachronically (such as the *Centro Memorial de las víctimas del terrorismo* in Vitoria-Gasteiz, Spain, and the *Lugar de la memoria la tolerancia y la inclusión social* in Lima, Peru) or synchronically around an event (such as the *9/11 Memorial & Museum* in New York, USA, and the *22.juli-senteret* in Oslo, Norway). Through the restitution of a memory backed with advances in scientific research, oriented towards the public through a solid educational and cultural programme, and playing an active part in the work of the recognition of victims, the memorial museums dedicated to terrorism fully demonstrate the heuristic, social and reparative function of a history of the present.

Alongside this programme of round tables, the event provided an opportunity to organise the first public presentation of some of the pieces from the collections that are likely to form part of the future permanent exhibition at the MMT.

C. Continuation of the annual research seminar "Terrorism, counter-terrorism and the social sciences".

In 2024, the MMT renewed its association with two CNRS joint research units, the Institut des sciences sociales du politique (ISP) and the Centre de recherches sociologiques et politiques de Paris (CRESPPA), and extended its cooperation to a third, the Centre de recherche sur les liens sociaux (CERLIS), in order to offer a programme of sessions of the 'Terrorism, anti-terrorism and social sciences' (TASS) research seminar for the second year running. This interdisciplinary seminar, a forum for sharing the latest knowledge on the various issues surrounding the phenomenon of terrorism, is co-hosted by Gérôme Truc, CNRS research fellow at the ISP (former MMT advisor), Vanessa Codacioni, professor of political science at Université Paris 8 (until June 2024) and Claire Sécail, CNRS research fellow at CERLIS and MMT scientific advisor (since June 2024).

The 2023-2024 programme provided an opportunity to present and discuss recent publications on terrorism and political violence, such as *Terrorismes en France: une histoire, XIXe-XXIe*

siècle, with historian Jenny Raflik, former scientific advisor to the MMT (Cerf, 2023); *Assassinats ciblés: critique du libéralisme armé* (CNRS éditions, 2020), with political scientist Amélie Férey (IFRI); *Le Soleil noir du paroxysme: nazisme, violence de guerre, temps présent* (Odile Jacob, 2021) with historian Christian Ingrao (CNRS). The seminar, attentive to methodological issues and investigative practices on the question of terrorism, also opened its programme to research still in progress, whether by young researchers - such as Clément Beunas, post-doctoral student in sociology at the University of Lille / CLERSE, on his research into the construction of the fight against radicalisation in France (2009-2019) - or established researchers - such as CNRS research fellow Myrtille Picaud (CRESPPA-CSU) on her research into the security of city venues since the attacks on the Bataclan in 2015 and the Manchester Arena in 2017.

The seminar has been renewed for a third year, 2024-2025 (8 sessions scheduled from January 2025).

Conclusion

In May 2025, after the relaunch announced by the President of the Republic, the GIP is still waiting for a clear decision from the public authorities on the future of the project, the amount of the budget reduction for the works demanded by the government, the choice of a new name for the future site and the administrative status of both the current GIP and the future establishment. These decisions will determine the start of the restoration work, the launch of the Memorial's art competition and the finalisation of the various elements of the reference exhibition, which is also on hold.

2025 is a commemorative year. The GIP will take part in all the major events commemorating the 2015 attacks. It is organising an international seminar on 25 September 2025 on the theme "*Traces et témoignages: quels récits historiques sur le terrorisme?*" (Traces

and testimonies: historical narratives on terrorism). In collaboration with the journal *L'Histoire*, which has a large readership, particularly among teachers, it is preparing a special issue entitled "Le Terrorisme" to be published at the beginning of July 2025. Several members of the team are contributing to this issue, with the contents partly inspired by the scientific choices made for the future reference exhibition.

The GIP is also continuing to add to its collections through an increasing number of donations and potential loans. It is also revitalising its activities in a number of areas: education, with the arrival of a new teacher in charge of designing educational content and a mediation policy for schools; communications policy, with Bronx acting as a service provider; and sponsorship, with Mécénat & Territoires also acting as a service provider.

Appendix 1

Composition of the Scientific and Cultural Council on 31 December 2024

Michel Wieviorka (chairman) sociologist, director of studies at EHESS

Levent Altan - international expert, Executive Director of Victim Support Europe

Rachid Azzouz - Inspector General for Education, Sport and Research

Claire Barbillon - art historian, university professor, director of the École du Louvre

Annette Becker - historian, Emeritus Professor, University of Paris-Nanterre

Ghaleb Bencheikh El Hacine - Islamologist, Chairman of the Fondation de l'Islam de France

Nathalie Bondil - Museologist and art historian, chief curator of heritage

Jean-François Clair - Honorary Inspector General of the French National Police, former Deputy Director of the DST

Christian Delage - historian, university professor, director of the IHTP (CNRS)

Laura Dolci - Member of the EU Centre of Expertise on Victims of Terrorism

Francis Eustache - neuropsychologist, director of studies at the École Pratique des Hautes Études

François Feltz - Honorary Magistrate, Chairman. College of Ethics for Civil Servants (Justice)

Gilles Ferragu - historian, lecturer, University of Paris-Nanterre

Marc Hecker - Director of Research and Development at IFRI

Nicolas Hénin - journalist, international expert, European Commission, UNESCO

Gilles Kepel - political scientist, professor at the ENS and the University of Paris Sciences et Lettres

Lise Elin Stene - researcher at the Centre for Violence and Traumatic Stress Studies (Oslo)

Jeanne Sulzer - Lawyer, Head of Com. International Justice, Amnesty International-France

Appendix 2

Composition of the Orientation Observatory on 31 December 2024

François Molins (chairman) - Prosecutor General Emeritus at the Court of Cassation

David Lisnard - Chairman of the Association of French Mayors

Hager Ben Aouissi - President of Une voie, des enfants

Arthur Dénouveaux - Chairman of Life for Paris

Marie-Claude Desjeux - President of FENVAC

Philippe Duperron - Chairman of 13Onze15: Fraternité - Vérité

Jean-Claude Hubler - Chairman of Life for Nice: 14 juillet 2016

Pierre-François Ikias - Chairman of the French Association of Victims of Terrorism

Maryse Le Men Régnier - President of France Victimes

Anne Murris - President of Mémorial des Anges

Mokhtar Naghchband - President of Strasbourg - Des larmes au sourire

Mostafa Salhane - President of AVA - Association Victimes Attentats

Françoise Vernet - President of the Bardo Museum Victims' Association

Pauline Bebe - Rabbi of the Liberal Jewish Community, Île-de-France

Clifford Chanin - Executive Chairman of the National 9/11 Memorial and Museum (New York)

Brigitte Cholvy - theologian, university professor at the Institut Catholique de Paris

Florencio Dominguez Iribarren - Director of the Centro Memorial de las Víctimas del Terrorismo (Vitoria-Gasteiz)

Lena Farhe - Director of 22.juli-senteret (Oslo)

Jacques Fredj - Director of the Shoah Memorial (Paris)

Chems-Eddine Hafiz - Lawyer, Rector of the Grand Mosque of Paris

Christian Krieger - President of the French Protestant Federation

Patrick Pelloux - emergency doctor

Kari Watkins - Executive Director of the National Memorial and Museum (Oklahoma City)

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Memorial Museum of Terrorism - prefiguration mission

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