Labex Les passés dans le présent : histoire, patrimoine, mémoire
Care for the Future : Thinking Forward through the Past.

1er atelier de recherche franco-britannique
16 et 17 janvier 2015, Fondation Royaumont, Val d'Oise, France

EXPLORER LE PASSÉ POUR ENVISAGER LE PRÉSENT ET LE FUTUR

Programme provisoire

1st Franco-British Research Workshop
January 16th and 17th, 2015, Royaumont Foundation, Val d'Oise, France

DELVING BACK INTO THE PAST TO LOOK INTO THE PRESENT AND FUTURE

Draft programme

Vendredi 16 janvier 2015

9h00 : Accueil café

Welcome and introduction
9h30-10h00

Ghislaine Glasson Deschaumes, Chef de Projet du labex *Les passés dans le présent*

Sue Hanshaw, Head of Histories, Cultures and Heritage at Arts and Humanities Research Council[AHRC]

Andrew Thompson, Professor of Modern History, University of Exeter, Care for the Future Leadership Fellow

1.A Méthodes, notions, concepts : quelques défis franco-britanniques (Plenary)
Methods, notions, concepts: some Franco-British challenges
10h00-13h00

Franck Collard, Professeur des universités (histoire médiévale), Université Paris Ouest Nanterre La Défense (UPO)
Retour d'expérience : *With Whom to Govern* (2005-2015), ou le difficile dialogue des médiévistes des rives opposées du Channel

Jacob Dahl, Associate Professor of Assyriology, University of Oxford **& Bertrand Lafont**, Directeur de recherche, CNRS
Les conséquences de l'avènement du numérique après 150 ans de recherches franco-britanniques en assyriologie

Hervé Inglebert, Professeur des universités (histoire romaine), UPO
« Wie es eigentlich gewesen » : les traductions françaises et anglaises de Ranke

11h00 - 11h15 : Pause

Sophie Richter-Devroe, Senior Lecturer in Gender and Middle East Studies, University of Exter, Institute of Islamic Studies
« Indigeneous Histories » Reflections on an Oral History Research Project with Naqab Bedouin Women

Berny Sebe, Lecturer in Colonial and Postcolonial Studies, University of Birmingham
Conceptualizing Colonial Memory and Imperial Heritage : Franco-British Perspectives

Paolo Jedlowski, Professor of sociology, University of Calabria, Vice-President of the Italian Sociological Association
Memories of the future

Methods, notions, concepts: some Franco-British challenges

Vulgariser dans les sociétés de la tradition, XII-XVIIIe siècles - Franck Collard

La manière dont les passés – en l'occurrence le passé médiéval de la France et de l'Angleterre – sont abordés professionnellement dans le présent – en l'occurrence par des universitaires médiévistes français et anglais - ne peut mieux être observée qu'à l'occasion d'entreprises historiques communes. Avant celle qui débute, une expérience d'échelle plus modeste a été tentée sous l'égide de Jean-Philippe Genet, professeur aujourd'hui émérite de l'Université de Paris I, et John Watts, son homologue d'Oxford, en vue de produire un volume commun (toujours à paraître, mais à un horizon proche) consacré à l'histoire politique des deux ennemis de la guerre de Cent Ans, histoire étudiée en des chapitres écrits à « quatre mains » par chaque binôme bi-national et publiés dans les deux langues. La communication proposée relève du témoignage vécu, celui d'un acteur du projet franco-britannique confronté à des procédures et approches historiennes différentes, à des cultures disciplinaires souvent discordantes, à des usages éditoriaux rien moins que convergents, tout en ayant goûté la richesse d'une réflexion collective toujours animée. En somme, je propose une étude de cas qui peut contribuer à identifier des difficultés ou au contraire des voies à suivre. Cette proposition, sans doute un peu décalée par rapport à l'argumentaire général, vise aussi à marquer la volonté du CHiSCO, EA 1587, que je dirige avec M. Belissa, d'être partie prenante d'un projet qui ne saurait laisser les historiens nanterrois de marbre.

Popularisation in the traditional societies from the 12th though the 18th centuries. - Franck Collard
The way the past periods – more specifically the French and English medieval periods – have been addressed by researchers, mostly French and English medivalists, is best scrutinised through research projects jointly led by both countries. Before the one that is to be started at the moment, a smaller scale project was led under the joint supervision of Jean-Philippe Genet, who has become a professor emeritus of the Université Paris I since, and of John Watts, Oxford professor. A volume dedicated to the political history of the two rivals of the Hundred Years' war containing chapters jointly written by a French and an English specialst and published in both languages was scheduled to be released in a near future. My presentation is based on my real experience as one of the participants in the Anglo-French project. I have been faced with different proceedings and research approaches, mostly contradictory standpoints, and conflicting editorial habits but I have enjoyed the fruitful and always lively collective exchange of thoughts. In a nutshell, my presentation is a case study that may help identify the hurdles, or on the contrary the paths to follow. It may be slightly offbeat compared to the usual arguments but it also shows that the lab I jointly supervise with M. Belissa ChiSCO – EA 1598 – aims to play an active role in a project that will not leave Nanterre University's historians cold.

Digital humanities and Assyriology : tools for an online history of the Ancient Middle East - Bertrand Lafont & Jacob Dahl

Depuis le XIXe siècle, 150 ans de recherches archéologiques et historiques ont permis de mettre peu à peu en lumière 3000 ans d'une histoire jusqu'alors complètement oubliée: celle des civilisations de l'ancienne Mésopotamie (Irak actuel). D'abord effectuées dans un contexte de forte rivalité franco-britannique, notamment marquée par l'idéologie coloniale, ces recherches ont finalement abouti à la constitution de riches collections patrimoniales dans les grands musées d'Europe et d'Amérique, notamment enrichies de plusieurs dizaines de milliers de textes en écriture cunéiforme. La seconde moitié du XXe siècle a été consacrée à la mise en ordre, la sauvegarde et l'exploitation scientifique de tous ces trésors, ce qui a contribué à l'essor d'une petite communauté scientifique internationale, peu nombreuse mais solidaire : celle des assyriologues, déchiffreurs de tablettes cunéiformes, qui a pris l'habitude de travaux en commun et de rencontres à proximité du Louvre, du British Museum ou de l'Ashmolean Museum (Oxford), mais qui a engagé aussi de nouvelles formes de coopération avec les institutions et les collègues de Bagdad, Damas, Alep ou Mossoul.

Since the 19th century, 150 years of archeology and history research have helped shed light on a totally forgotten period of 3000 years, Ancient Mesopotamia civilisations – currently known as Iraq. The research began in the context of a strong competition tinged with colonial ideology between France and Britain, and led to gathering rich heritage collections – including several dozen thousands texts in cuneiform script – within leading European and American museums. Over the second half of the 20th century these treasures have been organised, safeguarded and studied by researchers, leading to the rise of the small but united international scientific community of assyriologists, decypherers of cuneiform tablets. The community took the habit of working together, of meeting near the Louvre, the British Museum or the Ashmolean Museum in Oxford, and has also engaged into new forms of cooperation with the institutions and colleges of Bagdad, Damas, Alep or Mossoul.

Méthodes, notions, concepts : quelques défis franco-britanniques

Wie es eigentlich gewesen : les traductions françaises et anglaises de Ranke - Hervé Inglebert

En 1824, Leopold von Ranke définissait, contre Hegel, la finalité de l'histoire (*Geschichte*) comme étant d'expliquer « wie es eigentlich gewesen ». Cette formule, qui a fondé l'Historismus classique du XIXe siècle, a été reçue en France et dans le monde anglo-saxon comme une déclaration portant sur l'objectivité de l'historien qui devait comprendre « ce qui s'est réellement passé », « what actually happened » ou « how it really was », d'où des débats très importants sur la possibilité de l'objectivité historienne et du statut de l'histoire comme science. Mais en Allemagne, ce texte a également été compris autrement, comme posant la question de la continuité historique. Gustav Droysen et Karl Lamprecht ont ainsi réfléchi sur la thématique du regard historien et sur les relations entre un passé original mais disparu et un présent souvent héritier de ce passé qui ne peut de ce fait être considéré comme totalement étranger.
Ces débats s'achevèrent au début du XXe siècle du fait de la défaite institutionnelle de Lamprecht contre les épigones de Ranke qui le marginalisèrent. Ils furent en partie rejoués en France par les partisans de l'anthropologie historique et par des historiens comme Michel Foucault, Paul Veyne et Peter Brown, mais sans référence nette aux débats allemands. On se propose de mettre ces démarches en parallèle pour penser notre propre rapport à la connaissance du passé.

Wie es eigentlich gewesen : French and English translations of Ranke's texts - Hervé Inglebert
*In 1824, Leopold von Ranke defined – against Hegel – the meaning of history (*Geschichte*) as explaining « wie es eigentlich gewesen ». The sentence, which was at the origin of the classical historicism in the 19th century, was understood in France and in the English-speaking world as a declaration regarding the objectivity of the historian, who should be able to show «what actually happened» or «how it really was»; hence important debates regarding whether or not history could be objective, and about the status of history as a science. But in Germany the text was also understood as a question regarding the continuity of history. Thus Gustav Droysen and Karl Lamprecht reflected on the theme of the historical look and on the links between an original past that is gone by and a present that is often a consequence of that past and which then cannot be seen as totally alien.*
Those debates stopped at the beginning of the 20th century because of Lambrecht's institutional defeat against Ranke's epigones who sidelined him. They were partly reenacted in France by the supporters of history anthropology and historians like Michel Foucault, Paul Veyne, or Peter Brown with no clear reference to the German debate. The interntion of the presentation is to compare these practices in order to think our own relation to the knowledge of the past.

'Indigenous Histories'? Reflections on an Oral History Research Project with Naqab Bedouin Women - Sophie Richter-Devroe

«In this contribution I discuss the challenges I faced when using oral history methods in the indigenous Naqab Bedouin community, for whom orality, rather than textual knowledge, constitutes a central element of their identity. The Naqab Bedouin number approximately 200.000 Palestinian Arab citizens of Israel. After various waves of forced displacement, most live today in the Northern Naqab region of Israel. They reside either in state-planned townships or in villages that remain unrecognised by the Israeli state.

There has been a growing awareness of oral history as a tool to combat written colonial narratives and recuperate indigenous histories, in the Naqab as well as in Palestine more broadly. Yet, oral history, as both a historiographical methodology and as a political (/activist) tool, is not without its limitations, especially in communities which communicate mainly through the spoken, rather than written word. In Naqab Bedouin culture historical events, until recently, have rarely been written down. Most women and men from the older generation are illiterate and tend to tell (and know) their traditions, memories, heritage, and narratives of the past through spoken or sung poetry, songs, myths, epics or legends: Does recording, preserving and writing down such orally-transmitted knowledges mean fixing and essentialising them? Does it pose the danger, as Dennis Tedlock (1991: 74) remarked, of "freez[ing] their tradition," and thus foreclosing the possibility for the community to "change it now because it's in print"? How can such epistemic violence of freezing representations of oral communities be pre- empted?

Based on several months of fieldwork in the Naqab Bedouin community, my presentation will focus on this methodological challenge. I propose a gendered analysis, tracing how Naqab Bedouin women's historical narratives differ from those of men, but also from (male-dominated) Israeli (and sometimes Palestinian) hegemonic nationalist historical discourses. Doing so, I will critically engage with celebratory stances that praise oral history for recuperating 'authentic' or 'indigenous'

voices, traditions and folklore, and instead investigate how such essentialising, folklorising and freezing tendencies might be pre-empted.

My paper thus aims to open a discussion on the promises, pitfalls and perils of using oral history methods in the context of indigenous communities with a particular focus on women's narratives.»

Conceptualizing Colonial Memory and Imperial Heritage : Franco- British Perspectives / La conceptualisation de la mémoire et du patrimoine coloniaux : perspectives franco-britanniques - Berny Sèbe

« As the leading imperial powers of the late modern period, Britain and France have had to face similar challenges in their long colonial history, from their struggle against each other for global domination during almost three centuries, to the difficult renegotiation of their world power status in the post-war period. Both have been subjected to protracted decolonisation processes, which have rendered their relationship with their imperial past all the more problematic as they welcomed large migrant communities from their ex-colonies at the very moment when their empire crumbled. This paper offers a Franco-British perspective on the ways in which the imperial past of the two countries can be explored to understand the present and to anticipate the future.

For that purpose, two case-studies will be used to illuminate the discussion: the multiple lives of imperial heroes in French and British popular culture up to the present day, and public discourse about the imperial past in the post-colonial period. Once the embodiment of their countries' national and imperial pride, the reputations of colonial heroes have often been recycled in the post-colonial period to serve a variety of purposes, ranging from humanitarian propaganda or religious proselytism (e.g. David Livingstone or Charles de Foucauld) to the celebration of political links between former colonial powers and former colonies (e.g. Pierre Savorgnan de Brazza and Franco-Congolese relations). Whilst they have retained their exemplary value, they have been invested with new symbolic roles, and this will allow us to interrogate the changing meanings and acceptability of the imperial past in British and French societies (and the associated question of the terminology used to reflect such shifts). In conjunction with this consideration of imperial heroes over the longue durée, the paper will also examine the place of the imperial past in public debates in the two countries, with particular emphasis on the notion of forgetting, selected remembering and memorialization of specific interest groups, against the backdrop of the conflicting concepts of communitarianism and assimilationist Republican universalism. Combining the benefits of complementary scales, these case-studies will allow me to explore the ways in which two distinct and often antagonistic ways of conceptualizing the colonial past (stemming from historiographical traditions which could often have developed more sustained levels of exchange in the past) can be compared and cross-fertilized to understand the present in an innovative Franco-British perspective.

Developed as a contribution to the issues examined in the workshop's first theme, this paper intends to spark a reflection on the 'language of research' when it comes to discussing issues relating to colonial memory and imperial heritage. It will draw upon both English and French- speaking sources and traditions, in an effort to generate fruitful new avenues of research based on dynamic interaction between the intellectual traditions of the two countries. »

Memories of the future - Paolo Jedlowski

The paper is aimed to discuss a notion which may be interesting in our collective work: the notion of "memories of the future". Memories of the future are individuals' and groups' recollections of the futures they expected in the past. However promising such a notion may be, it has not been clearly defined yet. Working on it implies the intertwining of memory and future studies. More or less explicitly, memories of the future have been the subject of the philosophical, psychological and sociological thought of the last decades: the paper aims to explore the perspectives this thought may open, stressing some critical and educational functions that memory of the futures past may have in individuals' and groups' present time.

Approches situées des vocabulaires (atelier 1)

1.B Approches situées des vocabulaires (workshop 1)
Situated approaches to vocabularies
14h30-17h30

Marianna Dudley, Post-Doctoral Research Assistant, University of Bristol

Between Cultural and Natural Heritage ; and Between Human and Natural Archive

Christine Guillebaud, Chargée de recherche, Laboratoire d'ethnologie et de sociologie comparative (LESC), CNRS**,** **Julien Jugand**, Post-doctorant (LESC)**,** **Jean Lambert**, Maître de Conférences (anthropologie et musicologie) au muséum national d'Histoire naturelle

Musiques et politiques culturelles : approche située des terminologies de la transmission, de l'histoire et du patrimoine (Inde et Egypte)

Ségolène Le Men, Professeur des universités (histoire de l'art), UPO

Le musée imaginaire/*Museum Without Walls*

16h00 - 16h15 : Pause

Vincent Hirtzel, chargé de recherche, CNRS, LESC-EREA

Culture, coutume, tradition, vestiges aux jeux amérindiens de la patrimonialisation

Charlotte Pescayre, Doctorante, LESC - labex *Les passés dans le présent*

Sur le fil de l'immatériel. Patrimoine culturel immatériel chez les collectifs de maromeros au Mexique

Sian Sullivan, Professor of Environment and Culture, Bath Spa University

« Remember your ancestors » : tse-khom, sustainability and ontologies of intangible cultural heritage in West Namibia

Situated approaches to vocabularies (workshop 1)

Between Cultural and Natural Heritage; and Between Human and Natural Archives - Marianna Dudley

«This joint presentation addresses both workshop themes. The first question posed (Coates) is: What happens when the linguistic and conceptual apparatus of historical research and heritage studies is 'naturalized'? 'Heritage', 'archives', 'traces' and 'remains' (and 'endangered') assume new meanings when situated within a research landscape and public sphere that includes human interactions with the rest of nature (such as natural monument, heritage livestock breed and heirloom vegetable). New meanings are also created when terminology is adapted from the natural sciences: (ecological) 'keystone' species are joined by cultural keystone species. Coates asks questions such as: How does a fish qualify as heritage and cultural keystone species? What is the salmon's role in shaping a local sense of place and understandings of patrimony? And how are efforts to promote a salmon-defined sense of heritage on a post-industrial river received by those whose identifies are shaped by signifiers of place such as industrialism and its material remains ?

The second question this presentation addresses (Dudley) is: How does the role of landscape and the environment as a legible natural archive that, when 'read', reveals the multi-layered and multi-storied character of the past, influence conceptions of future heritage? Employing the 'archive of the feet' (Schama, 1995) and the notion of 'anticipatory history' (DeSilvey, Naylor and Sackett, 2011), Dudley explores the value of site-specific research by practitioners in the environmental humanities that encourages reflection on links between past, present and future uses and meanings. She explores how this process can inject value into lesser known and less understood, less appreciated and less protected places of production, work and pollution, once degraded environments now restored, and places that are not attractive in a conventional sense and perhaps hard to reach/out-of-bounds, yet that possess latent heritage values not yet anticipated or created.»

«Musique et politique mémorielle : approche située des terminologies de la transmision, de l'histoire et du patrimoine (Inde, Egypte)»

Christine Guillebaud

L'Inde du XXe a vu fleurir d'importantes politiques culturelles centrées sur les arts classiques et leur institutionnalisation. Dans le cadre des mouvements nationalistes des années 30, il s'agissait de rationaliser (sur le modèle scientifique occidental) des savoirs artistiques souvent perçus comme disparates, de sauvegarder et rendre respectable des traditions anciennes en les affranchissant du milieu des cours princières et des maisons de courtisanes vues comme décadentes d'un point de vue morale par les élites éduquées à l'anglaise. Les politiques culturelles centrées sur les formes locales folk - encore appelées « populaires, indigènes, régionales » – sont comparativement moins connues. Plus souvent conduites par les Etats régionaux, ces politiques patrimoniales se déploient par ailleurs dans les circuits de diffusion privés. Leur promotion est davantage centrée sur l'enregistrement (du type collecte de terrain), l'archivage, les festivals et les compétitions, ainsi que sur la diffusion commerciale par le biais du disque, du Vidéo CD et des bases vidéo en ligne. Dans ces différents espaces de production, émerge la catégorie de « cultural heritage » dont nous analyserons les diverses déclinaisons locales, en fonction des acteurs impliqués.

Julien Jugand

La musique classique de l'Inde du Nord, ou musique hindoustanie, interroge directement le rapport à l'histoire dans le monde indien. Faite ancestrale, permanente et sacrée par le mouvement nationaliste, elle constitue pourtant, de par sa transmission orale et de par les transformations des systèmes de patronage et des réseaux de musicien, une tradition particulièrement mouvante. Les débats historiographiques sur la nature (ou l'absence) de conscience historique dans les textes hindous pré-islamiques et même postérieurs ainsi que le sens donné aux termes « itihas » (approximativement « histoire »), « parampara » (« tradition », parfois dans le sens de « lignage ») et « gharana » (un lignage musical et familial) constitueront les points principaux d'une réflexion sur les enjeux animant la construction indienne et occidentale d'une histoire de la musique hindoustanie.

Jean Lambert

Dans le monde arabe, et plus particulièrement en Egypte, c'est seulement à la fin des années 50 que le mot «»patrimoine» (turâth) fait son entrée dans le monde musical. De même, l'apparition du mot «»classique»», dans sa transposition arabe (klâsikî) est relativement tardive. Cependant, cette tendance à instituer un certain répertoire comme référence

culturelle incontournable s'était annoncée par divers événements de la vie musicale, notamment la tenu au Caire en 1932 du premier Congrès de Musique Arabe. Dans une période de poussée nationaliste, ce dernier fut une étape importante dans la fondation d'une musique spécifiquement arabe (en réalité, essentiellement égyptienne) et sa démarcation de ses sources diverses, notamment ottomanes et levantines. Ce processus visa en particulier à en occulter certaines sources et à rendre quasiment intemporelles les formes qui avaient été choisies pour représenter le «»patrimoine»». On s'attachera à analyser l'apparition de ces concepts et les effets qu'ils eurent dans le champs musical égyptien et plus généralement, arabe. «

«Music and memory policy: a contextualized approach of terms related to transmission, history and heritage in India and in Egypt.»

Christine Guillebaud

In the 20th century, India has developed important culture politicies focused on classical arts and their institutionalisation. In the framework of the 1930s' nationalist movements, it is necessary to rationalise artistic skills – based on a Western scientific model – that are often perceived as disparate, to protect old traditions and make them respectable by liberating them from the prince courts and courtesans' houses seen as decadent from a moral standpoint by the elites educated in the English tradition. The "folk" cultural policies, focused on the local forms and still called "popular, indigenous, or regional", are comparatively less known. Mostly led by local states, these heritage-oriented policies are developed through private broadcasting. Their promotion is rather focused on recording (in the form of field data collecting), storing, festivals and contests but also on commercial broadcasting through discs, video CDs and video databases online. In these different production spaces a category of «cultural heritage» surfaces whose different local forms are to be analysed according to the players that are involved.

Julien Jugand

North Indian classical music – or hindoustani music – questions the way history is seen in the Indian sphere. Declared ancient, permanent and sacred by the nationalsit movement, it is nevertheless a particularly shifting tradition because of its oral transmission and the transformations of the patronage systems and of the musicains' networks. Historiographic debates about the nature of the historic awareness – or the absence of it – in the pre-islamic or even later hindu texts as well as the meanings of the terms «itihas» – approximately «history», «parampara» – «tradition», and sometimes used to mean»lineage» – and «gharana» – a family and musical lineage – will be the main points of a reflection about what is at play in the Indian or Western constructions of a history of hindoustani music.

Jean Lambert

In the Arab world, and more precisely in Egypt, it is only at the end of the 1950s that the word «heritage» (turâth) came into use in the music sphere. Similarly, the word «classical» under the form of an Arab transposition (klâsikî) appeared rather late. However, the tendency to institute a specific repertoire as the inavoidable cannon had already been announced through different events in the musical sphere, notably the first Congress of Arab Music that took place in Cairo in 1932. During a time of nationalist fervour, it was an important stepping stone for the creation of a specifically Arab music – in truth, essentially Egyptian – and of the line severing it from its different sources, mostly ottoman and levantine music. For the most part, the process aimed to eclipse some sources and to de-historicise the forms that had been chosen to represent that «heritage». We will analyse the appearance of those concepts and their effects on the Egyptian – and more largely Arab – musical field.

Musée imaginaire / Museum without walls - Ségolène Le Men

Culture, coutume, tradition, vestiges aux jeux amérindiens de la patrimonialisation - Vincent Hirtzel

Dans deux projets en cours (FABRIQ'AM : LA fabrique des « patrimoines » : mémoires, savoirs, et politique en Amérique indienne aujourd'hui, ANR, et Savoirs autochtones wayana-apalaï (Guyane) – Une nouvelle approche de la restitution et ses implications sur les formes de transmission, Préfiguration labex *Les passés dans le présent*), nous nous intéressons aux processus actuels de patrimonialisation au sein desquels s'inscrivent, selon des modalités très variées, les populations amérindiennes d'Amérique Latine. Le premier projet est analytique et comparatif alors que le second développe la réflexion

Addendum

Du musée imaginaire aux musées virtuels : «Museum without walls» - Ségolène Le Men

Le terme de Musée Imaginaire, forgé par André Malraux (1901-1976), qui l'écrit avec des initiales majuscules, et que le titre de ses livres a fait connaître, a fait son entrée, du moins en français, dans le langage courant. Il s'intègre à la définition du mot « musée » dans le *Trésor de la langue française* : « [P. réf. à l'oeuvre de Malraux] Ensemble des chefs-d'oeuvre artistiques accessibles à tous grâce aux techniques d'exposition, d'animation et de reproduction (media, audio-visuel) ».Dans cette expression, le mot "musée" semble offrir à tout à chacun de composer "son" musée, d'opérer de lui-même un choix personnel dans un corpus de références artistiques collectivement partagé, analogue à celui qu'offre l'institution muséale dédiée à un patrimoine d'oeuvres exposées, tandis que d'autres restent en réserve ou n'accèdent pas au statut d'objets de musées. Les éditeurs l'emploient volontiers, les internautes aussi, tout comme circule dans l'aire anglophone sa reformulation en "musée hors les murs" (*Museum without walls*, indiquée dans la traduction en anglais des *Voix du silence,* en 1967), car il semble correspondre aux nouveaux usages des reproductions d'oeuvres d'art sur la toile: il s'agit alors d'un musée dont l'expansion semble presque sans limite, mais dont l'espace de référence, celui d'un musée universel de modèle occidental, n'est pas, à l'heure de la mondialisation et des musées virtuels, sans poser de questions. Ce sont celles qu'abordera cette communication, en prenant appui sur quelques exemples littéraires ou artistiques d'actualisations des "musées imaginaires".

à partir de la construction d'un projet de restitution. Un pan des interrogations porte sur les façons dont les différents acteurs ont adoptés et continuent d'adapter des concepts, et des termes, liés aux notions de tradition, coutume, culture mis en exergue par l'extérieur, depuis la colonisation jusqu'aux programmes culturels et politiques actuels, et les processus de réflexivité impliqués. Ainsi, l'analyse des usages que les Yurakaré d'Amazonie bolivienne réservent aujourd'hui aux termes espagnols de « culture » (cultura) et de « coutume » (costumbre) ouvre sur deux états sociaux distincts : la barbarie et la civilisation face auxquels se façonnent, au présent, leur rapport à leurs ancêtres et à eux-mêmes. Elle permet aussi de saisir les changements de perspectives portées par des observateurs plus externes (militant indigénistes, journalistes ou anthropologues) sur les transformations vécues par ces populations, et les manipulations de la culture associées (acculturation, revitalisation, patrimonialisation,…). Un autre pan concerne les différentes formes de relation qu'entretiennent les populations amérindiennes aux vestiges du passé, en particulier les restes édifiés qui se trouvent sur leur territoire ou à proximité — y compris ceux dont se sont emparés les gouvernements/institutions (inter)nationales à des fins de conservation et/ou de toursitification. On s'interroge en particulier sur les modes de constructions mémorielles et de rapport à la temporalité attachés à ces vestiges, en considérant l'impact d'éventuelles patrimonialisations.

Culture, custom tradition and vestige in the context of Native South American appropriation of heritage - Vincent Hirtzel

Two research projects in progress – FABRIQ'AM, The Making of «Heritage»: remembrance, knowledge and politics in Native South America today (National Research Agency) and Indigenous Wayana-apalai Knowledge (French Guyana): a new approach of the restitution and its implications on the forms of transmission (labex Pasts in the Present) are focusing on the current appropriation processes where the Latin American peoples are placing themselves in through various modes. The first project is more analytical and comparative whereas the second develops a reflection about the constitution of a restitution project. One part of the questions relates to the ways the different actors have adopted and still adapt concepts and terms related to the notions of tradition, custom, and culture as put forward by the outside, from colonisation to cultural programs and current policies, and the implicated processes of reflexivity. So, the analysis of the way Bolivian Amazonia Yuracaré people use Spanish terms for «culture» (cultura) or «custom» (costumbre) opens up on two distinctive socal states that are the brutality and the civilisation against which they construct the relationship to their ancestors and to themselves. It also enables researchers to unserstand the changing that occurred at the level of the/an outer point of view –- indigenous activists, journalists or anthropologists – on the transformations that these people went through and the cultural manipulations associated to them (cultural integration, revitalizing, creation of heritage, ...). The other part focuses the different forms of relationships that the Native South American people entertain with what remains of the past, and specifically the remnants that are on their territory or nearby, including those seized by governements and national or international institutions in order to preserve them or show them to tourists. The researchers are mostly interested in the ways through which those remains enable memory to be constituted and their relation to temporality, while taking into account how the making of heritage may impact those vestiges.

Sur le fil de l'immatériel. Patrimoine culturel immatériel chez les collectifs de maromeros au Mexique - Charlotte Pescayre

La notion de patrimoine culturel immatériel a connu un essor considérable au cours des dernières décennies, en particulier depuis l'implémentation de la Convention pour la Sauvegarde du Patrimoine Culturel Immatériel de l'UNESCO en 2003. Cependant, les concepts de patrimoine et ceux qui gravitent autour (mémoire, identité, tradition, transmission, entre autres) demandent à être élucidés. Il s'agira d'exposer les différents sens conférés à la notion de patrimoine culturel immatériel et d'heritage dans le contexte mexicain, en particulier au sein de collectifs de maromeros mixes, mixtèques et zapotèques. Nous verrons que le rapport au passé, au présent et au futur diffère selon les cultures, et que les réponses aux « offres patrimoniales » (locales, nationales, internationales) peuvent prendre des formes diverses qui font preuve, dans tous les cas, d'une créativité culturelle en constante transformation.

On the thread of the immaterial; intangible cultural heritage in the Mexican collectives maromeros societies - Charlotte Pescayre

Over the last decades – particularly since the implementation of the 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage – the notion of intagnible cultural heritage has undergone a remarkable rise. Nevertheless, the concept of heritage and others revolving around it – memory, identity, tradition, transmission among others – need to be

explained. The presentation is to study the different meanings implied by the notion of intangible cultural heritage and of legacy in the Mexican context, and more specifically among the Mix, Mixtec and Zapotec Maromeros. The relation to the past, to the present and to the future varies according to the culture you are in; the answers to the «heritage opportunities» – either local, national or international – may endorse different forms which show a constantly changing cultural creativity in every case.

'Remember your ancestors' : Tse-khom, sustainability and ontologies of intangible cultural heritage in west Namibia - Sian Sullivan

«In working since 1992 with Khoe peoples who have long histories of relationship with the west Namibian landscape (especially !Narenin Damara and ||Ubun Nama), the significance of a key cultural practice has become clearer. This is 'tse-khom' – the act of acknowledging and speaking in the day-time with one's ancestors who are associated with key sites in the broader landscape, so as to ask for the road to be clear for multifaceted engagement with the embodied constitents of places. Through this practice ancestors – real people of the past – are understood to have ontological reality in the present: to assert agency with regard to the outcomes of present actions, and thus to contribute towards future possibility. In this paper, then, and drawing on empirical material from field research conducted both in the past and in 2014, I seek to draw attention to the ways in which cultural difference with regard to ontology – the assumed underlying nature of reality – influences conceptions of 'sustainability', and thus of what constitutes appropriate behaviour vis à vis phenomena seen in modernity as of 'the natural environment'. I hope to extend my comments to framings of 'intangible cultural heritage' (ICH), given a national Namibian context that is considering the nomination of new elements of ICH to the UNESCO Convention (for the Safeguarding of ICH) and to which the current research has been invited to contribute. Questions I would like to explore include how might cultural difference regarding ontology play a part in ICH nominations, given formal contexts for nominations that tend to 'shoehorn' cultural heritage into particular modern definitions and partitions? Related to this, whose pasts, and whose histories, thereby become transferred forwards into the future?, and how might environmental humanities research make responsible interventions in the present, so as to support both diverse pasts and abundant socioecological futures?»

Des mots aux usages sociaux et politiques du passé (atelier 2)

1.C Des mots aux usages sociaux et politiques du passé (workshop 2)
From words to social and political uses of the past
14h30-17h30

Charlotta Hillerdal, Lecturer, PI & Co-I, Department of Archaeology, University of Aberdeen

Yup'ik Archaeology – Rediscovering Material and Intangible Heritage in a Community-based Archaeological Project

Isabelle Sidera, directrice de recherche CNRS, directrice de Préhistoire et Technologie

Interroger les mots du rapport au passé à partir de l'étude technologique des sociétés de la Préhistoire

Sarah Gensburger, chargée de recherche CNRS, Institut des Sciences sociales du Politiques (ISP)

Les mots de la mémoire : comment saisir l'émergence d'une nouvelle question sociale à l'échelle locale ? / *The Language of Memory : How to Grasp the Birth of a New Social Stake at the Local Level ?*

16h00 - 16h15 : Pause

Carry Van Lieshout, Post-doctoral Research Associate, University of Nottingham

River or Ruin ? Connecting Histories with Publics

Richard Haynes, Professor of Communications, Media and Culture, University of Stirling

Exploring Intangible Sports Heritage through Intergenerational Reminiscence : Scottish case studies

Arman Savarian, Lecturer in Law, University of Surrey

The Act of Apology for Law and History : Creating an « Official Narrative »

Gandhi's look-alike.
A documentary film by Emmanuel Grimaud, chargé de recherche, CNRS, LESC
19h00-20h00

From words to social and political uses of the past (workshop 2)

Yup'ik archaeology – Rediscovering material and intangible heritage in a community-based archaeological project. - Charlotta Hillerdal

History, heritage and memory are terms often used interchangeably in archaeological discourses, and this rather careless use of terminology muddies the conceptual waters. Working in an Indigenous community, where people for generations have been distanced from their cultures by colonial powers, highlights the political element in the conceptualisation of heritage; the Indigenous usually being conceptualised as peoples with traditions rather than heritage. The archaeological uncovering of a pre-contact Yup'ik Eskimo village and the artefacts associated with it has not only produced a material heritage for the Native village of Quinhagak, but through creating an increased interest in their past, not least among the young people, it has also inspired an engagement in traditional Yup'ik culture expressions, such as dancing and carving, and thus enriched the intangible heritage as well. Elders' stories and memories, oral history and traditional myth are woven into the story told by archaeology, and build a very strong sense of heritage and historical presence in the contemporary. The archaeological excavation, and the incredible pre-contact artwork unearthed at the site represents a tangible link to the past, and serves as a reminder of the ancestral knowledge and accomplishments of a people generally portrayed as dependent and needy by outsiders. Thus, the archaeological excavation works in a decolonising fashion, restoring a sense of historical importance to the community, linking into traditional knowledge, and oral history to create a strong, potent and contemporary Yup'ik heritage.

Étude technologique des sociétés de la Préhistoire.- Isabelle Sidera

Nous aimerions partager des exemples concrets issus de l'étude technologique des sociétés de la Préhistoire, qui renvoient aux sens des concepts de patrimoine, mémoire, traces, indices, signes, vestiges, ruines. Il s'agit de montrer ici peut-être la permanence de ces concepts depuis des sociétés anciennes, et en tout cas valoriser la nouveauté du regard que l'on peut porter sur ces sociétés.

Technogical study of Prehistoric societies. - Isabelle Sidera

The presentation is to provide concrete examples coming from the technological study of Prehistoric societies that questions the meanings of the terms heritage, memory, traces, evidence, signs, remnants, ruins. The presentation will show that since the ancient societies these concepts may have been permament and will at least emphasize the benefits of the new light the researchers consider those societies in.

Les mots de la mémoire : comment saisir l'émergence d'une nouvelle question sociale à l'échelle locale ?- Sarah Gensburger

Cette communication présentera une recherche en cours sur la manière dont la «mémoire» est devenue une question sociale à Paris et plus largement en France. Pour répondre à cette question, cette recherche s'intéresse aux déclarations d'association loi 1901 entre 1945 et 2014 et à l'émergence d'un champ « mémoriel » au croisement de la sphère des acteurs privés et de celle des acteurs publics.

Parmi d'autres sources, il procède pour ce faire par un repérage à partir de mots clefs au sein des déclarations parues au Journal Officiel. Les mots clefs ont été choisis selon un processus précis qu'il conviendra d'expliciter. Les études comparatives menées antérieurement invitent à réaliser le même type de recherche sur la ville de Londres et possiblement sur d'autres villes britanniques comme Liverpool ou Edimbourg, porteuses chacune d'enjeux spécifiques particulièrement heuristiques (passé esclavagiste / identité locale indépendantiste). Une participation à cet atelier serait l'occasion de commencer discuter des mots qu'il conviendrait d'utiliser pour le faire dans l'hypothèse d'un développement ultérieur de terrains au Royaume-Uni.

Words of memory: grasping the emergence of a new social issue on the local scale?- Sarah Gensburger

This presentation introduces a research in progress on how "memory" has become a social issue in Paris as well as in France. To answer this question, my research focuses on the declarations made by association creators in French préfectures between 1945 and 2014 as well as on the emergence of a «memory consciousness" shared by both corporate and public sectors. When using other sources, it is necessary to spot key words out among the declarations published in the Journal Officiel. The keywords have been picked following a specific process that is to be explained. The previously led comparative research invite

us to lead the same kind of research on the city of London, or even on other British cities like Liverpool or Edimburgh since they each show particularly heuristic specific issues – esclavagist past or independantist local identity. Taking part in this workshop would trigger a discussion around the words that should be used in order to develop the research in the UK in the future.

River or ruin ? Connecting histories with publics. - Carry Van Lieshout

«The past speaks to us with different voices, found in archives, oral histories, and material transformations of the landscape, and discussions surrounding heritage reflect current values on which of these pasts need to be preserved. This paper explores how different publics connect with different pasts in their understanding and framing of the subterranean landscape of Derbyshire's Peak District (Britain's first National Park), and how these different histories impact on environmental management today. Using a case study from a sub-strand within the 'Power and Water' research project, it focuses on the language and idiom used by publics today to discuss a heritage conflict related to water and lead mining. The conflict concerns the preservation of a 'sough' (drainage adit), constructed to lower the water level in the Peak District's lead mines. Soughs constitute features that could be classed as heritage by some, as the ruin of surface flows by others, as a site of recreational experience or as an archaeological artefact. These different publics connect with the past in various ways, with stakeholders today aligning with historical groups, reflecting and replicating past disputes.

While the Derbyshire lead industry no longer exists, the soughs still affect local water levels both at surface and at sub-surface level. The Magpie Sough in Lathkill was built in the late nineteenth century to drain several lead mines in order to allow access to the ore below the natural water level. It was the last of the major soughs to be constructed and represents the culmination of their technological history. In recent years, the sough has become implicated in the annual drying up of the nearby River Lathkill – an ephemeral river at the heart of the Lathkill Dale National Nature Reserve. This has led to proposals by nature conservationists to block up the sough to allow water flow in the river, opposed by those that emphasize the Magpie's archaeological and heritage value. The discussion surrounding this conflict involves the different meaning of heritage for different groups. Is heritage static, or does it include the experience of a feature? How accessible does heritage need to be? Do industrial remains ruin natural landscapes? This paper seeks to address these key questions.»

Exploring intangible sports heritage through intergenerational reminiscence: Scottish case studies.- Richard Haynes

«This paper is based on the pilot research and community project, From the Sporting Past to Future Wellbeing, funded by the Arts and Humanities Research Council. The research explored the interpretations of local sports heritage between different generations in the south side of Glasgow. The project brought together young people aged 9 and 10 with senior members of the local sports community in order to understand how the concept of heritage is understood, contested and authenticated, and assess the role and value of intangible sports heritage for cultural and social change. The project investigated the transmission of sporting cultures of the past, and its influence over, or disconnection from, contemporary sporting practices of young people.

The research used a variety of methods and activities to explore the relationships between people, places and discourses of sporting heritage, which included:

- Intergenerational communication
- Community heritage activities,
- Engaging communities in the interpretation of sports films and visual culture.
- Enabling communities to explore the continuities & transformations in sports cultures in their localities.
- Producing sustainable connections and positive social values around sport.

The research revealed that intergenerational research helps build meaning around shared experiences of sport. It identified material and discursive heritage resources, in film, photographs, places, objects and reminiscences which help create personal histories of sport for young and older people alike, The children learn a sense of place and time, how sport can aid civic engagement and the pleasures involved in learning from other generations. Senior people in the community have an opportunity to share their knowledge and pride in the sporting past, express their identities around sport and

engage with young people in new and innovative ways.»

The Act of Apology for Law and History: Creating an 'Official Narrative' - Arman Sarvarian

« The paper will examine the role of the apology in the creation (and change) of official narratives in historical disputes. This is a facet of the Care for the Future project above, in which our team is investigating methods and modes for apologies for crimes against humanity with particular reference to the role of time. Whilst focusing upon the role of apologies in the discipline of law, the paper focuses on the strong synergy between international law and history whereby historical narratives affect international law through facts and evidence and international judgments (e.g. – the Nuremberg and Bosnia Genocide judgments) serve as a point of reference in creating an 'official historical narrative'.

The paper will analyse the role of the apology as a legal remedy for crimes against humanity in the international legal system and its effect upon the creation or change of a historical narrative. Using case studies from the International Court of Justice, International Criminal Tribunal for the Former Yugoslavia and the European Court of Human Rights, it will pose questions concerning the role of apologies in 'confirming or underpinning an accepted narrative', their absence in 'denying or undermining a narrative' and their potential systemic benefits or detriments. These include: systemic efficiency in awarding apologies in lieu of reparations (e.g. – the Belhaj case), promoting 'moral aims' in preference to material remedies (particularly for historical disputes in which the victims and perpetrators are deceased) and 'compelling apologies' that may be calculated, articulated in a manner unacceptable to the addressee or otherwise perceived to be 'insincere'. »

2.A Nouvelles sources, sources pérennes , statut de l'archive (worskhop 3)
New sources, old sources, status of the archive
9h00-12h00

Sabah Chaib, Post-doctorante (ISP), docteure en sciences politiques
De l'écrit au numérique, ou les implications inédites du témoignage et de l'écriture de soi dans la blogosphère et la sphère internet. L'exemple de la mémoire des coopérants français en Algérie.

Alison Hess, Associate Curator of Research and Public History, Science Museum (London)
Who Cares About Museum Collections ?

Christine Jungen , Chargée de recherche, CNRS, LESC
Le microfilm, archive par excellence ?

Stephen Muir, Senior Lecturer in Music, University of Leeds
Performing the Jewish Archive

Cristina Ion, Conservateur, Département Philosophie, sciences humaines et sociales, Bibliothèque nationale de France (BnF)
Les archives du web, une source pour l'histoire des mobilisations mémorielles

Peter Stirling, Département du Dépôt légal, Bibliothèque nationale de France (BnF),
Figer l'instant présent ? Archiver le web à la BnF

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New sources, old sources, status of the archive (workshop 3)

De l'écrit au numérique ou les implications inédites du témoignage de l'écriture de soi dans la blogosphère et la sphère internet. L'exemple de la mémoire des coopérants français en Algérie. - Sabah Chaïb

Musées virtuels que l'on peut visiter mais aussi plus insolite, cimetières virtuels où l'on peut se recueillir sur la tombe d'un défunt, la sphère internet démontre à foison combien le mort saisit le vif.

Le développement des blogs et sites internet « personnels » à partir desquels les individus peuvent laisser des traces et des indices, montre combien aujourd'hui le rapport entre passé-présent-futur se pose de manière inédite en ce qui concerne la manière de témoigner d'une période ou d'un événement et l'écriture dynamique de soi.

À partir d'une enquête portant sur les coopérants français en Algérie et l'analyse des traces écrites (de l'écrit au numérique voire leurs interactions), il s'agira de rendre compte des premières pistes de recherche pour le chercheur à partir de l'usage de ces matériaux de recherche, leurs implications quant à la question de la mémoire et de l'histoire, enfin quant à la constitution problématique des données numériques en archives.

From the written to the digital or the unexpected impact of self-writing on the blogosphere and the Internet. Example of the cooperating French citizens' memory in Algeria.- Sabah Chaïb

On the Internet you may find virtual museums or even graveyards where you may pay a visit to one of your dead relatives. As such, the web shows to what extent the dead may take hold of the living. The increasing number of blogs and personal websites where people may leave traces and evidence of their existence shows that right now, people are thinking about the relationship between past, present and future through new connections. They notably wonder how to write about a specific period or event, as well as how to redefine the way people may write about themselves.

Based on an enquiry about the cooperating French citizens in Algeria and the analysis of the written trace – both the passage from the written to the digital and their interactions – the communication aims to discuss the way a researcher could use the reseach material, what this material means in terms of memory or history, and eventually, how a researcher could turn digital data into archives.

Who cares about museum collections? - Alison Hess

«Who Cares? Interventions in 'unloved' museum collections' explores the role of enthusiasm, creativity and affection in the stewardship of 'unloved' or under appreciated collections. The project asks how care for objects has varied over time, and in relation to different time periods. It also considers what this experience means for how we care for collections in the future. Most significantly, from the professional curator to the serious hobbiest, to the nation as a whole, we consider who cares about collections and why.

Our project will bring together their collective expertise to interrogate, rediscover, engage, and experiment with collections of seemingly mundane or everyday objects. Through a combination of theoretical dialogues and action research case studies the project will examine the affective components of stewardship, engagement, and collections-based research. As well as considering who cares about collections now and who cared in the past, this project also aims to develop strategies for opening these collections up to a wider audience. These interventions include workshops with teenage non-participants, events for an adult audience at national museum, focused workshops for enthusiast groups, and collaborations with creative practitioners. Many of these interventions have been tried by museums in the past, but in the course of practical museum work there is often little time to research what these brief events mean in the context of the full life of the collection.

We are at the planning stage of this project and would welcome the opportunity to discuss questions around decision making about museum collections and what we preserve for the future. This application is made conjunction with my co-investigators Dr Rhianedd Smith and Anna Woodham who I hope will also attend the workshop.»

Nouvelles sources, sources pérennes , statut de l'archive (atelier 3)

Le goût du microfilm - Christine Jungen

Couleur versus noir et blanc, fichier versus bobine, ordinateur (ou tablette) versus liseuse: face au microfilm, les avantages matériels, techniques et économiques du format numérique comme mode de conservation et de circulation des documents d'archives paraissent aujourd'hui incontestables. Pourtant, à l'heure où les archives opèrent une transition vers le «tout numérique», nombreuses sont les institutions qui continuent à utiliser de manière privilégiée le microfilm comme support de conservation et de circulation des documents. C'est le cas en particulier au Proche-Orient, où la pratique de conservation documentaire (archives mais aussi manuscrits) s'est constituée avec et autour du support microfilmique comme monnaie, et valeur, à collecter, à conserver, à échanger, et à reproduire. Dans ce contexte, il s'agira dans ma contribution de considérer le microfilm comme un format dont les caractéristiques spécifiques sont productrices d'une «efficace» singulière de l'archive. Ses qualités matérielles et visuelles contraignent ainsi, mais nourrissent et façonnent également une pratique à la fois archivistique et historienne du document d'archives dont on examinera les particularités.

A taste for microfilm - Christine Jungen

Colour vs black and white, folder vs reel, computer – or tablet – vs e-reader; nowadays, opposite to the microfilm the economic and technical material benefits of the digital format to store and circulate archival documents seem indisputable. Yet, now that archives are getting «all-digital» several insitutes do keep using mostly microfilm to store and circulate documents. Such is the case for the Near-East where document – archives or manuscripts – storing formed with and around microfilm as money and value to collect, store, exchange, and reproduce. In this context, my presentation is to show microfilm as a format whose main features lead to a specific use of the archive. The material and visuals qualities of the microfilm are restrictive but they also fashion an archival and historian use of the documents whose specificities are to be look at more closely.

Performing the Jewish Archive - Stephen Muir

«'Performing the Jewish Archive' aims to reconceptualize the (Jewish) archive by engaging with a variety of types of archives, from the traditional, through the ethnographic, to creative artistic works, often themselves illuminating the cultural and historical complexities of the context in which they were created. A theoretical impulse links all of our research and performance practice: we do not privilege one of these archives as 'text' and relegate the others to 'context'. Instead, we view all as 'co-texts': components of a non-hierarchical, non- linear system that destabilises the relationship between past, present and future, origin and diaspora. To use Deleuze and Guattari's term, we consider these interlinked archives to form a rhizomatic system with multiple, non-hierarchical entry and exit points, and we draw from all of them in our scholarly outputs and performance activities.

In my paper, I will set out the main objectives of 'Performing the Jewish Archive' that help envisage the archive of the future. We seek to investigate the ways in which the journey of the Jewish cultural archive can form a paradigmatic model for future theories of archival knowledge. Re-animation and re-creation of the cultural archive is central to our activities, allowing us to create an archive of performances commissioned by the project, accessible via our interactive web resource, and publish a series of hitherto undiscovered archival artworks accompanied by their associated co-texts. We seek further to broaden the definition of the archive by asking how cultural artefacts themselves can be archives, arguing that the particular catastrophes that have attended Jewish histories of migration have generated a hybrid genre of cultural archive: cultural products that are sites of memory and memorialization for witnesses and victims of violence.»

New sources, old sources, status of the archive (workshop 3)

Les archives du web, une source pour l'histoire des mobilisations mémorielles : Les mémoires de l'immigration maghrébine sur le web français de 1996 à 2013 - Cristina Ion

Cette communication s'appuie sur un doctorat d'histoire contemporaine en cours sur Les mémoires de l'immigration maghrébine sur le web français de 1996 à 2013, ainsi que sur un projet de recherche associée à la BnF, « Les archives de l'internet, une source pour l'histoire des mobilisations mémorielles ». À travers l'étude de sites Internet mobilisant les mémoires de l'immigration maghrébine, il s'agit de placer le web au cœur d'un triple questionnent : épistémologique (spécificité des archives du web par rapport à d'autres types d'archives), méthodologique (intégrer les archives du web dans la continuité de la réflexion sur la place d'Internet dans les pratiques historiennes) et historiographique (à partir d'un corpus de sites liés aux mémoires migrantes, réfléchir sur le rôle d'Internet dans le renouvellement des formes d'actions sociales).

The Internet archives as a source for the study of memory mobilisations; memories of North African immigration on the French Internet from 1996 through 2013. - Cristina Ion

This presentation is based on ongoing doctoral research in contemporary history about the memories of North African immigration on the French Internet from 1996 through 2013 and on a joint research project with the BnF, «Internet archives, a source for the study of memory mobilisations". Through the study of Internet websites that expose memories of North African immigration, the web has been placed at the meeting point of three issues. First, the epistemological issue, that is the specificities of the Internet archives compared to other kinds of archive; second, the methodological issue, that is the necessity to align the Internet archives with the reflection regarding the role of the Internet in the history research practices; third, the historiographic issue, that is reflecting on the way the Internet triggers new forms of social action thanks to a corpus of migration memories related websites.

Figer l'instant présent ? Archiver le web à la BnF - Peter Stirling

Le dépôt légal de l'internet existe en France depuis 2006 ; les expérimentations relatives à l'archivage du web à la BnF remontent à 2002. Si cette activité est aujourd'hui pleinement intégrée aux missions de la bibliothèque, il a fallu mettre en place non seulement l'infrastructure technique, mais avant tout une réflexion méthodologique et documentaire. La communication présentera le modèle mis en place par la BnF pour répondre à la fois à l'exigence de la mission du dépôt légal, adapter les modèles des partenaires internationaux de la BnF au contexte de l'établissement, et constituer des collections et services pour répondre aux besoins des chercheurs aujourd'hui et dans l'avenir. Elle cherchera à démontrer comment le web et les archives du web deviennent ainsi un objet patrimonial, et comment des projets de recherche sont en train de développer de nouvelles manières d'appréhender ces archives

2.B Temporalités (worskhop 4)
Temporalities
9h00-12h00

Jean Allain, Professor of Law, Queen's University, Belfast

The Neo-Antislavery Movement : Between the Past and the Future

Baptiste Buob, Chargé de recherche CNRS, LESC, directeur adjoint du LESC

Conjugaisons audiovisuelles. Temporalités et exemplarités du film ethnographique

Marianne Cojannot-Leblanc, Professeur des universités (histoire de l'art), UPO **& Emmanuel Château**, ingénieur d'étude, laboratoire Histoire des arts et des représentations - labex *Les passés dans le présent*

Ménager des appropriations encore indéfinies : l'instrumentation d'un corpus textuel en histoire de l'art, le cas des Guides de Paris.

Lucy Veale, Research Fellow, University of Notthingham

Extreme weather in the UK, past, present and future

Sandra Kemp, Senior Research Fellow, Victoria and Albert Museum

Showcasing the Future : « Soirées » in the Royal Society Archives

Carl Lavery, Professor of Theatre and Performance, University of Glasgow

Thinking like a Ruin : The Baroque Becomings of Hashima Island

Carlos Lopez Galviz, Sessional lecturer and Research Fellow, School of Advanced Study, University of London

Past Futures : Urban Europe, 1851-2051

Michael Northcott, Professor, University of Edinburgh

Deep Time and Intergenerational History in the Anthropocene

David Thackeray , Senior Lecturer, University of Exeter

Film Archives and The Future of Imperial History

Temporalities (workshop 4)

The Neo-Antislavery Movement: Between the Past and the Future - Jean Allain

Representing the Care for the Future project entitled 'The Antislavery Usable Past', this paper will consider abolitionism and its legacies, and the manner in which memory might be mobilised to effect societal change.
The project considers the legacies of antislavery, cutting across different time periods and disciplines, and seeks to understand how these movements where mobilised for social change – and, indeed, how these came to be seen as 'legacies' – so as to learn the lessons of the past to apply them to the present, so as to set a course for the future.
Antislavery has grown exponential over the past 15 years, but often that growth has transpired in an ahistorical vacuum. This project seeks to give voice to suppressed and forgotten narratives, to summon the past of protest, and the inheritance of abolition, so as to mobilised contemporary efforts in such a way as to care for the future.
While the project examines the transformation of memory across the American, British, Congolese, and Contemporary, antislavery movements, we look to build bridges with our French counterparts to consider the antislavery legacies of the likes of Cardinal Lavigerie, Toussaint L'Ouverture, and Victor Schoelcher.»

Conjugaisons audiovisuelles: Temporalité et exemplarité du film ethnographique. - Baptiste Buob

Audiovisual forms; various examples and temporalities provided by the ethnographic film.
Cette intervention prend appui sur un travail d'ethnographie filmée traitant de l'apprentissage du métier de luthier dans la ville de Mirecourt, le « berceau » de la lutherie française. La présentation de cette enquête servira à poser des questions plus générales concernant, d'une part, une conception des procédés de fabrication comme actes non seulement efficaces mais également locutoires et, d'autre part, les effets éventuels des dispositifs de médiation cinématographique sur les processus techniques. L'argument ici développé considère que la notion d'adresse, désignant dans un même mouvement dextérité (skill) et discours (speech), est particulièrement adaptée à la compréhension des processus de fabrication et que l'expérience filmique, en introduisant la présence d'un destinataire virtuel (le spectateur), renforce la propension expressive des actes techniques. En prenant appui plus spécifiquement sur un film décrivant la fabrication d'un violon réalisé pour le musée de Mirecourt, je souhaite montrer que le processus de médiation cinématographique favorise ici l'expression d'une conception partagée par la communauté de pratique des luthiers et la matérialisation d'une mémoire collective. Le film n'est dès lors plus un simple exemple de façon de procéder mais devient l'occasion de l'expression d'une façon de faire « exemplaire », un modèle de comportement.

Ménager des appropriations encore indéfinies : l'instrumentalisation d'un corpus textuel en histoire de l'art, le cas des guides de Paris. - Marianne Cojannot-Le Blanc, Emmanuel Château

En tant que discipline historique, l'histoire de l'art met en livre des méthodes spécifiques d'exploration et d'interrogation du passé. Les « guides de Paris » font partie des sources incontournables pour l'histoire de l'art des XVII-XVIIIe siècles. Conduit dans le cadre du Labex les Passés dans le Présent, en partenariat avec la Bnf et le laboratoire Modyco, le projet des Guides de Paris consiste à numériser un corpus textuel, à l'éditer en XML-TEI, et à mettre en œuvre une annotation sémantique afin de l'exposer dans le Linked Open Data. Le travail implique la constitution d'un corpus historique rassemblé en fonction d'un certain nombre de questions de recherche. L'un des enjeux de l'instrumentation de ce corpus consiste à savoir tirer parti des importants gisements de ressources numériques en histoire de l'art aujourd'hui disponibles. Le projet, en cours de réalisation, souhaite offrir des points d'accès nouveaux sur les textes, dont le recours à des dispositifs de visualisation, transformant ceux-ci en une réelle base de connaissance. Il s'agit à cette occasion de développer une réflexion sur les apports de l'édition numérique dans la pratique de l'histoire de l'art et d'envisager, dans une perspective épistémologique, ses conséquences (bonnes et/ou mauvaises) sur les usages et le type de savoir élaboré. Comment précisément rendre compte de toute la nuance des réalités historiques que l'on étudie qu'elles soient relatives à l'histoire du goût ou bien à la naissance d'une critique d'art ?

Dans quelle mesure l'outillage du corpus peut-il accompagner le travail de critique de sources propre à toute entreprise historique ? Quel peut enfin être l'apport de cette instrumentation dans le travail d'interprétation ou de production de connaissance ? S'il peut paraître contradictoire de vouloir définir à l'avance les usages scientifiques futurs. En revanche, l'utilisation de certains formats informatiques, l'explicitation de la méthode et des hypothèses formulées, et même pourquoi pas l'enregistrement des traces du travail scientifique rendue possible avec l'informatique, peuvent quant à elles permettre des réinterprétations ou des analyses secondaires.

Managing yet undefined appropriations: the use of a text corpus in art history; the example of the Paris guidebooks.- Marianne Cojannot-Le Blanc, Emmanuel Château

As part of history studies, art history registers and exposes methods specifically used to think about or investigate the past. The "Paris guidebooks" are part of the key 17th and 18th art history sources.

Led as part of the larger research project 'Pasts in Present' – resulting from a cooperation between the Cluster of Excellence (Labex), the Bnf and the Modyco lab – the Paris Guidebooks project aims to scan and digitise a text corpus, to turn it into an XML-TEI format text, and to sematically annotate it in order to display it on Linked Open Data. This work implies the creation of a historic corpus that should be put together in accordance with some specific research issues. One of the most significant aspects of the corpus is to enable researchers to use of the substantial deposit of art history digital ressources that are already available. As a work in progress the project aims to provide new methods, e.g visualisation – that is to turn them into a genuine knowledge base. The issue at stake is to think about the way digital edition adds value to art history practices, and to anticipate the epistemological benefits and harms the knowledge base may have on practices as well as the kind of knowledge the base helps building up. How to faithfully report the whole spectrum of historic reality be it linked to the history of taste or to the emergence of a specific art criticism? To what extent are the tools of the corpus useful to commenting the sources, a practice shared by all history researchers? Eventually, what may that organisation add to the interpretation or to the production of knowledge? Although definining the future scientific use of the database may seem counter-intuitive, using some specific data format, explaining the methods and the formulated hypotheses, or even recording the work that has been done – since computers made it possible – may enable new interpretations or secondary analyses.

Extreme weather events in the UK, past, present and future. - Lucy Veale

«The construction of regionally specific climatic histories and historical extreme weather events, and investigations of the memories of and social responses to these events are crucial for understanding the nature of the events that might take place in the future. This paper will focus on our investigations of the historical geographies of extreme weather events in a series of case studies across the UK. Drawing on documentary evidence based in a wide range of county, regional and national archives, we investigate the timing and impacts of and responses to past weather events dating back to the late seventeenth century and consider the way in which events become recorded, in what form and by whom.

We propose two papers, each one linking to one of the two key themes of the workshop. In the first paper we investigate the terminology associated with extreme and unusual weather, how varies between documents of different genres and we explore the processes by which certain events become inscribed into cultural memory as 'extreme', while others are normalised or indeed forgotten, highlighting the importance of spatial and temporal contingency in these processes. Such histories of remembering and forgetting, we argue, could prove valuable in assessing how different communities in different contexts might be affected by, might comprehend and respond to future extreme events as both climate and communities change.

In our second paper we aim to showcase the development of our online database of extreme weather events in the UK (TEMPEST), that translates archival documents into digital forms that can be interrogated to explore (and map) the impacts of, and responses to extremes and to search observer biographies. By the completion of the project TEMPEST will function as a freely accessible and user friendly resource on the UK's climate history. We conclude by thinking about how it might be used in the future.»

Showcasing the Future: 'Soirées' in the Royal Society Archives - Sandra Kemp

«This paper will investigate how those ephemeral Victorian and Edwardian exhibitions of arts and sciences known as 'soirées' and 'conversaziones' foregrounded future possibilities by displaying eclectic collisions of scientific, technological, artistic and consumer goods.

Soirées epitomise the culture of the nineteenth century, displaying inventions that transformed modern civilisation, revolutionising industry, travel and communications. At a Royal Society soirée in 1863, William Morris-company majolica tiles were displayed alongside Australian meteorites; while in 1890 a St Bernard dog provided a user-friendly demonstration of the latest electrocardiograph technology. In 1896 the claimed inventors of cinema and television,

William Friese-Greene and A.A.Campbell Swinton, were accidentally thrown together as soirée exhibitors.

Soirées have not been widely researched and my focus will be on how ideas of the future emerge through investigation of a selection of archival materials – printed catalogues, posters, exhibition committee minutes and press cuttings – and through consideration of the criteria for the selection of the exhibited materials themselves. The composition of attending audiences and wider dissemination and reaction to exhibits through press sources will also form part of the study.

Through investigation of how historical soirée materials were absorbed into museum collections and presented as publicly accessible history, the presentation will also use the Royal Society archive to explore new ways of thinking about temporality. It will examine the balance between the push of the past and the pull of the future in terms of the cultural constructions of each.»

'Thinking like a Ruin: The Baroque Becomings of Hashima Island' - Carl Lavery

«We live, work, think and imagine amidst the ruins of futures past, in the form of now obsolete or repurposed buildings and landscapes, certainly, but also with the anxieties and hopes, dreams and nightmares, that animated these. How do we acknowledge this living with ruins, and think them forward? Here, we present the findings of the AHRC-funded project 'Future of Ruins: Reclaiming Abandonment and Toxicity on Hashima Island', begun in 2012 as a meditation on the nature of ruins. The project is a collaboration and draws on the different discourses, practices and sensibilities of a performance theorist, a geographer, a geologist, an East Asian studies scholar, and a visual artist. For us, Hashima, located off the coast of Nagasaki, Japan, and a former site of forced labour and intensive offshore coal-mining, is a provocation for creative experimentation into the nature of ruins.Hashima, exploited and abject, has offered itself, unsurprisingly, as an iconic 'ruin porn' site to the fetishistic gaze of artists, photographers urban explorers and ruin enthusiasts. What is more, it undergirds an unfolding Japanese UNESCO World Heritage bid predicated on the need to memorialise Japan's Meiji era industrial development. The logic of both 'ruin porn' and formal heritage is to control representation, and to determine and fix the meaning of the island as always in reference to something else and elsewhere. Paradoxically, there is no sense of temporality or transformation in these representations of ruins; time has been stopped in an image. By contrast, we draw out the allegorical value of Hashima not as a site of absence, but as a baroque, blasted landscape of baroque becomings that resists - and forefronts - this tendency to gloss over the vital materiality of ruins. We ask: what existence does a ruin have outside of heritage and rhetorics of loss? What implications do such ruins have for how we think time? How do they perform, in other words? And, how can we represent such ruinous thought? The presentation will be accompanied by a film made about the island by the artist Lee Hassall, in which his stated aim was 'to ruin the ruin' in the hope of producing a strange, anachronistic temporality that looked backwards and forwards in the same restless, stuttering movement. The paper engages with the workshop themes of 'languages' and 'archives', and offers an interdisciplinary perspective on both.»

Past Futures: Urban Europe, 1851-2051 - Carlos Lopez Galviz

«Imagining the future of cities has been and continues to be a significant part of how Europe is shaped. For centuries, cities in Europe have been engines of change; sites of refuge; arenas of political dissent; places where new mores and habits take hold and are reinvented, often within a generation; test beds of socio-technical and artistic innovation; monuments and memorials to ideals that are inclusive but that also exclude. The motivation behind 'Past Futures' is to provide a reflexion on the different ways in which European urban societies have imagined themselves in the last one hundred and fifty years, using what vehicles and media in the process, and in response to or under which circumstances. An important part of that reflection will connect to the urban societies of the future as we envision them today: the Europe of 2050 and beyond.

A key aim of the project is to contribute to developing a common vocabulary that brings together a historical non-instrumental understanding of the past and current discourses and ideas about the future of European cities. It is therefore concerned with encouraging and identifying the challenges behind a dialogue between the European urban past and the European urban future.

Starting in 1851 and stretching into the future (2051), the project will examine the different ways in which the past of European cities has been imagined, understood and appropriated in the interest of future visions, identifying who

the main actors in that process were, inspired by which motivations and needs, and speaking to what audiences. This approach provides a uniquely urban dimension to the issues around how individuals and societies use and reflect upon their pasts, specifically in relation to themes such as innovation, sustainability, growth and health, all relevant to us today and, not least, to our future.»

Deep Time and Intergenerational History in the Anthropocene - Michael Northcott

«Scots geologist James Hutton invented 'deep time' through a reading of sedimentary rocks and displaced anthropocentric chronology with a geocentric one in eighteenth century Edinburgh. But this new creation story removed human beings from 99.9% of earth's history and indicates humans are epiphenomenal to the destiny of the earth and her species. Deep time therefore interacts with the refusal of many moderns to admit that they are now approaching ecological limits in the safe operating space of the Earth System, a term that Hutton also invented. Pre-Hutton chronology mapped onto the history of human generations from Adam through Christ (BC) and from Christ to the nineteenth century (AD). This intergenerational and sacred history undergirded a sense of meaningful connections between past, present and future generations. The pre-Huttonian story was that Adam was exiled from Paradise because he overstepped his sacred powers to name species and tend the earth. This story, sometimes represented as undergirding human dominion, had the historical role of warning early- Holocene humans about the risks of over-reach in the powers that humans acquired over the earth through the emergence of agriculture in the early Holocene epoch. Recognition of the era of the Anthropocene represents an attempt to revise Hutton's deep time chronology to put humans back into earth history as dominant agents, as they were in the previous intergenerational chronology. At the same time the announcement of the Anthropocene by Earth Scientists such as Crutzen and Stoermer, is intended to act as a warning to humans of the potential of their invention of fossil fueled industry to produce a new eviction from their earthbound Paradise. The epoch of the Anthropocene, as the epoch of humanly generated climate instability and increasing species extinction, therefore has an analogous rhetorical role to the old creation story. But the old creation story was rebooted by the emergence of a 'second Adam' who was said to be the logos or life principle and whose 'new creation' made possible a restoration of Paradise on earth, which inspired desert ascetics to talk to the animals, and monks to recreate Paradise in walled gardens. If the Anthropocene is a new story of creation and fall, is there a hopeful redemption story in this new era? And is it possible, even in the midst of secularization, that it might be informed still by the redemptive turn of the old creation story?»

Film archives and the future of imperial history - David Thackeray

«While the digitisation of large numbers of films through the AHRC's Colonial Film project has made the records of imperial history on cellophane more accessible than ever, it also poses a range of challenges for scholars.
Firstly, how do we use this material, which ranges from commercial films to private home movies, for research, teaching, and engaging with the public? Moreover, what do we do with the thousands of reels stored in physical archives, much of which encounters problems of preservation and is never likely to be digitised. Given ongoing controversies over the place of Empire in the British school curriculum and media coverage of issues such as the FCO 'secret archive', there are particular challenges to be faced in engaging the public with imperial history on film and maintaining existing collections. As part of an AHRC Care for the Future project on Britain's trade identity and Empire I am staging a film history workshop and accompanying public exhibition at the Bill Douglas Cinema Museum, Exeter in spring 2015. This will bring together academics and archivists working with the imperial film archive (including the holders of the collections of the former British Empire and Commonwealth Museum, and Tate and Lyle, the sugar refiners- who produced a number of films in Africa and the Carribean).

This paper will reflect on current attempts to engage state and public audiences with the imperial film archive in the UK, consider differing practices encountered in other countries during the AHRC project, and contemplates future directions based on similar cultural heritage projects.»

Plenary session
14h00-17h00

Reports (workshops 1, 2, 3 and 4) and general discussion

Conclusions

Marie-Claire Lavabre, Directrice de recherche CNRS, directrice de l'ISP, responsable scientifique du labex *Les passés dans le présent*

Andrew Thompson

Ghislaine Glasson Deschaumes

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1er atelier de recherche franco-britannique
1st Franco-British Research Workshop

Coordination scientifique / Scientific coordination :
Andrew Thompson (Care for the Future, AHRC), Ghislaine Glasson Deschaumes (Labex *Les passés dans le présent*)

Organisation / Organization :
Christine Boyle (Care for the Future, AHRC), Aimé Besson et Hélène de Foucaud (Labex *Les passés dans le présent*)

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Labex *Les passés dans le présent : histoire, patrimoine, mémoire*
Care for the Future : Thinking Forward through the Past.

1er atelier de recherche franco-britannique
16 et 17 janvier 2015, Fondation Royaumont, Val d'Oise, France

EXPLORER LE PASSÉ POUR ENVISAGER LE PRÉSENT ET LE FUTUR

Appel à contributions

1st Franco-British Research Workshop
January 16th and 17th, 2015, Royaumont Foundation, Val d'Oise, France

DELVING BACK INTO THE PAST TO LOOK INTO THE PRESENT AND FUTURE

Call for contributions

INVESTISSEMENTS D'AVENIR
université Paris Ouest Nanterre La Défense
les passés dans le présent LABEX
Care for the Future
Arts & Humanities

Le contexte

En 2014, deux programmes majeurs de recherche portant sur les représentations, les usages sociaux, politiques et culturels du passé ainsi que sur les relations entre passé et présent se sont engagés dans une voie de coopération inédite.

Il s'agit, en France, du laboratoire d'excellence *Les passés dans le présent : histoire, patrimoine, mémoire*, porté par l'Université Paris Ouest Nanterre La Défense, qui associe plusieurs unités de recherche et des institutions patrimoniales de première importance[1]. En Grande-Bretagne, le programme national *Care for the Future : Thinking Forward Through the Past* est porté par le *Arts and Humanities Research Council*[2].

Entre ces deux programmes, qui combinent l'un et l'autre des recherches de long terme avec des projets de plus courte durée, les affinités sont non seulement thématiques, mais méthodologiques : orientation interdisciplinaire, nouvelles formes de partenariat avec les institutions patrimoniales, soutien aux jeunes chercheurs, expertise pour la définition des politiques culturelles ayant trait au passé, développement de coopérations internationales.

Le labex *Les passés dans le présent* et le programme *Care for the Future* ont donc décidé d'unir leurs efforts pour créer, à partir d'un point d'appui franco-britannique, les conditions d'une recherche transfrontalière et transnationale.

En 2015 et 2016, la coopération se déclinera notamment par :

- l'organisation de 3 ateliers de recherche franco-britanniques ;
- le lancement d'un appel à projets de recherche franco-britannique (mars 2015).

Les termes de cette coopération ont été élaborés par deux groupes de travail, le premier réuni à Nanterre en février 2014, le second à Londres fin juin 2014. Les propositions de ces groupes ont été validées par les instances respectives des partenaires impliqués.

Les ateliers de recherche franco-britanniques

Ouverts aux chercheurs et aux professionnels des institutions patrimoniales impliqués dans les deux programmes, les ateliers de recherche franco-britanniques réuniront pendant deux journées complètes une quarantaine de personnes. Au total, l'atelier vise donc à mobiliser sur les 3 sessions 120 personnes.

Le format a été conçu pour permettre un travail approfondi et convivial : deux jours de travail, au cours desquels alterneront des temps d'exposés et des temps de débats plus informels, ou encore d'approches sous d'autres formes des problèmes traités (écoute et visionnage d'enregistrements, de films ou d'extraits de films, visites…).

Les objectifs poursuivis sont de deux ordres. D'une part, il s'agit, grâce à des exposés sur des recherches en cours ou projetées, d'enrichir les problématiques de recherche des deux programmes, notamment dans une perspective transnationale. D'autre part, il s'agit de créer les possibilités de constitution de solides réseaux de partenariats réunissant chercheurs et professionnels des institutions patrimoniales, susceptibles à moyen terme de se mobiliser sur des chantiers d'ampleurs européenne et internationale.

Conçue à partir d'une question plus générale, "Quelle(s) histoire(s) notre présent veut-il?", qui pourrait permettre de redéfinir les relations entre histoire et passé, la série d'ateliers traitera des questions d'étude à partir de la pluralité des disciplines, en veillant à identifier les enjeux interdisciplinaires. Elle invitera également les participants à se démarquer des seules approches

[1] Voir annexe 1.
[2] Voir annexe 2.

comparatives pour mettre en lumière les dimensions transnationales, tant celles héritées du passé que celles liées à la globalisation et aux circulations des savoirs qu'elle induit.

Premier atelier : Explorer le passé pour interroger le présent et le futur
Fondation Royaumont (Val d'Oise), France, les 16 et 17 janvier 2015

Thème 1 : Quelles notions pour quelles recherches ?

Qu'entend-on en français par « histoire », « patrimoine », « mémoire », « patrimoine immatériel », « traces », « archives », « indices », « signes », « vestiges », « ruines », etc? Qu'entend-on en anglais par « history », « legacy », « heritage », « memory », «intangible heritage», « traces », « archives », « clues », « cues », « vestige » ? Qu'entend-on dans la langue vernaculaire? Qu'entend-on dans les sciences humaines et sociales ? Quels rapports au passé, au présent, au futur ces termes, dans leurs acceptions et leurs usages les plus contemporains, manifestent-ils?

La langue construit les questions de recherche et les mots réclament l'attention. Comme l'a montré le *Vocabulaire européen des philosophies*, dirigé par Barbara Cassin[3], l'analyse étymologique ne rend pas compte à elle seule de l'épaisseur de notions qui, au fil des voyages entre les langues, se transforment et se connotent de nouveaux contextes, de nouveaux cadres normatifs, de nouveaux usages. S'ensuivent sous d'apparentes proximités des effets de distanciation ou de transformations qui sont matière à réflexion. Sans se limiter au français et à l'anglais, et en ouvrant amplement sur les approches non occidentales, l'Atelier permettra de mieux cerner, dès le début, ce dont on parle.

Plus largement, l'Atelier devrait permettre d'étudier et de mieux situer la notion de patrimoine dans les sociétés contemporaines, toujours plus extensive, la notion de mémoire, dont le domaine « public » ne cesse de s'étendre, et de réarticuler ces notions à celle de l'histoire, d'une part, du passé et du futur, d'autre part.

L'objectif de ce premier chantier d'exploration est donc de créer une compréhension commune des enjeux contemporains de la recherche entre les deux programmes.

Thème 2 : Conjuguer les archives au futur

Répondant au même objectif exploratoire que le premier thème, à savoir esquisser une compréhension commune des enjeux contemporains de la recherche entre les deux programmes, ce second sujet vise à se saisir de la question des archives dans le rapport que celles-ci entretiennent avec le futur, tant à des époques passées qu'aujourd'hui. La constitution des archives doit-elle plus aux constructions culturelles du passé ou aux constructions culturelles du futur ? En quels termes se posent aujourd'hui les démarches de constitution de fonds d'archives ? Sont-elles transformées par la prise en compte de leurs (futurs) usages ?

De quelle manière la numérisation et le développement des archives nativement numériques transforment-ils ces pratiques tant de constitution que d'usages ? Comment instruire le débat sur les archives dites « pérennes » ?

[3] CASSIN Barbara (dir.). *Vocabulaire européen des philosophies*, Le Seuil/Le Robert, 2004

Context

In 2014, two major research programs on uses, representations and legacies of the past, and the relationship between the past and the present, embarked on a path of unprecedented cooperation.

In France, from the cluster of excellence: *Pasts in the Present: History, Heritage, Memory*, supported by the University Paris Ouest Nanterre La Défense, which combines several research units and heritage institutions of primary importance[4]. In Britain, from the Arts and Humanities Research Council: the *Care for the Future: Thinking Forward Through the Past* research theme[5].

Between these two programs, which combine both long and short-term research projects, there are many thematic and methodological affinities, including their shared interdisciplinary orientation, their new forms of partnership with heritage institutions, their support for early career researchers, their expertise in the definition of cultural policies related to the past, and their development of transnational research perspectives and international cooperation.

The labex (Laboratoire d'Excellence), *Pasts in the Present* and the *Care for the Future* program have therefore decided to work together to create the conditions for cross-border and transnational research.

For the next two years, the planned cooperation between the two research programmes will consist of two main actions:

- Organizing three Franco-British research workshops;
- A joint Franco-British research funding call, to be launched in March 2015.

The terms of this cooperation were developed by two working groups, drawn from the advisors and partners for both research programmes, the first meeting in Nanterre in February 2014, the second in London in late June 2014. The recommendations of those working groups have subsequently been approved by the sponsors or partners of the two research programmes and their respective boards.

Franco-British Research Workshops

Those workshops are open to researchers and practitioners / professionals in heritage institutions interested and involved in the two programs. Forty people will meet for two full-day Franco-British research workshops. In total, the workshops aim to run 3 sessions for 120 people.

The format is designed to enable a full and friendly exchange of experiences and ideas: two days of work, during which there will be formal presentations and discussion, as well as plenty of time for more informal discussions, and debates in other formats (recordings, films or film clips, screenings, visits).

The objectives are twofold. On the one hand: through presentations on current or proposed research, to enrich the research of the two programs, including the development of transnational research perspectives. On the other hand: to create opportunities for building strong partnership networks across the two programmes among both researchers and partner organisations.

Collectively the workshops will seek to address a more general question, "What type of histories does the present want or need?" Addressing this more general question will help the programmes to generate new thinking regarding the relationship between history and the past, and the relevance of that relationship for the present and future. The workshop series will address this more general question from the diversity of disciplines, and promote exchanges and collaboration across those disciplines. It will also encourage participants to develop comparative and transnational approaches, including those related to globalization and the circulation of knowledge globalization induces.

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[4] See Annex 1
[5] See Annex 2

First workshop: "Delving back into the past to look into the present and future"
Royaumont Foundation, Val d'Oise, France, on 16 and 17 January 2015

Theme 1: The Language of Research

This theme will explore the linguistic and conceptual apparatus required to make connections between past, present and future – the different understandings of key concepts and terms across societies and cultures, and how these concepts and terms translate into research. What, in French and in English, do we understand by the terms: "history", "heritage", "memory", "patrimony", "intangible heritage," "trace," "archives", "indications", "signs," "remains," "ruins", etc. What do these terms signify in the vernacular or popular usage as well as academic discourse? What meanings do they carry in the arts and humanities as well as the social sciences and how far do these differ?

Language requires attention. As shown by *The European Vocabulary of Philosophies* (Barbara Cassin[6]), etymological analysis alone does not account for the movement of concepts between different societies and across different cultures, or account for their mutations and transformations in new contexts. Here our analysis will not be limited to French and English, but be open to non-western and non-European approaches.

More broadly, the workshop is expected to situate the concept of heritage in contemporary societies, exploring how heritage relates to the related yet unstable notions of "memory" and the "public", and the critical yet contested relationship between "the past", "history" and "heritage".

The objective of this first workshop theme is to create a common understanding of current research issues, questions and problems relating to contemporary uses of the past between the LABEX and AHRC programmes.

Theme 2: Envisaging the Archive of the Future

With the same objective as the first exploratory theme, namely to sketch a common understanding of current research issues, questions and problems regarding the future of the archive across the LABEX and AHRC programmes. The second workshop theme will take up the question of Archives: how, in a digital age, are archives to be maintained and curated for the future? How – in the past as well as the present – have ideas about the "future" emerged through and from the archive? Should the archive may more attention to cultural constructions of the past or the cultural constructions of the future? How have archives been transformed by taking into account their future uses? How has digitization and the development of digital archives changed archival practices? What effect has digitization had on thinking about the longevity of the archive?

[6] CASSIN Barbara (dir.). *Vocabulaire européen des philosophies*, Le Seuil/Le Robert, 2004

Explorer le passé pour interroger le présent et le futur
Delving back into the past to look into the present and future

1er atelier de recherche franco-britannique / 1st research workshop Franco-British
16-17 janvier 2015 / January 16th-17th 2015

(Fondation Royaumont, Val d'Oise, France)

Fiche à retourner **AVANT LE 17 NOVEMBRE** par courriel à l'adresse / Please send this form back via email **BY NOVEMBER 17TH**, to the following address : labex.ahrc1@passes-present.eu

NOM / *SURNAME* :

Prénom / *Name* :

Titre / *Title* :

Fonction / *Position* :

Institution :

Votre projet actuel au sein du labex Les passés dans le présent / *Your current project within the Care for the Future program* :

Adresse postale / *Mail address* :

Adresse électronique / *E-mail address* :

Téléphone / *Phone number* :

Titre de la communication / *Title of the contribution* :

Présentation (maximum 15 lignes) / *Presentation (15 lines max)* :

Annexe 1 : Présentation du labex Les passés dans le présent

Le laboratoire d'excellence *Les passés dans le présent : histoire, patrimoine, mémoire* porte sur la présence du passé dans la société contemporaine et sur ses transformations à l'ère du numérique. Il inscrit cette interrogation centrale dans une réflexion plus ample sur les formes d'appropriation du passé à toutes les époques.

La réflexion commune et interdisciplinaire est organisée en deux thèmes étroitement liés. Le premier, « Relations au passé : représentations et évaluations », conduit une analyse globale des représentations du passé. Plus précisément, il étudie les usages et appropriations sociales des médiations culturelles et scientifiques de l'histoire, la transformation du rapport aux sources pour l'histoire, les politiques et les dispositifs patrimoniaux ou mémoriels et leur impact, le rapport ordinaire au passé. Le second, « Connaissance active du passé : pratiques et outils de transmission », vise à mettre à disposition de plusieurs catégories de publics de nouveaux corpus numériques, qui portent sur des pans d'histoire antique, médiévale, de la période classique, du début du XXe siècle ou du temps présent, et à réfléchir aux pratiques et usages induits par ces nouveaux dispositifs. Une partie de ces corpus intéresse directement les archives de la recherche (histoire de l'archéologie, de l'ethnologie, de l'ethnomusicologie, notamment).

Situé dans les humanités numériques, le labex *Les passés dans le présent* entend inscrire ces corpus dans l'écosystème du Web de données. Le travail sur ces fonds et collections composés d'images, de textes, de sons implique donc un travail de modélisation s'appuyant sur les standards internationaux de représentation des données et d'enrichissement des métadonnées d'indexation. Il entraîne également une réflexion critique sur les enjeux épistémologiques et politiques de l'organisation numérique des savoirs. Des sujets sont communs à ces deux thèmes, comme les modalités et effets de la médiation de la Première Guerre mondiale. Enfin, le labex *Les passés* dans le présent développe sur ses thèmes de nombreuses synergies avec la formation.

Le labex est porté par l'université Paris Ouest Nanterre la Défense, en association avec le CNRS. Il fédère

sur le campus de l'Université :
La Maison Archéologie et Ethnologie, René-Ginouvès (MAE), USR 3225
Le laboratoire Archéologies et sciences de l'antiquité (ArScAn), UMR 7041
Le laboratoire Préhistoire et technologie, UMR 7055
Le Laboratoire d'ethnologie et de sociologie comparative (LESC), UMR 7186
Le laboratoire Institut des sciences sociales du politique (ISP), UMR 7220
Le laboratoire Modèles, dynamiques et corpus (Modyco), UMR 7114
L'équipe de recherche Histoire des arts et représentations (HAR) EA 4414
La Bibliothèque de documentation internationale contemporaine (BDIC)

ainsi que les institutions patrimoniales :
La Bibliothèque nationale de France (BnF)
Le musée d'Archéologie nationale (MAN), à Saint-Germain-en-Laye
Le musée du quai Branly (MQB)

Annex 1 : Presentation of the cluster of excellence The Pasts in the Present

The *Pasts in the Present: History, Heritage, Memory* cluster of excellence is concerned with the presence of the past in contemporary society.

More specifically, the cluster of excellence seeks to understand mediations of history in the digital age, politics of memory, social appropriations of the past up- and downstream from heritage policies. The reflection is interdisciplinary and organised in two fundamental themes. The first, "Connections to the Past: Representations and Assessments," seeks a global analysis of representations of the past from every epoch (from prehistory to the present). The second, "Active Knowledge of the Past: Practices and Tools of Transmission," is based on documentary and archival resources and collections conserved by the cluster's different partners. It seeks to make available, for different audiences, new digitized collections, which, for some, contribute to the history of disciplines (archeology, ethnology, ethnomusicology).

As part of the general reflection on digital humanities, the labex *Pasts in the Present* seeks to work on the interoperability of theses corpuses not only between partners but also with other databases, in order to inscribe them in the Web of Data (Linked Data). This implies modeling catalogues and inventories, using international standards of data representation and of enrichment of the indexing metadata.

The cluster is coordinated by the University Paris Ouest Nanterre La Défense (UPO), in association with the Centre national de la recherche scientifique (CNRS). It unites

on the campus of Nanterre University :
The Maison Archéologie et Ethnologie, René-Ginouvès (MAE), USR 3225
The laboratory Archéologies et sciences de l'antiquité (ArScAn), UMR 7041
The laboratory Préhistoire et technologie, UMR 7055
The Laboratoire d'ethnologie et de sociologie comparative (LESC), UMR 7186
The laboratory Institut des sciences sociales du politique (ISP), UMR 7220
The laboratory Modèles, dynamiques et corpus (Modyco), UMR 7114
The research team Histoire des arts et représentations (HAR) EA 4414
The Bibliothèque de documentation internationale contemporaine (BDIC)

as well as three major national heritage institutions :
The French National Library (BnF)
The National Museum of Archeology (MAN), at Saint-Germain-en-Laye
The Quai Branly Museum (MQB)

Annexe 2 : Présentation de Care for the Future

La relation entre le passé, le présent et le futur façonne notre compréhension du monde qui nous entoure. Que ce soit dans la perception des conséquences d'événements passés, dans l'urgence de problèmes présents ou dans les enjeux réels ou imaginés du futur, les structures du temps interagissent et influent sur la perception que nous avons de nous-mêmes d'une multitude de façons. Care for the Future: Thinking Forward through the Past donne aux chercheurs en art et humanités l'occasion d'explorer la relation dynamique qui existe entre passé, présent et future sous le prisme temporel.

Care for the Future: Thinking Forward through the Past est un des 4 thèmes du Conseil pour la recherche en arts et humanités [Arts and Humanities Research Council / AHRC] développés par le Conseil scientifique du AHRC en partenariat avec des partenaires clés et les Subject Associations. Ces thèmes visent à promouvoir une recherche innovante, interdisciplinaire et collaborative qui encourage les échanges au sein et entre des institutions de recherche et d'autres partenaires.

Presentation of Care for the Future

The relationship between the past, present, and future shapes our understanding of the world around us. Whether it is the perceived consequences of past events, the urgency of present concerns, or the challenges of real or imagined futures, the structures of time intersect with and inform our sense of ourselves in myriad ways. Care for the Future: Thinking Forward through the Past affords an opportunity for researchers in the arts and humanities to explore the dynamic relationship that exists between past, present, and future through a temporally inflected lens.

Care for the Future: Thinking Forward through the Past is one of four Arts and Humanities Research Council themes developed by the AHRC Advisory Board and Council in consultation with key partners and Subject Associations. The themes aim to promote innovative interdisciplinary and collaborative research that fosters knowledge exchange within and between research institutions and the wider world.