

FRAME



FRAME ACCESS 2021

PROGRAMME

03 → 04 / 06 + 07 → 09 / 06



FRAME ACCESS 2021

INA
ONLINE TRAINING
SESSION

03 → 04 / 06
07 → 09 / 06

FRAME

Since 2010, INA organised the annual training programme FRAME in partnership with FIAT/IFTA (International Federation of Television Archives) and EBU Academy (European Broadcasting Union). FRAME is a co-funded by the Creative Europe – MEDIA programme of the European Union.

THE PUBLIC

FRAME is dedicated to the international community of professionals working in the field of audiovisual archives. The training sessions are designed for professionals involved in the management and use of archives whatever their level of knowledge and competencies, whether for media organizations, broadcasters, cinémathèques, patrimonial institutions, production companies, etc.

TRAINING PROGRAMME

FRAME consists in 3 sessions per year, which cover each step of the audiovisual archival content management process:

- FRAME Tech is a one-week training session, dealing with the preservation of digital

archives, digitization of old analog archives, media and storage management.

- FRAME Expert, is 1/2 day thematic workshop organized during the FIAT/IFTA international Conference, and aiming in priority the top managers.
- FRAME Access is a one-week training session, dealing with rights management, documentation, cataloguing and promotion of archive contents toward various audiences.

The courses and workshops are delivered in English by recognized European and international audiovisual archives and digital media experts.

Each year, the training programme is updated to match with current technical and technological evolutions in the sector and to correspond to professionals' expectations and needs. To do so, it is defined by a pedagogical committee, with members of INA, FRAME's partners FIAT/IFTA and EBU Academy, and associated partners, meemoo (Belgium) and the Nederlands Instituut voor Beeld en Geluid (Netherlands).

Project Partners



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Programme Partners



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EDITORIAL

In 2021, due to the persistence of the sanitary crisis and the restrictions of circulations, FRAME Access onsite training session is replaced by an online course, organised from June 3 to 9. But even if the context requires to held FRAME Access online, it will provide with the conditions to be a moment of exchange and networking, and will address the last main trends in the management of an audiovisual archive.

Social media, virtual reality, immersive experiences, innovative storytelling, podcasts, etc., ways to give access to audiovisual archives and content are constantly renewed. Archive has value, it is a living material, likely to seduce a young audience, to create a link between generations and citizens.

Our times, from containment to curfew, show us how much archives can be a resource for broadcasters and cultural institutions. But no need to wait for crisis times to think about access policies to archive material.

FRAME Access enables participants to draw inspiration from each other's projects, as well as from trainers' experiences of trainers. Through theoretical or feedback presentations, case studies and participative workshops, they will explore different access models, discover how to design an editorial strategy, address issues of rights management and documentation, which are all essential conditions to give access to audiovisual content. Innovation will be at the heart of the programme, but the basics of archiving will not be forgotten either.

For 5 afternoons, you will be introduced to the various models and conditions which allow access to the archives. From presentations to round tables, presentations and workshops you will discover many examples and situations that will enrich your knowledge and benefit from the experience feedbacks on projects carried out by European and international heritage institutions.

And, since professional network is essential, several moments will allow the participants to exchange with the speakers and between themselves during the training: Time 4U, questions and answers, presentation of participants' infrastructures, sharing of resources etc.

We wish you a rich and nice FRAME online session!

FRAME ACCESS PROGRAMME

	DAY 1 - JUNE 03	DAY 2 - JUNE 04
	ACCESS MODELS: STRATEGIES AND OVERVIEW	CONDITIONS TO GIVE ACCESS TO ARCHIVES METADATA, DATA, IA: WHAT'S NEW?
1 → 2 pm	Welcoming (10') Participants presentation (20') Presentation of INA and FRAME 2021 (15')	Participant Track 1 (10') Q&A (10')
2 → 3 pm	The value of archives: Access & exploitation strategies towards end users (65') <i>Maria Drabczyk</i>	Documentation: New models, new uses part 1 (90') <i>Anne Couteux Axel Roche Dioré</i>
	Q&A (10')	Q&A (10')
3 → 4 pm	Break & Connection time	Break & Connection time
4 → 5 pm	Overview of different access models: Round table (90') <i>Christine Braemer - Moderator</i> General audience: The strategy of the RTS <i>Léonard Bouchet</i> Access at the time of lockdown <i>Videos</i> Storytelling with archives: The Madeleine Project <i>Clara Beaudoux</i> Bridging the gap between archives and the classroom <i>Leen De Bruyn</i>	Participant Track 2 (10') Q&A (10')
		Documentation: New models, new uses, part 2 (20') <i>Anne Couteux, Axel Roche Dioré</i>
		Q&A (10')
5 → 6 pm		Documentation: Automated indexing (40') <i>Tim Manders, Virginia Bazán-Gil</i>
		Q&A (10')
	Debate and Q&A (30')	Free discussion time (20')

	DAY 3 - JUNE 07	DAY 4 - JUNE 08	DAY 5 - JUNE 09
	CONDITIONS TO GIVE ACCESS TO ARCHIVES LEGAL FRAMEWORK	CARTES BLANCHES	IMPLEMENTING AN ACCESS PROJECT
	Welcoming, connection and welcome back (10')		Participant Track 7 (10') Q&A (10')
	Participant Track 3 (10') Q&A (10')	Archives Nationales, France (120')	UX design methods: Designing with publics (90') <i>Rachel Donnat</i>
	Legal framework part 1 (90') <i>Brad Spitz</i>	Focus: Exhibition with audiovisual archives <i>Martine Sin Blima-Barru</i>	Q&A (10')
	Break & Connection time	Break & Connection time	Break & Connection time
	Participant Track 4 (10') Q&A (10')	Participant Track 5 (10') Q&A (10')	
	Legal framework part 2 (70') <i>Brad Spitz</i>	Participant Track 6 (10') Q&A (10')	Workshop: Designing an AV access project (100') <i>Maria Drabczyk</i>
	Q&A (10')	On the use of sound archives in podcasts: A study case "Tout fout le camp" (50') <i>Manon Prigent</i>	
	Free discussion time (20')	Free discussion time (20')	Final review (20')

PARTICIPANTS

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TRAINING PRO GRAMME

03 → 04 / 06
07 → 09 / 06

PROGRAMME

03

JUNE

ACCESS MODELS: STRATEGIES AND OVERVIEW

1.00
pm

WELCOMING PARTICIPANTS PRESENTATION PRESENTATION OF INA AND FRAME 2021

1.45
pm

THE VALUE OF ARCHIVES: ACCESS & EXPLOITATION STRATEGIES TOWARDS END USERS — Maria Drabczyk, Chief International Projects Expert / FINA, Poland

How can we show the value and potential of audiovisual archives by exploiting and increasing access to our collections? How can we engage in collaborations and dialogue with different stakeholders and audiences?

The presentation will address the above-listed questions and thus will provide an overview of different access and use strategies of AV archives addressing various audiences. It will discuss the value that archives can create for different communities by unlocking archive content. Finally, it will attempt to demonstrate that archives and archivists can have a meaningful role to play in delivering a relevant and thought-provoking encounter with cultural heritage collections.

2.50 pm QUESTIONS & ANSWERS

3.00 pm BREAK

OVERVIEW OF DIFFERENT ACCESS MODELS: ROUND TABLE

4.00
pm

GENERAL AUDIENCE: THE STRATEGY OF THE RTS — Léonard Bouchet, Head of Data and Archives / RTS, Switzerland

Our journey to build “les archives de la RTS” brand and content offer: we'll explore what we've learned and tried during the previous 10 years and how we think we'll continue evolving in the foreseeable future.

4.20
pm

ACCESS AT THE TIME OF LOCKDOWN (VIDEOS) — Videos stream

During the first lockdown period, cultural institutions had to close their doors from one day to another and to rethink how to give access to their collections in order to remain connected to their audience. This exceptional event has increased the mass of contents provided to the public, making even more critical the following questions: how to be visible and stand out in this “ocean” of media? How to conceive relevant and innovative offers? How to create new uses?

These 3 videos show the examples of 3 French cultural institutions.

4.40
pm

THE MADELEINE PROJECT — Clara Beaudoux, Multimedia Documentary Maker / Madeleine project, France

A young woman moves into a Paris apartment and discovers a storage room filled with the belongings of the previous owner, a certain Madeleine who died in her late nineties, and whose treasured possessions nobody seems to want. In an audacious act of journalism driven by personal curiosity and humane tenderness, Clara Beaudoux embarks on The Madeleine Project, documenting what she finds on Twitter with text and photographs, introducing the world to an unsung 20th century figure.

The Madeleine Project: 5 seasons on Twitter, 8 videos, two books, one exhibition.

5.00
pm

BRIDGING THE GAP BETWEEN ARCHIVES & THE CLASSROOM — Leen de Bruyn, Project Manager Education / meemoo, Belgium

In this presentation we will share our unique approach in bridging the gap between archives and the classroom. From the start, we have involved our target audience and educational stakeholders. However, audience research and expert interviews were only one part in our strategy to determine the design and content selection criteria. We will discuss the specific needs and demands of teachers concerning audiovisual collections, in order for them to implement them. We established an approach in which the expertise of teachers and archivists is combined, resulting in selection criteria uncovering the real gems in audiovisual archives clearly corresponding to the curriculum demands. The success of this approach is acknowledged by curriculum designers, who selected our audiovisual collections as good practices in the Flemish curricula. We believe this approach can be applied across audiovisual archival organisations and national borders.

5.30 pm DEBATE and Q&A

04

JUNE

CONDITIONS TO GIVE ACCESS TO ARCHIVES

METADATA, DATA, IA: WHAT'S NEW?

1.00 pm

PARTICIPANT TRACK 1 QUESTIONS & ANSWERS

1.20 pm

DOCUMENTATION: NEW MODELS, NEW USES - PART 1

— Anne Couteux, Project Manager, Projects, Methods / INA, France
— Axel Roche-Dioré, Data Engineer / INA, France

This two-voice presentation will explore the specificities of audiovisual documentation, and analyze its evolution in regards with the growing interest for data. What do new data models allow in terms of management and use of information? What are these new uses?

2.50 pm QUESTIONS & ANSWERS

3.00 pm BREAK

4.00 pm

PARTICIPANT TRACK 2 QUESTIONS & ANSWERS

4.20 pm

DOCUMENTATION: NEW MODELS, NEW USES - PART 2

4.40 pm QUESTIONS & ANSWERS

DOCUMENTATION: AUTOMATED INDEXING

4.50 pm

AI + BS = BIAS: OPPORTUNITIES OF AI FOR ARCHIVES, AND CHALLENGES SUCH AS BIAS

— Tim Manders, Senior Media Manager Optimisation – Exploration dep. / The Netherlands Institute for Sound & Vision, The Netherlands

In an effort to reduce time spent on manual annotation from 2012 onwards the Netherlands Institute for Sound and Vision changed its approach to archiving from

an activity marking the end of the production's lifecycle to proactively structuring metadata as early as possible in the production – publication – archiving chain. Also automatic speaker detection and thesaurus label term extraction were implemented to increase the amount of structured and fine grained access points for the archive users.

Finally since 2019 face recognition has been implemented. In this session some opportunities related to the implementation of automatic annotation techniques using Artificial Intelligence will be showcased, and some challenges such as AI bias.

5.10 pm

AI TENDERING: AN ARCHIVE ODYSSEY (THE AI TENDERING PROCESS AT A PUBLIC BROADCASTER ARCHIVE)

— Virginia Bazán-Gil, Project Manager / RTVE, Spain

The Odyssey, the ancient greek epic poem, follows the Greek Hero Odysseus, king of Ithaca, and his journey home after the Trojan War. After a ten-year war, his journey lasted another ten years. Only his audacity saved him from the constant dangers of the journey. If you have ever led a tendering process you might have felt as the Greek hero dealing with challenges such as: Can AI help my archive out?

Is AI affordable? Are we ready to integrate AI in our current workflow? If you are lucky to find an answer for these questions and you feel optimistic enough to start an AI tender, you should know that your particular Odyssey has just started. The aim of this proposal is sharing, from a very practical perspective, lessons learned during an AI tendering process at the RTVE archive: from selecting content and technologies to defining quality control tests and GDPR.

5.30 pm QUESTIONS & ANSWERS

5.40 pm FREE DISCUSSION TIME



07

JUNE

CONDITIONS TO GIVE ACCESS TO ARCHIVES LEGAL FRAMEWORK

1.00
pm

WELCOMING

1.10
pm

PARTICIPANT TRACK 3 QUESTIONS & ANSWERS

1.30
pm

LEGAL FRAMEWORK - PART 1 — Brad Spitz, Lawyer, Doctor at Law / Realex, France

Understanding the rights held by copyright owners in audiovisual works is essential in order to efficiently and safely organise, manage and exploit archives.

The presentation will focus on the rights granted to right holders by US and continental (in particular EU) copyright systems, as well as the limitations to such rights (copyright exceptions, copyright duration...) that one can rely on when managing and exploiting audiovisual archives.

3.00 pm BREAK

4.00
pm

PARTICIPANT TRACK 4 QUESTIONS & ANSWERS

4.20
pm

LEGAL FRAMEWORK - PART 2 — Brad Spitz, Lawyer, Doctor at Law / Realex, France

5.30 pm QUESTIONS & ANSWERS

5.40 pm FREE DISCUSSION TIME

08

JUNE

CARTES BLANCHES

1.00
pm

ARCHIVES NATIONALES DE FRANCE — Martine Sin Blima-Barru, Heritage Curator / Archives Nationales, France

Exhibiting audiovisual archives is subject to legal, technical and intellectual constraints. Through the example of the exhibition *Filming Trials*, a Social Issue currently on display at the National Archives of France (October 14, 2020 - December 18, 2021), a virtual visit would be an opportunity to present the different perspectives, on which the intervention that will follow will address the issues and challenges to be resolved.

3.00 pm BREAK

4.00
pm

PARTICIPANT TRACK 5 QUESTIONS & ANSWERS

4.20
pm

PARTICIPANT TRACK 5 QUESTIONS & ANSWERS

4.40
pm

ON THE USE OF SOUND ARCHIVES IN PODCASTS: A STUDY CASE "TOUT FOUT LE CAMP" — Manon Prigent, Radio documentarist and podcast author / Podcast - Tout fout le camp, France

In 2019, I was awarded of a scholarship in order to develop a podcast based on INA radio archives. It gave birth to an audio series entitled "Tout fout le camp" ("It's all going to the dogs"), broadcasted by ARTE Radio in February 2021. It aimed to develop a reflection about the evolution of the language since the 1950's, focusing on the the youngsters'.

The case study of this production will enable me to introduce you the modalities of podcast creation in France. I will present the progression of this realization, from the call for participation until the final production. I will explain the specific approach I develop in order to propose an original use of the archives in each episode.

5.30 pm QUESTIONS & ANSWERS

5.40 pm FREE DISCUSSION TIME

09

JUNE

IMPLEMENTING AN ACCESS PROJECT

1.00
pmPARTICIPANT TRACK 7
QUESTIONS & ANSWERS1.20
pm

UX DESIGN METHODS: DESIGNING WITH PUBLICS

— Rachel Donnat, User-Centered Design teacher, coordinator /
Les Gobelins School, France

When designing a website, an app, or even a non digital service, in order to give the public access to content, it seems obvious at first that the user's needs, expectations, or goals will be taken into account throughout the design process. However, it takes specific steps and techniques to ensure that the design team will research these, and use what they learn to create a most satisfying digital (or non-digital) product. These techniques for researching users needs, and collaborating with them, or for testing prototypes against their perception, are gathered in a discipline usually called User eXperience design.

We will explore the specifics of User eXperience design (or UX design), by studying examples of content-rich digital products and services.

2.50 pm QUESTIONS & ANSWERS

3.00 pm BREAK

4.00
pm

DESIGNING AN ACCESS PROJECT WORKSHOP

— Maria Drabczyk, Chief International Projects Expert / FINA,
Poland

How to design an AV access project and shape it as a valuable business model putting the needs of the users at its centre? How to analyse project's impact, make it part of an institution's long-term strategy, ambitions, how to identify challenges? How to define our target audiences and other relevant stakeholders and meet their needs and expectations?

We will dive in to the topic with the help of the Europeana Impact Playbook and the Business Model Canvas tools. The workshop foresees teamwork activities on MIRO based on case studies coming from the GLAM sector.

5.40 pm FINAL REVIEW



SPEAKERS

VIRGINIA BAZÁN-GIL
CLARA BEAUDOUX
LÉONARD BOUCHET
ANNE COUTEUX
LEEN DE BRUYN
RACHEL DONNAT
MARIA DRABCZYK

TIM MANDERS
MANON PRIGENT
AXEL ROCHE-DIORÉ
MARTINE SIN
BLIMA-BARRU
BRAD SPITZ



VIRGINIA BAZÁN-GIL

Project Manager – RTVE Archive, Spain

Virginia Bazán-Gil is project manager at the RTVE Archive where she is in charge of innovation projects connected with automatic metadata creation and image recognition tools mainly for the archive but working with other business areas of the company such as Innovation and Digital Strategy and the RTVE Website. As a member of the RTVE University of Zaragoza Chair, she is also involved with research on Speech Technologies, Natural Language Processing and Computer Vision applied to the AV archive. She has been involved also in innovation and development projects with research institutions and broadcast vendors. Her teaching experience includes academic and professional training for different companies and public institutions. She is Secretary General at FIAT/IFTA.

She is also involved with other international organizations such as RIPDASA (Iberoamerican Network for the Digital Preservation of Sound and Audiovisual Archives) and EUscreen.



CLARA BEAUDOUX

Multimedia Documentary Maker – Madeleine project, France

Clara Beaudoux is a multimedia documentary maker. She launched in 2015 the “Madeleine project”, a transmedia documentary project (5 seasons on Twitter, videos, two books, an exhibition).

She made web documentaries, short movies and videoclips and worked as a journalist at Radio France. She has been living and working in Brussels since early 2020.



LÉONARD BOUCHET

Head of Digital Data and Archives – RTS, Switzerland

Léonard Bouchet, 42, is an expert in digital transformation and development and co-chair of the EBU Artificial Intelligence and Data Initiative. Since January 2016, he has been heading the Swiss-french Public Media Data and Archives Department, where teams are exploring the amazing possibilities of new modes of collaboration (agility and holacracy)

and innovative technologies (artificial intelligence). From 2013 to 2016, he was head of RTS' multimedia production department. Developer and project manager in the public service since 2009, he also has 10 years of previous experience in the private sector.



ANNE COUTEUX

Project Manager, Projects, Methods, Quality at Collections Division – INA, France

Anne Couteux is in charge of the unit dealing with the standards of description and data structuration of audiovisual archive content. This unit also manages the vocabularies, among which the thesaurus, used to describe, index and retrieve the Ina multimedia archives. She is currently involved in the implementation of a new information system for the management of Ina's collections.



LEEN DE BRUYN

Project Manager Education – meemoo, Belgium

As project manager, Leen is responsible for the strategic decisions concerning the disclosure of audiovisual archive material intended for education. She coordinates a teacher community responsible for qualitative selection and editing of the audiovisual content linked to official curricula. She also manages user research, determining the developing needs in education. As account manager she coordinates projects with a variety of stakeholders in the field of education.



RACHEL DONNAT

User-Centered Design teacher / coordinator – Les Gobelins School, France

Rachel Donnat is currently a permanent teacher at Gobelins school. She manages two master's degree classes in interactive design, and teaches UCD (User Centered Design). She has learned as much from being a teacher in the last 3 years, as from her previous 15 years of experience as an interactive designer and project manager.



MARIA DRABCZYK

Chief International Projects Expert – National Film Archive, Audiovisual Institute of Poland, Poland

Maria is a project manager at the National Film Archive – Audiovisual Institute (FINA), in charge of initiating and coordinating international initiatives with special focus on access and creative re-use of Institute's digital collection for research, educational or artistic purposes.

She is board member of the EUscreen Foundation, member of the Europeana Association Members Council and Chair of the FIAT/IFTA Value, Use and Copyright Commission. In the past, she co-created a crowdfunding site for culture *Wspieramkulturę.pl* and worked as an international relations expert at the Polish Ministry of Culture and National Heritage. Maria holds a MA in sociology and she also completed postgraduate studies in cultural diplomacy.



TIM MANDERS

Senior Media Manager Optimisation – Exploration department, The Netherlands Institute for Sound & Vision

Tim Manders works at the Exploration department of the Netherlands Institute for Sound and Vision. He is experienced in operationalising automatic annotation techniques, applied on daily ingest into the archive.



MANON PRIGENT

Radio documentarist and podcast author – Podcast “Tout fout le camp”, France

After studying literature and art history, and then working in various contemporary art institutions, Manon Prigent decided, in 2018, to start recording sound and making sound documentaries. In 2019, she begins her first collaborations with France Culture and ARTE Radio. Winner of the INALAB scholarship, she creates in 2020 the podcast series “Tout fout le camp”, in co-production with ARTE Radio. She is currently collaborating on the writing of a documentary film, while continuing her work as an author of radio documentaries, notably for France Culture.



AXEL ROCHE-DIORÉ

Data Engineer – INA, France

Axel Roche-Dioré joined INA in 2016 as a Project Lead in the consulting department where he led projects for French and international clients. Appointed Data Engineer in 2019, he now works in the team building INA's new information system.

Owner of a MA in Cinema and a Master's degree in audiovisual and digital preservation, he contributed, as part of its job at INA, to multiple archiving and preservation projects involving: assessment of collections of carriers or digital assets, databases auditing, management of digitisation projects, and working on technical specifications of MAM systems. He is also involved as a lecturer in the graduate programme on audiovisual heritage management at INA sup.



MARTINE SIN BLIMA-BARRU

*Heritage Curator – Archives
Nationales de France, France*

Martine Sin Blima-Barru is a heritage curator. She is the head of the electronic archiving and audiovisual archives department at the National Archives of France. She is a member of the *Comité d'aide aux projets audiovisuels* and of the *Cellule nationale de veille sur les formats* (French national watch unit on file formats).

She is a lecturer on the preservation of digital archives at the Universities of Paris 8 and Paris 13, at the CNAM and at the Ecole du Louvre.



BRAD SPITZ

Lawyer, Doctor at Law – Realex, France

Brad Spitz has been a lawyer at the Paris Bar since 2004. He holds a PhD in copyright law and a Master's degree in business law. He teaches intellectual property law at the Bar

School of Paris (EFB) and at the University of Paris Saclay. He is the author of many articles and books (in French and English). He works in various areas of communication: motion pictures, music, press, education, publishing, art, computer and photography. He is also assists in his clients in personal data law issues (RGPD compliance).



PRACTICAL INFORMATIONS

ONLINE COURSES

The FRAME courses will take place on the conference room solution **Zoom**. We will send you the invitation link few days before the start of the training.

To take full advantage of the tool's functionality, install the free application "**Zoom Client for Meetings**" on our computers. Make sure that the audio and video settings are well configured. In case you have restricted uses, **you can also use Zoom on your web browser** (preferably Google Chrome or Mozilla Firefox). To join the training, you just need to go on <https://zoom.us/join> and enter your meeting ID that we will provide you.

In addition, some speakers will use specific tools, such as **MIRO** for example. You can now create an account on this platform or wait to receive an email from us inviting you to join the FRAME Access 2021 Team on MIRO.

THE WEBSITE

We also have created a dedicated website for the training: FRAME 2021 website. Each participant and each speaker will have a personalized access. **Your credentials will be**

sent to you by email the day before the training. On this website, you will have access to all the teaching material of FRAME's training (programme, presentations of the speakers, videos, additional resources).

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CREDITS

Page 02, 32 — *The director Hubert Knapp (to the right) and the editor movie in cutting room of the subjects of the program "Five columns on the front page".*
Guy Breemat © Ina

Page 12 — *Room of IT processing in the regional station of Nancy.*
Georges Galmiche © Ina

Page 17 — *The cinémathécaire Kim Secaz in the thematic file of the archives of the television news of the first channel.*
Bernard Allemane © Ina

Page 21 — *Annick Beauchamps in interview on the terrace of a coffee in Cannes during the MIDEM.*
Georges Galmiche © Ina

Page 29 — *Sketch metteur on stage a actress knitting in her lounge equipped with a téléviseur for the tv programme "History of smile".*
Bernard Pascucci © Ina

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