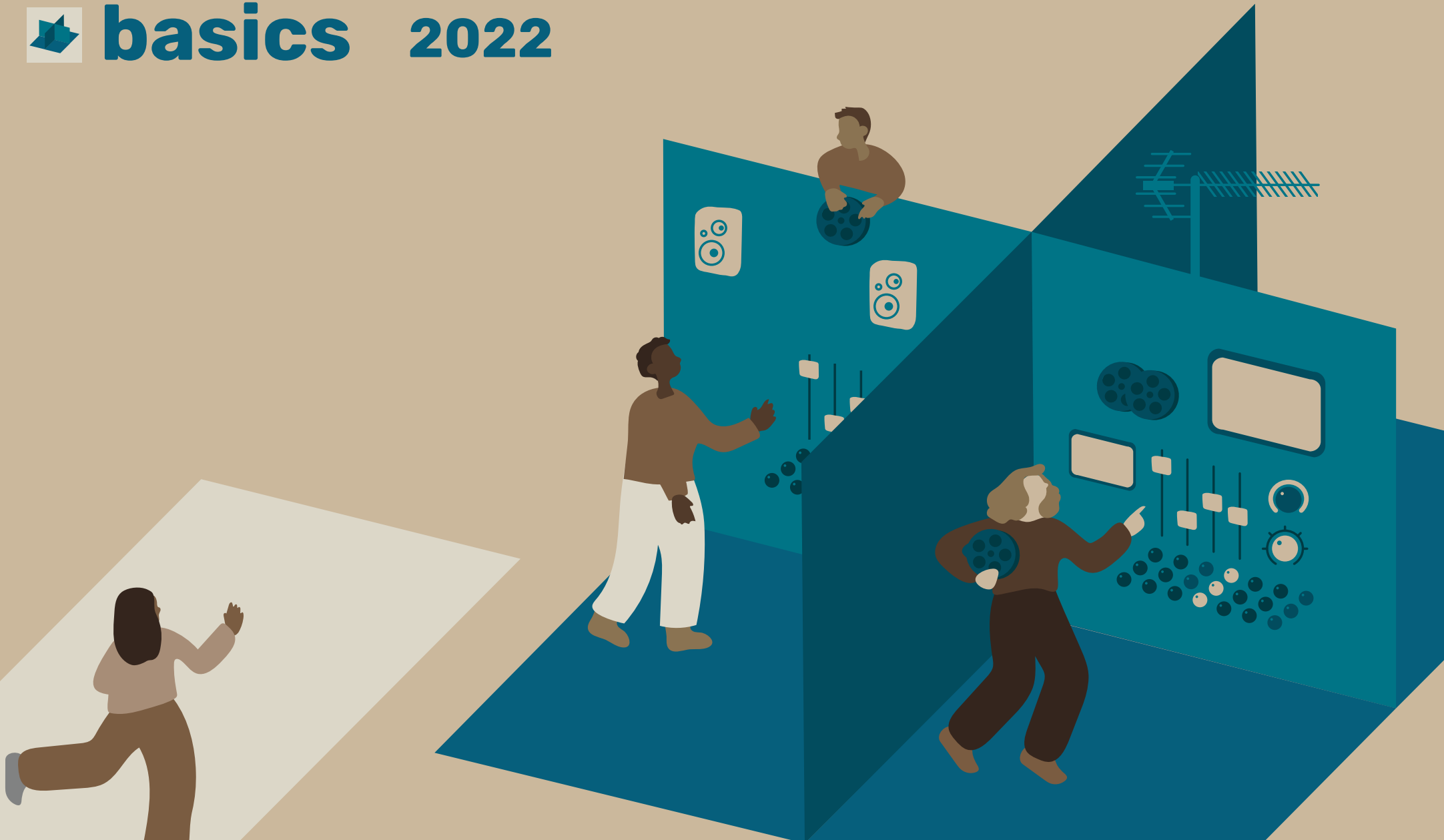




FRAME

basics 2022





FRAME

basics 2022

JUNE 8 - 9 -10
& 13 - 14 -15

THE PUBLIC

FRAME's target groups are all European and international professionals working for the preservation, management, access, and reuse of audiovisual archives, in all audiovisual heritage fields. With the aim to correspond to each of them needs and objectives, whatever their background, profile and level of expertise, the FRAME training programme is made of several adapted actions.

FRAME

Since 2010, INA organises the annual training programme FRAME in partnership with FIAT/IFTA (International Federation of Television Archives) and EBU Academy (European Broadcasting Union). FRAME is co-funded by the Creative Europe – MEDIA programme of the European Union. In a comprehensive perspective, the FRAME training programme covers each step of the audiovisual archives management process – from its preservation, digitisation, documentation, to its access, reuse and promotion – and all aspects of this work – legal, ecological, technical, technological, business, educative, or creative aspects the audiovisual heritage.

THE COURSES

The courses and workshop are delivered in English by recognized European and international audiovisual archives 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).

TRAINING PROGRAMME

FRAME is made of 5 training actions:



An online 6-half-day training session, organised during spring 2022, delivers fundamental knowledge and skills necessary for professionals managing audiovisual contents, from its preservation to its reuse. FRAME Basics is addressed in priority to professionals with less experience and/or needs to acquire fundamentals.



An onsite 5-day training session, organised during autumn 2022 at INA, is focused on the latest and innovative practices of the audiovisual heritage sector. FRAME Advanced Tech deals with technical and technological aspects of the preservation and management of audiovisual archives, FRAME Advanced Access with documentation and access topics. FRAME Advanced is open to all professionals, and in priority to experienced and trained ones.



FRAME Expert: a half-day workshop organised as part of the FIAT/IFTA World Conference, in Cape Town, South Africa, in October 2022; gathering the community of international professionals around shared questions and current issues of the audiovisual heritage sector.



A 6-month mentoring programme (June-December) addressed to young professionals to support them in their career path development or to implement their project. FRAME Mentoring included an online support by a dedicated mentor who is a recognized European expert; a 2-week professional immersion at INA or in a partner European institution; an accreditation to FIAT/IFTA Annual World Conference.



FRAME digital training platform made of multilingual (French, English, Spanish) e-learning modules and digital pedagogical material and resources (video, bibliography, etc.)

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Editorial

In 2022 FRAME reinvents itself by offering for the first time training sessions tailored to each individual's level of knowledge, FRAME Basics and FRAME Advanced. The aim of this evolution is to offer a training programme that is as close as possible to the needs of audiovisual archives professionals, whatever their project or institution of origin. In this new format, we wanted to preserve what has made FRAME a renowned training course for over 10 years.

This first session of FRAME Basics has been structured to contribute to the construction of a common base of knowledge. Designed on a progressive approach, the programme will cover the fundamental notions of archive management, from technical processing to communication: archiving workflows, preservation of media and digitisation, as well as documentation, access possibilities and even the legal framework.

Renowned international professionals will share their knowledge, experience and best practices during presentations, case studies and round tables. A large place will be given to exchanges and interactivity, so you will get all the keys to understand what an archiving chain is while you will expand your professional network.

We wish you a good FRAME Basics session.

DAY 1
Wednesday 8

Archiving workflow

Welcoming (20')
C. Braemer, T. Monteil

Participants presentation (35')

Presentation of INA and FRAME (20')
C. Braemer, T. Monteil

The archiving chain : who does what ? part 1 (45')
B. Amouroux,
C. Braemer, INA

The archiving chain : who does what ? part 2 (60')
B. Amouroux,
C. Braemer, INA

AV Archiving networks (60')
D. Wibaux, INA

DAY 2
Thursday 9

AV Carriers: overview and preservation

Participant's Track 1 (20')

AV Carriers : panorama and preservation (100') D. Pfluger, *Memoriav*

AV Media : A physical asset (60') D. Pfluger, *Memoriav*

Audiovisual carriers of RAI archive. What is to be done? (40')
L. Boch, RAI

Time 4U (20')
Around carriers preservation

DAY 3
Friday 10

Digitisation and digital files

Participant's Track 2 (20')

Digitisation Why, What, How ? (100') B. Declercq, *meemoo*

AV File Format Fundamentals (70') M. Steeman, T. Zondag, *NISV*

The stakes of Quality Control (45') A. Bailly, Gecko, J. Louvion, Gong

DAY 4
Monday 13

Documentation

Back on tracks (10')

Time 4U (50')
Free discussion time about the first part of the training

Creating metadata, an essential step to give visibility to audiovisual content - part 1 (60')
C. Braemer, INA

Creating metadata, an essential step to give visibility to audiovisual content - part 2 (60')
C. Braemer, INA

Buying a stairway to heaven? AI and cloud solutions for the RTVE Archive (40') V. Bazán-Gil, *RTVE*

Participant's Track 3 (20')

DAY 5
Tuesday 14

Accessing AV Collections

Participant's Track 4 (20')

The Value of Archives : Access & Exploitation. Strategies towards end users (100')
M. Drabczyk, *Centrum Cyfrowe*

Designing an access project (60') M. Drabczyk, *Centrum Cyfrowe*

On the use of sound archives in podcasts "Tout fout le camp" (40') M. Prigent

Participant's Track 5 (20')

DAY 6
Wednesday 15

Legal framework

Participant's Track 6 (20')

Access & re-use : what about copyright ? (100')
D. Hekker, *NISV*

Round table : Clarifying rights (75')
V. Massignon, L. Tusi

Final review (45')
C. Braemer, T. Monteil

PARTICIPANTS



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Bulgaria*



Charlie Thines

Freelance Motion Picture Projectionist

*Cinémathèque de la Ville de Luxembourg
Luxembourg*



Galina Zhekova

Bibliographer informant and film expert

*Bulgarian National Film Archive
Bulgaria*

WORKSHOPS

JUNE 2022

DAY 1
WEDNESDAY 8
ARCHIVING WORKFLOW

DAY 2
THURSDAY 9
AUDIOVISUAL CARRIERS:
OVERVIEW AND
PRESERVATION

DAY 3
FRIDAY 10
DIGITISATION AND
DIGITAL FILES

DAY 4
MONDAY 13
DOCUMENTATION

DAY 5
TUESDAY 14
ACCESSING
AUDIOVISUAL
COLLECTIONS

DAY 6
WEDNESDAY 15
LEGAL FRAMEWORK

1pm **Welcoming** (20')
C. Braemer, T. Monteil

1:20pm **Participants presentation** (35')

1:55pm **Presentation of INA and FRAME** (20')
C. Braemer, T. Monteil

2:15pm **The archiving chain:
who does what ? part 1** (45')
B. Amouroux & C. Braemer, *INA*

Archives management is a process involving many professionals and tools. It's important to understand how it works, its objectives and the part everyone plays in it... This introductory workshop is aimed to exchange about the processes existing in the participants' structures, in order to share the knowledge and the vocabulary for the rest of the course. We will describe the activities, the jobs, the tools and the stakes of each step of the archiving chain. The example of the path of an archive at the French National Audiovisual Institute (INA) will illustrate this presentation.

3pm **BREAK**

4pm **The archiving chain:
who does what ? part 2** (45')
B. Amouroux & C. Braemer, *INA*

5pm **Audivisual Archiving
networks** (60')
D. Wibaux, *INA*

An overview of international audiovisual archives professional networks in the audiovisual and archives fields. International professional networks are frameworks for exchanging knowledge and best practices, jointly defining norms and standards, bringing together professionals from around the world and building new partnerships and projects. Thus, they are important resources for professionals to strengthen their capacity by being inspired and supported by their counterparts.

1pm **Participant's Track 1** (20')
S. Mvungi, *University of Cape Town*

1:20pm **Audiovisual Carriers:
panorama and preservation** (100')

D. Pfluger, *Memoriav*

In a more and more digital world where data is stored in «clouds» we tend to forget that all audiovisual media - digital or analogue - are bound to various types of carriers. This presentation focuses on the physical aspect of audiovisual media. The importance of carriers in identification, the metadata they contribute and the challenges they pose in preservation.

3pm BREAK

following Audiovisual Carriers:

4pm **Audiovisual Media:
A physical asset** (60')

D. Pfluger, *Memoriav*

5pm **Audiovisual carriers of RAI
archive. What is to be done ?** (40')

L. Boch, *RAI*

A visit to the archive of RAI, the Public Media Service in Italy, is a journey through time of television technology. How was it possible till today to keep alive the content stored in so many types of carriers? Those carriers and their content already went through a lot. However, the greatest challenge, right now, is that of migration to the completely digital world, in which files replace tapes and IT technologies replace recorders and players. The case study of RAI is going to be presented, in order to let understand, from a sort of historical point of view, not only the current situation, but also how this status was reached. Thus, the solution envisaged by RAI, and currently in progress, will be shortly presented with its pros and cons, and its reason why. Eventually, a mention to the post-digitisation dilemma. What to do with the carriers? Why is this decision difficult?

5:40pm **Time 4U** (20')

Around carriers preservation

1pm **Participant's Track 2** (20')

G. Zhekova, Bulgarian National Film Archives

1:20pm **Digitisation
Why, What, How ?** (100')

B. Declerq, meemoo

Setting up a digitization project for an audiovisual archive collection can at first sight seem like an enormous challenge. Nevertheless, it is a necessary step to first and foremost save the content from the dangers of degradation of the carrier and the obsolescence of the technology, while also making this content visible, findable and reusable in new, digital contexts and for new target groups. Prior to this workshop, students first watch the five videos "Setting up a digitization project" at home. During the workshop we perform two exercises in small groups. In the first one we apply the knowledge gained from the videos by analyzing a number of fictitious digitization plans of audiovisual archives. In the second exercise we will write a digitization plan by ourselves. In between the exercises, we present our results to the other participants and discuss them.

3pm **BREAK**

4pm **Audiovisual File Format
Fundamentals** (70')

**M. Steeman & T. Zondag, The Netherlands Institute
for Sound and Vision**

An overview of the inner workings of audiovisual files, exploring concepts like wrappers and codecs.

5:10pm **The stakes of Quality Control** (45')

A. Bailly, Gecko & J. Louvion, Gong

Adrien BAILLY from GECKO will talk about the stakes of internal Quality Control and more precisely: Why control? What and when to control? And, at last, how to control by highlighting our work over the years. In addition, Julien LOUVION from GONG will present INA's outsourced Quality Control project.

1pm **Back on tracks** (10')

1:10pm **Time 4U** (50')

Free discussion time about the first part of the training

2pm **Creating metadata, an essential step to give visibility to audiovisual content - part 1** (60')

C. Braemer, INA

Documentary processing and metadata creation allow to search for and extract the most relevant, rare and rich content from the mass. This is a key skill for documentalists and archivists. From this description the users can access the online media search. And we, archive professionals, can facilitate this access by promoting our collection and by highlighting certain content. This selection is a first level of editorial enrichment, which is based on documentary processing. This presentation will recall the basics of documentary processing of moving images and sounds and conclude on how to go from the description to editorial enrichment.

3pm BREAK

4pm **Creating metadata, an essential step to give visibility to audiovisual content - part 2** (60')

C. Braemer, INA

5pm **Buying a stairway to heaven ? AI and cloud solutions for the RTVE Archive** (40')

V. Bazán-Gil, RTVE

In 2020 RTVE launched an AI tender to automatically catalog 11K hours from the video archive. In 2021 a task force of archivists and engineers started working on the project. After a 4-month set-up phase, the integration between the service provider and the archive system was complete and the workflow well defined, but once we started applying AI solutions to the cataloging process we soon discovered how long stairways to heaven can be. During this presentation, we'll introduce you briefly to the AI complete workflow, the technologies integrated into the project, the challenges related to the integration of content in the archive system, but mainly our efforts to improve the system performance and how we have finally adapted our expectations to the technology at hand. Last, but not least we will present the more recent results after applying artificial vision to archive content.

5:40pm **Participant's Track 3** (20')

E. Lewis, University of Maryland

1pm **Participant's Track 4** (20')
A. Brzowska, Poland National Digital Archives

1:20pm **The Value of Archives :
 Access & Exploitation.
 Strategies towards
 end users** (100')

M. Drabczyk, Centrum Cyfrowe

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.

3pm BREAK

4pm *following The Value of Archives:*
Designing an access project (60')

M. Drabczyk, Centrum Cyfrowe

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. The workshop foresees teamwork activities on MIRO based on case studies coming from the GLAM sector.

5pm **On the use of sound archives in
 podcasts «Tout fout le camp»** (40')

M. Prigent, Radio 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 youngsters. The case study of this production will enable me to give you some clues regarding the numerous possibilities in the use of sound archives in podcast projects.

5:40pm **Participant's Track 5** (20')
S. Quraishi, CEPT Archives - CEPT University

1pm **Participant's Track 6** (20')
C. Thines, *Cinémathèque de la Ville de Luxembourg*

1:20pm **Access & re-use:
 what about copyright ?** (100')
**D. Hekker, *The Netherlands Institute for Sound
 and Vision***
 An interactive introduction into the basic principles
 of copyright.

3pm BREAK

4pm **Round table:
 Claryfing rights** (75')

V. Massignon

Researcher, copyright clearancer : This a detective job,
 a scavenger of hunt. We have to find out relevant medias,
 technically available, affordable, LEGALLY usable, as
 far they are protected, under laws, and not in the public
 domain ! For any media, film or non film, from any source,
 for any project, work process and questions
 are the same.

L. Tusi

Tracking copyright, licensing and dealing the rights
 with all parties is the problem n°1 for using archive,
 without risk, or less risk possible, according property
 rights protecting owners, authors, producers, actors,
 performing artists, personalities. Material property
 no means intellectual property. Copyright clearances
 and rights management are the key of valorization of
 archives protected, and copyrighted.

How to improve legal data capitalization
 and legal data sharing?

How to find balance between protection, risk and free
 circulation, between copyright and copyleft ?

5:15pm **Final review** (45')
C. Braemer, T. Monteil



Brice Amouroux

Deputy head of INA Technologies Department

INA, France • bamouroux@ina.fr •

Deputy head of INA Technologies Department, Brice Amouroux is specifically in charge of project supervision in the fields of digitization and restoration of Radio-TV programs. He also participates in international expertises and training sessions.



Adrien Bailly

Quality Control and Project Manager

Gecko, France • a.bailly@audiogecko.com •

Adrien Bailly's passion for analog audio carriers led him to join GECKO's team in 2010, after having worked for several recording studios. Expert in audio digitization, he is responsible for the internal GECKO Quality Control (more than 450,000 magnetic tapes and 200,000 instantaneous disc sides controlled to date). These skills are crucial for the transmission of the know-how to the new GECKO technicians.



Virginia Bazán-Gil

**Senior Project manager
FIAT/IFTA Secretary general**
RTVE, Espagne

• virginia.bazan@rtve.es •

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.



Laurent Boch

Technical researcher

RAI/CRITS, Italy • laurent.boch@rai.it •

Laurent Boch, graduated in Electronic Engineering in 1990 at “Politecnico di Torino”, has been working for RAI – Radiotelevisione Italiana since 1992, at the Centre for Research and Technological Innovation (CRITS). He has been involved in several EU funded project dealing with media preservation, in ISO/IEC standardisation activities, and has been technical coordinator of the RAI DigiMaster project dealing with massive master migration. Head of “Administration Research Projects” of RAI/CRITS and he is chair of FIAT/IFTA Preservation and Migration Commission.



Christine Braemer

Pedagogical engineer

INA, France • cbraemer@ina.fr •

Christine Braemer joined the Training Department of the French National Audiovisual Institute in 2005 as a training manager. She’s in charge of the Digital Heritage and Multimedia Documentation training programs. In that position, she conceives and organises training courses in France and in other countries, as well as Digital Learning courses. She also contributes to consulting missions on pedagogy and adult training in the field of audiovisual archives. Previously, and for ten years, she worked as an audiovisual documentalist at Ina.



Brecht Declercq

Digitization and Acquisition Manager

FIAT/IFTA President

meemoo, Belgique

• brecht.declercq@meemoo.be •

Brecht Declercq, MA, MSc is the 11th President of FIAT/IFTA, the world association of media archives, and the Digitisation and Acquisition Manager at meemoo – The Flemish Institute for Archiving. He is responsible for the preservation of the Flemish audiovisual heritage, including one of the largest audiovisual digitisation programs currently going on globally. He worked for the Belgian public broadcaster VRT for almost 10 years in several digitisation, media asset management and access projects and led the FIAT/IFTA Preservation and Migration Commission from 2016 to 2019. He’s a frequent conference curator, presenter, guest lecturer, writer and reviewer. He advises policy makers, audiovisual archives and media organisations worldwide.



Maria Drabczyk

Head of policy and advocacy

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Maria Drabczyk is a sociologist, researcher, manager of cultural projects in the field of heritage and new technologies. She is a member of the board and head of policy and advocacy at Centrum Cyfrowe in Warsaw, Poland and a researcher at the International Cultural Centre in Kraków (ILUCIDARE project). Additionally she serves as a board member of the EUscreen Foundation, member of the Europeana Association Members Council and Chair of the FIAT/IFTA Value, Use and Copyright Commission.



Denis Hekker

Legal counsel

The Netherlands Institute for Sound and Vision, Netherlands • dhekker@beeldengeluid.nl •

Dennis Hekker works as a legal counsel at The Netherlands Institute for Sound and Vision (NISV). His field of work contains, intellectual property rights, contracts and licensing, and policies on the legal aspects of donations and making archival content available to the public. Currently he is part of a working group on the implementation of the European Out of Commerce Directive within NISV.



Julien Louvion

Project Manager

Gong, France • j.louvion@gong.audio •

After having worked for several recording studios and venues, Julien Louvion joined GECKO in 2013. Since then, he mainly worked on tape digitization and assisted Adrien Bailly on the internal Quality Control.

In 2020, his skills allowed him to be hired by GONG to become INA's outsourced Quality Control Project Manager. To this day, around 24,000 audio files, coming from INA external providers, have been controlled.



Valérie Massignon

Researcher

Independent

• vmassignon@gmail.com •

Picture and film researcher, Copyright clearance supervisor, Archive Producer.

Graduate in History, she created and directed XY Zèbre, a French research agency, dedicated to picture research and rights clearance for museums, cultural and scientific institutions, TV and cinema production companies, publishers, advertising agencies, and 3D - VR 360 video productions.



Thomas Monteil

Project Manager

INA, France • tmonteil@ina.fr •

Thomas works in the INA Expertise and Consulting department since 2020. He designs, coordinates and leads cooperation projects with national and international partners, including expertise, consulting and training. After graduating from the University of Marne-la-Vallée with a bachelor's degree in Art and Technology and a Technical Diploma in Audiovisual, he joins INA in 2010 as a sound engineer, specialist in the restoration of radio archives in the Technical Operations Department. For 10 years, he acquires an expertise in the various issues related to the archiving of audiovisual documents, particularly radio documents.

In the framework of his responsibilities, he is also in charge of the Digital Media Management teaching unit of the Audiovisual Heritage Master's degree and intervenes during various professional trainings courses.



David Pfluger

Audiovisual media preservation specialist

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David Pfluger, born in 1971, earned his PhD in physical chemistry at the University of Basel. After his graduation in 2002 he was working in cinema post production for 6 years before entering the field of time-based media preservation. He is an active member of the film and video competence networks of Memoriav, Switzerland since 2005. Beyond other publications he is co-author of Memoriav's recommendations for the digital archiving of film and video. He was research scientist in several research projects in the field of media conservation at the Bern University of Applied Sciences and the Department of Film Studies of the University of Zurich, Switzerland. At the ERC Advanced Grant FilmColors project (University of Zürich) he supervised restoration case studies and was part of the technical team who developed a multispectral film scanner specifically aimed at the challenges of the preservation of film colours. He is an active contributor to the Timeline of Historical Film Colors. He regularly passes on his knowledge and experiences in presentations and workshops for students and professionals of all levels of knowledge.



Manon Prigent

Radio documentarist and podcast author

Radio France – France Culture, France • manonprigent6@gmail.com •

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 has been collaborating on the writing of two documentary films, while continuing her work as an author of radio documentaries, notably for France Culture. She teaches the audio documentary field at the Paris University.



Marjolein Steeman

Preservation officer

*The Netherlands Institute for Sound and Vision,
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Marjolein Steeman is Preservation Officer at the Netherlands Institute for Sound and Vision. In this function she guards sustainable access to the content of the national audiovisual archive. She is also responsible for certification as trusted repository and on information security management. For new content – especially new formats and technologies – she is responsible for developing preservation guidelines as well as helping to implement these in the organisation. Besides file formats she has particular interest in all metadata that comes along with the files and that is necessary for enduring access and reuse. Marjolein is a member of the Premis Editorial Committee.



Laura Tusi

Archive researcher and producer

Independent

• lauratusi@gmail.com •

Laura Tusi is an archive researcher and producer. She has worked in feature films and TV series including DIEGO MARADONA by Asif Kapadia and Netflix Original BREAK IT ALL, among others. She teaches seminars on archival research and is active in the Latin American audiovisual preservation field.



Delphine Wibaux

Head of European & International Affairs

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Delphine Wibaux is Head of European & International Affairs at the French National Audiovisual Institute (INA). She is in charge of designing and implementing INA international development strategy in connection with the priorities of the French Ministry of Culture, responsible for its supervision. She also plays an active role within the International Federation of Television Archives (FIAT/IFTA) as the current Vice-president and member of its Executive Council, and is also part of the Consultative Committee of the Arab States Broadcasting Union (ASBU) academy. Prior to this (2011-2017), she participated in the creation and development of INA Consulting department, in charge of providing foreign governments and institutions with assistance for the digitization, management and promotion of their audiovisual Heritage. Previously to her activities at INA, she worked as an International project manager within La Fémis (2010), and France Médias Monde (2008 – 2009). She is graduated in Contemporary History and in European Studies & International Affairs.



Tristan Zondag

Solutions Architect

*The Netherlands Institute for Sound and Vision,
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Tristan is a Solutions Architect at Netherlands Institute for Sound & Vision. Responsible for the IT infrastructure of our digital archive (storage, network, transcoding etc). He has worked for Dutch public broadcasting facilities companies from 2000 to 2016 (NOB, Technicolor, Ericsson). Employed by NISV since 2016.

This PDF is interactive:
Click on emails to open
messaging tabs, and
click on names to open
Linkedin profiles !

Online courses

The FRAME Basics training course 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 your 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.

Some guidelines to note for the live training session:

- Internet connection: Please ensure that you have a stable internet connection.
- Audio quality: Please find a quiet area during the session to avoid any background noise and turn on your mic only when necessary. We recommend the use of headphones with a microphone
- Apps and Programs: Please close all applications and programs running on your computer
- Camera Position: Put your camera at face level (use a stand or stack of books if you are using a laptop camera)
- Lighting: Ensure that you are in a well-lit room with no windows behind you.

The website

We also have created a dedicated website for the training: FRAME Basics 2022 website (<https://inaframetraining.com>).

Each participant and each speaker will have a personalised 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).

The website will be online until the end of October 2022.

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