

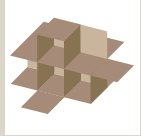


# **FRAME**

## **advanced tech**

**21<sup>st</sup> - 25<sup>th</sup> NOV 2022**

**INA Bry-sur-Marne**



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## 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 a 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 recognised 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:

### **FRAME** **basics**

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.

### **FRAME** **advanced**

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**

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.

### **FRAME** **mentoring**

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** **e-learning**

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

# TABLE OF CONTENTS

<b>Participants</b>	<b>8</b>
<b>Programme</b>	<b>12</b>
<b>Speakers</b>	<b>30</b>
<b>Practical Information</b>	<b>46</b>
<b>Contacts</b>	<b>54</b>

# PARTICIPANTS



**Valeria Dávila**

Library Diversity Scholar & Digitization Technician  
*Oregon State University*  
USA



**Miljana Dedović**

Legal Advisor  
*Yugoslav Cinemateque*  
Republic of Serbia



**Françoise Delignon**

Archivist  
*Radio France International*  
France



**Sekou Ahmed Djigma**

Director of Archives and documentation  
*Ministere de l'Environnement de l'Energie de l'Eau  
et de l'Assainissement - Burkina Faso*



**Sonja Durović Vukadinović**

Expert Associate - Film archivist  
*Yugoslav Cinemateque*  
Republic of Serbia



**René Duursman**

Coordinator AV section  
*RHC Groninger Archieven*  
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**John Higgins**

Broadcast Systems Manager  
*TG4*  
*Ireland*



**Antonia Koutsodonti**

Head of archive management department  
*ERT S.A.- Hellenic Broadcasting Corporation*  
*Greece*



**Maire Aoibhinn Ni Ogain**

Head of Archives  
*TG4*  
*Ireland*



**Alessia Pettito**

Archive Producer and Archive Researcher  
*Eyes on Archives*  
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**Mehmet Sönmez**

Workflow Manager  
*RSI - Swiss Television*  
*Switzerland*



**Andreas Wigger**

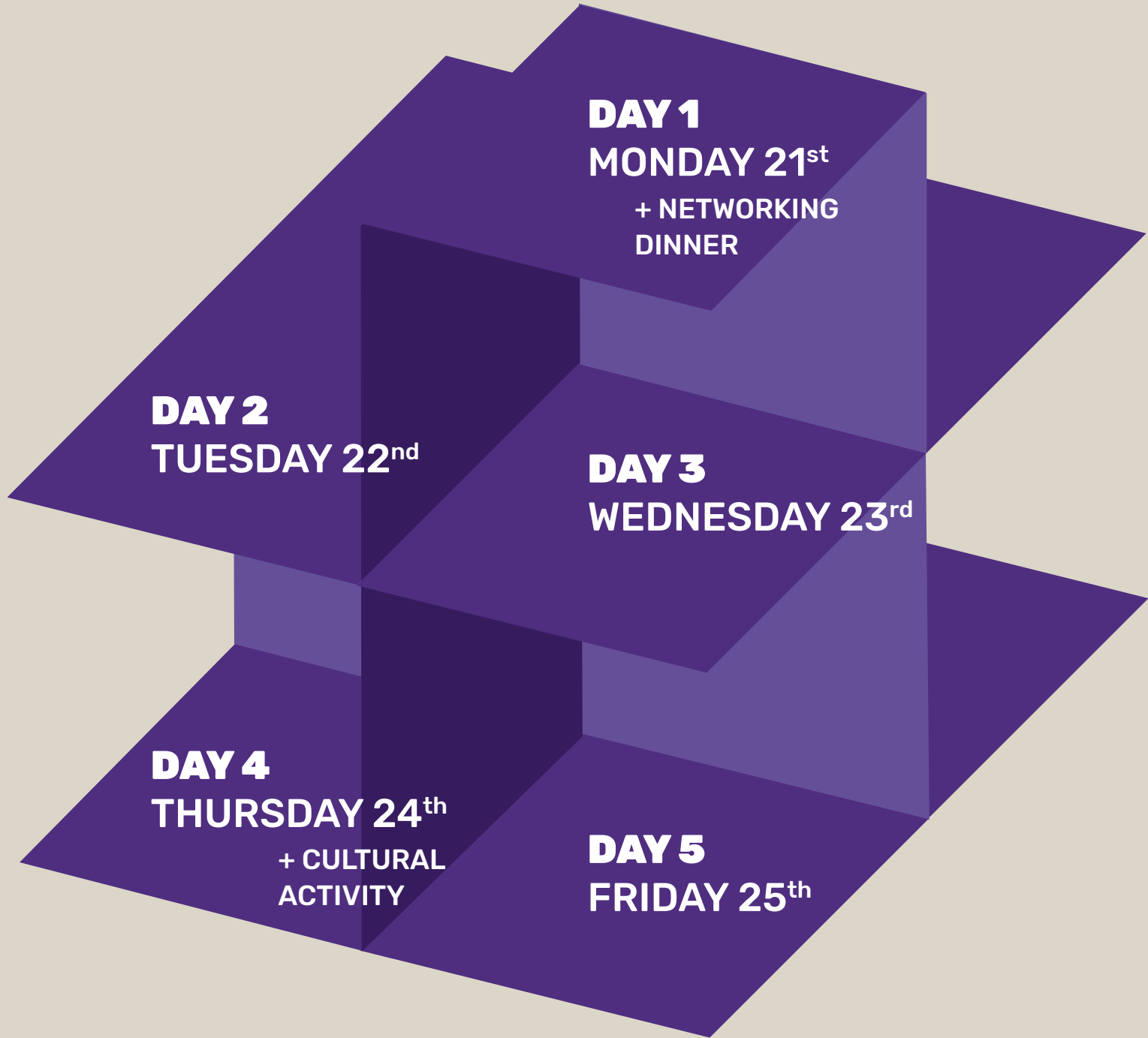
Research associate at ARH & Managing director at ERHFA  
*Archives of Rural History (ARH)*  
*& European Rural History Film Association (ERHFA)*  
*Switzerland*



**Martijn van der Vliet**

Coordinator  
*Netherlands Institute for Sound & Vision*  
*Netherlands*

**FRAME advanced tech  
NOVEMBER 2022**





9:30am

12:30pm  
BREAK  
1:45pm

5pm

**DAY 1**  
Monday 21st

**Presentation of INA and FRAME** (60')  
M. Stupar & M. Tanché, INA

**Participants presentation** (60')  
Participants + FRAME Team

**The technical archiving chain** (60')  
B. Amouroux, INA

7:30pm  
**NETWORKING DINNER**

**DAY 2**  
Tuesday 22nd

**Participants' tracks 1-3** (45')

**Determining a digitisation strategy and technical tendering specifications** (135')  
B. Declercq, meemoo

**Visits of INA technical facilities** (180')

Audio Restoration  
Q. Geffroy, INA

Analogue film operations  
A.M. Nascinschi, INA

TV & Radio Off-Air Recording  
S. Defawes, INA

**DAY 3**  
Wednesday 23rd

**Visit of the ECPAD** (180')

Presentation  
V. Pontillon, ECPAD

Preservation and digitisation of archives  
L. Cohen & M. Boulet, ECPAD

Visit to the film, video, duplication, photo and casemate facilities  
L. Cohen & M. Boulet, ECPAD

**Participants' tracks 4-6** (45')

**Data Models in DAMs - Lessons learned** (75')  
P. Bubestinger, AV-RD

**An overview of INA's new data representation model** (75')  
E. Kogkitsidou, INA

**DAY 4**  
Thursday 24th

**Blame the Algorithm** (180')  
V. Bazán-Gil, RTVE & guests

Introduction to AI  
A. Miguel, University of Zaragoza

AI Workshop Limecraft  
M. Verwaest, Limecraft

AI for colorisation and restoration  
F. Höeller-Grasser, HS-Art

**Participants' tracks 7-9** (45')

**Archival storage** (120')  
P. Bubestinger, AV-RD

6:30pm  
**CULTURAL ACTIVITY**

**DAY 5**  
Friday 25th

**Participants' tracks 10-12** (45')

**Preferred file formats for Sound & Vision** (75')  
M. Steeman, NISV

**A case study - D1 Digitisation** (45')  
E. Rault, INA

**Can archiving be green: Climat impact of human activities** (150')  
Pascal Auger, La fresque pour le Climat

**Final review** (30')  
C. Braemer & T. Monteil, INA

9:30am **Presentation of INA and FRAME** (60')

**M. Tanché & M. Stupar, INA**

Since 1975, INA has been in charge of preserving and promoting the french audiovisual archives. In a few minutes, we will present its history but also the whole spectrum of missions, sometimes less known, that today make the institute a "Heritage Media".

Before starting this first session of FRAME Advanced Tech, let's take a few minutes to introduce this programme, which has been organised by INA for 12 years!

10:30am **Participants presentation** (60')

**Participants & FRAME Team**

It's all about you!

11:30am **The technical archiving chain** (60')

**B. Amouroux , INA**

Through different examples of recent collections processing, this session will illustrate the steps and milestones of INA's workflow. It will also enlight how this workflow has evolved since the late 1990's, trying to meet the new challenges regarding file formats and access issues.

12:30pm BREAK

1:45pm **A multi-partner digitisation project and portfolio** (120')

**L. Nijsmans, meemoo**

Flanders has a wealth of cultural heritage and archive content. This includes everything from audiovisual content that's been produced at an ever-increasing rate over the past century to newspapers, photos, documents, works of art and even digital data. That's why meemoo facilitates 170 cultural, media and government organisations by digitizing, digitally transferring and archiving their collections. We focus on audiovisual content, photographic reproductions of works of art and cultural heritage, and digital collections. Meemoo helps its content partners sustainably preserve content as digital files via mass digitisation or digital transfer projects. This session focusses on how meemoo organises these mass digitisation and digital transfer projects, how we manage the project portfolio and how we collaborate with our content partners.

3:45pm

## **International audiovisual archives networks and the FIAT/IFTA Technical committee** (60')

**D. Wibaux & E. Marchand, INA**

An overview of international 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.

This presentation will include a focus on FIAT/IFTA and its Preservation & Migration Commission (PMC) whose main objective is to deal with aspects related to the preservation and migration of any kind of audiovisual content on a long-time perspective.

7:30pm

## **NETWORKING DINNER**

### **CHEZ PAUL**

**13 Rue de Charonne, Paris**

Located near your hotel, this dinner will be an occasion to get to know each other better while sharing a typical bistro cuisine!

9:30am **Participants' tracks 1-3** (45')

10:30am **Determining a digitisation strategy and technical tendering specifications** (135')

**B. Declercq, meemoo & FIAT/IFTA President**

Many audiovisual archives today are convinced of the need to digitise their collection in order to provide an adequate response to the challenges concerning the obsolescence of audiovisual playback technologies, the degradation of physical image and sound carriers and the sharp rise in the demand for access to audiovisual archive collections. But how can this necessity be translated into a concrete digitisation strategy that is both effective and efficient? How can this strategy be filled out with concrete digitisation projects? How to choose between carrying out the digitisation yourself or outsourcing it to an external digitisation service provider? And if the latter is chosen, which technical specifications should a tender dossier contain? This presentation combines theoretical principles with practical implementation tips and examples from an experience of more than 15 years with strategy definition and project management of audiovisual digitisation projects.

12:30pm BREAK

1:45pm **Visits of INA technical facilities** (180')

**INA's technical staff**

**Audio Restoration**

**Q. Geffroy, INA**

Introduce the audio restoration and mastering department. What kind of medias do we digitize and restore and what is our ethical way of working ? Who are our main customers ? What kind of project will we have to manage and how do we see the future of our work ?

**Analogue film operations**

**A.M. Nascinschi, INA**

Presentation of the film selection and physical restoration within the workflow of digitisation projects.

**TV & Radio Off-Air Recording**

**S. Defawes, INA**

Presentation of the TV and Radio off-air recording, from its perimeter to the collecting and conservation methods. Overview its media migration tools.

9:15am **Visit of the ECPAD  
- Defence Communication  
and Audiovisual Production  
Establishment** (180')

**L. Cohen, V. Pontillon & M. Boulet, ECPAD**

Presentation of the preservation, digitisation and electronic archival of ECPAD audiovisual archives.

9:30am **Presentation of the  
institution (ECPAD)**

**V. Pontillon, ECPAD**

10am **Preservation and  
digitisation of archives**

**L. Cohen & M. Boulet , ECPAD**

10:50am **Visit to the film, video, duplication,  
photo and casemate facilities**

**L. Cohen & M. Boulet , ECPAD**

12:30pm BREAK

1:45pm **Participants' tracks 4-6** (45')

2:30pm **Data Models in DAMs  
Lessons learned** (75')

**P. Bubestinger, AV-RD**

Choosing any digital asset management system is a huge commitment, and configuring the system to support a given data model (eg a certain ISO Standard), is quite a non-trivial task.

There are certain things one would like to:

- \* get right
- \* avoid in the first place
- \* have better metadata in the end
- \* exchange data with others

What are controlled-vocabularies? keys-values? relationships? agents? LoD? iso639? XSDs? And how to make your life easier when dealing with importing/exporting or implementing metadata layouts in a (media) asset management system ? This may also influence your choice of DAMs: Can it handle \*your\* data structure needs?

3:30pm **An overview of INA's new data representation model** (75')

**E. Kogkitsidou, INA**

Guardian of the French audiovisual heritage, INA ensures a unique experience and expertise in structuring and enhancing its archives, in an approach focused on users and clients worldwide. INA's patrimonial legal deposit and professional archives, including metadata from media streams, legal or technical assets and content, have been structured on disparate siloed databases which are used by in-house applications that are also isolated from each other. In order to meet the needs for analysis, synchronisation and new data of this vast amount of data, the architecture of a new data representation model has been designed to host all INA's archives metadata. This presentation aims to provide an overview of INA's new data representation model, focusing on the main challenges and opportunities related to the integration of metadata. Some insights will be presented from the point of view of physical and digital materials, giving some concrete examples of use cases, as well as, technical controlled vocabularies, recently created to meet the needs of the new information system.

9:30pm **Blame the Algorithm** (180')

**Moderator : V. Bazán-Gil, RTVE**

AI at broadcast allows media archives to go further and beyond that professionals have had imagined. Algorithms move archivists from a lack of metadata scenario, in which retrieval and reuse is limited, to another in which the metadata overload pushes us to reorganise our priorities. It is in this scenario where we should take into account the ethics and the extent to which the integrity of the originals should be preserved, trying not to apply AI randomly. The future is here, but we still can't measure its real impact on our organisations and professional skills. The implementation of an AI project requires a face-to-face dialogue with the technical areas both within and outside our companies, which makes it necessary for archivists to understand our needs and the current limits of technology.

#### **Introduction to AI**

**A. Miguel, University of Zaragoza**

#### **AI Workshop - Limecraft**

**M. Verwaest, Limecraft**

#### **AI for colorisation and restoration**

**F. Höeller-Grasser, HS-Art**

12:30pm BREAK

1:45pm **Participants' tracks 7-9** (45')

2:30pm **Archival storage** (120')

**P. Bubestinger**

Storing digital assets is nothing new. Yet, just «storing files on some carrier» doesn't seem to be enough when the requirement is «as long and proper as possible».

When it comes to managing vast amount of material with ever-growing data sizes on ever-changing technologies and expectations, it's good to know at least a little bit about which properties to base decisions on.

Harddisk vs LTO vs SSD vs BluRay? Which role does a DAM/MAM play, and what to look out for?

What if conditions change, or disaster strikes?

How to balance features and budget?

This session will be an interesting voyage through the important components of storing and managing digital AV material - even for non IT staff.

6:30pm **CULTURAL ACTIVITY**

#### **Guided tour of Radio France**

**+ Radioeat cocktail**

116 Avenue du Président Kennedy, 75016 Paris

As we approach the end of this session, we invite you to discover one of the most emblematic places of the audiovisual sector in France, the «Maison de la Radio».

9:30pm **Participants' tracks 10-12** (45')

10:15pm **Preferred file formats  
for Sound & Vision** (75')

**M. Steeman, NISV**

At the Netherlands Institute for Sound&Vision we recently updated our preferred fileformat policy. The presentation will give insight in the background of this update and the dilemma's we encountered. We will talk about technical as well as strategic aspects. About the theory versus implementing in practice. Pro's and Cons of open source fileformats will be discussed too.

11:30pm **A case study: D1 digitisation** (45')

**E. Rault, INA**

After a quick overview of the International Olympic Committee's collections and missions, this case study will focus on the first tests of HDTV in the 90's using the Double D1.

It will outline the technical steps and challenges encountered during the digitisation process.

12:30pm BREAK

1:45pm **Can archiving be green:  
Climat impact of human  
activities** (150')

**P. Auger, La Fresque du Climat**

Interactive workshop to better understand what is at stake when we talk about climate change. This workshop is based on the IPCC reports facts and figures and help the participants, through the mean of cards, get a clear picture of the causes and consequences of the climate change. The workshop ends with a call for actions to reduce our carbon footprint.

4:30pm **Final review** (30')

**C. Braemer & T. Monteil, INA**



## **Brice Amouroux**

**Deputy head of INA Technologies Department**

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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.



## **Pascal Auger**

**Learning program director**

*Capgemini, La Fresque du Climat, France*

• pascal.auger@capgemini.com •

One of my passions is ethnobotanics, the study of the relations between humans and plants. After 20 years in consulting, I've switched to training design and delivery, within the Capgemini Group. I am also a employee representative within the Consulting entity of the group and affiliated to the CFDT union. I have started the rollout of the Climate fresk within Capgemini and the Cfdt union.



## **Virginia Bazán-Gil**

**Senior Project manager**

**FIAT/IFTA Secretary general**

*RTVE, Espagne*

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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.



## **Matthieu Boulet**

**Film technician**

*ECPAD, France*

• [matthieu.boulet@ecpad.fr](mailto:matthieu.boulet@ecpad.fr) •

Matthieu Boulet is a Film Technician at ECPAD. Before this role, he was in charge of controlling the quality of the archive's new polyester film prints. He has directed two short films and he is currently pursuing a cinematographic experimental research on 16mm and Super 8 film. He studied Cinema at Paris 1 Panthéon-Sorbonne University and Paris 8 Vincennes-Saint-Denis.



## **Peter Bubestinger**

**Trainer & Consultant**

*AV-RD, Austria*

• [p.bubestinger@av-rd.com](mailto:p.bubestinger@av-rd.com) •

Studied Media Computer Science at the Technical University in Vienna. He has worked as a project leader and developer in the field of digital archives since 2002, set up and developed solutions for television- and radio-archives and service-providers. From 2010 to 2015, he managed the video digitization development at the Österreichische Mediathek (Austria's national A/V archive) and was instrumental in discovering and improving the lossless video codec FFV1 for long-term preservation. In recent years he has specialized in coordinating and deploying paid Open Source solutions for high-quality, demanding use cases and has been invited as a consultant, trainer, speaker and lecturer by memory institutions, universities and companies around the globe.



## **Christine Braemer**

**Training manager**

*INA, France*

• [cbraemer@ina.fr](mailto: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.



## **Laura Cohen**

**Head of the Preservation  
and Conservation Department**

*ECPAD, France*

• [laura.cohen@ecpad.fr](mailto:laura.cohen@ecpad.fr) •

Laura Cohen is a trained audiovisual archivist. She is the Head of the Preservation and Safeguarding of Film, Photography and Video Archives Department at The Institute of Communication and Audiovisual Production of the Ministry of Defense (ECPAD). Previously she oversaw the feminist militant audiovisual archival collection at the Simone de Beauvoir Center in Paris for several years. She is not afraid of major shifts, as long as she contributes to the preservation and dissemination of the collective visual memory.



## **Brecht Declercq**

**Digitization and Acquisition Manager  
FIAT/IFTA President**

*meemoo, Belgique*

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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.



## **Stanislas Defawes**

**Recording manager for the Legal Deposit**

*INA, France*

• [sdefawes@ina.fr](mailto:sdefawes@ina.fr) •

Stanislas Defawes started his career at INA in the archive's logistics department. He then moved on to a technical position within the Legal Deposit team (one of INA's missions since 1995). As broadcast and video technologies evolved and became more complex, Stanislas became an expert in IP broadcasting. He currently manages a team of 10 people that is responsible for the off-air recording and preservation of 180+ Television and Radio channels for the French Legal Deposit.



## **Quentin Geffroy**

**Sound restorer & Mastering engineer**

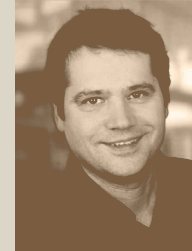
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• qgeffroy@ina.fr •

Drummer, climber, boardgames player and sci-fi lover, Quentin joined INA for 2 years after a two years diploma in Sound technics and a Master of engineering in audiovisual sciences degree where he developed a passion for Radio. During these two years, he worked on the Rivonia Trial's sound restoration. This trial has been recorded on cylindrical soft vinyl films frequently used by South African justice courts : The Dictabelts.

Simultaneously, he did documentary research in order to link up History and technic and how a good knowledge of the context is essential for sound restoration. It brought him in Berlin, Johannesburg, Pretoria, Lyon and Marseille to present and provide training for sound restoration.

After this first contract with INA, Quentin joined a company offering audiovisual formation courses as Development officer and technical director and finally join INA in 2020 as Sound restorer and Mastering engineer in a lasting way.



## **Franz Höeller-Grasser**

**Managing Director**

*HS-Art, Austria*

• hoeller@hs-art.com •

Franz Höller-Grasser, born in 1972 in Austria, studied Telematics at the Technical University in Graz. He was working as a software engineer at JOANNEUM RESEARCH from 1999-2001 and then as project manager in the years 2003-2005.

In the years 2001-2003 he was working as a senior software engineer at Pandora International UK in London. Since 2005 Mr. Höller-Grasser has been working for HS-Art Digital as product manager and trainer for the DIAMANT-Film Restoration software. Since 2010 he is also the managing director of HSArt Digital Service GmbH.

Due to the nature of his position, Franz Höller-Grasser was involved in several research projects, that have been done in the past 10 years at HSArt. He was for example the project manager for HSArt part of the research projects RE:Color, DeepRestore, AVEROS, EDFIRE and many more.



## **Eleni Kogkitsidou**

**Data Project Manager**

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Eleni Kogkitsidou is a data project manager at INA's data and media management department, she holds a PhD in Natural Language Processing from the Grenoble Alpes University. In the previous years, she worked in private and public companies as a researcher on issues related to textual data processing and analysis, as well as a lecturer in computational linguistics at several French universities.



## **Antonio Miguel**

**Associate Professor PhD**

**Department of Electronic Engineering and Communications**

*University of Zaragoza, Spain*

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Antonio Miguel was born in Zaragoza, Spain. He received the M.Sc. degree in telecommunication engineering and the Ph.D. degree from the University of Zaragoza (UZ), Zaragoza, Spain. Since 2006, he has been an Associate Professor in the Department of Electronic Engineering and Communications, UZ. He has published more than 25 journal publications indexed in JCR and more than 50 conference contributions in the main international conferences of the area. He also has participated in more than 50 research projects from competitive programs, both European and national and he has participated in many transfer contracts with national and international companies participating in the development of two international patents. His current research interests include acoustic modeling for speech and speaker recognition using statistical models and deep neural networks.



## **Etienne Marchand**

**Multimedia Engineer**

*INA, France*

• emarchand@ina.fr •

Etienne Marchand graduated from EICAR in 2008 after completing a sound engineering degree. He has worked on a wide variety of archive collections over the past 13 years - audio, video and film - and on all aspects of technical chains: diagnosis, cleaning, repair of media; digitisation on manual and automatic chains; restoration, calibration; quality control; conversions and transcoding; media delivery; digital archiving.

Etienne joined INA in 2015 as operations manager in the SLAN (Backup, Delivery and Digital Archiving) department. He is currently working on designing new workflows, continuous monitoring of digital media acquisition and defining new methods for processing historical media. He is also involved in the International Federation of Television Archives (FIAT/IFTA) as Vice President of the Preservation and Migration Commission.



## **Thomas Monteil**

**Project Manager**

*INA, France*

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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.



## **Loes Nijsmans**

**Manager Digitisation & Acquisition**

*meemoo, Belgique*

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After being active in the Flemish Cultural Heritage sector, Loes started as a project manager digitisation at VIAA (Flemish Institute for Archiving) in 2014. Until 2018 she managed various mass digitisation projects of audiovisual carriers such as ¼ inch audiotape, VHS and Betacam. In 2019-2020 – at the time VIAA merged with PACKED and Lukas to become meemoo, the Flemish Institute for the Archive – she managed a research project about the possibilities of digitisation and preservation of photographic material in Flanders. After completing this research project, she started managing a mass digitisation project of photographic glass plates in 2021. Very recently, after 8 years as a project manager, she became manager of digitisation and acquisition at meemoo.



## **Véronique Pontillon**

**In charge of scientific projects**

*ECPAD, France*

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Since 2012, Véronique is in charge of setting up and monitoring scientific projects in partnership with universities, students and researchers, in order to make discover the ECPAD archives. She works in the promotion of archives in the context of scientific and cultural events (symposia, festivals, study days, professional training, etc.)



## **Eric Rault**

**Project Manager**

*INA, France*

• [erault@ina.fr](mailto:erault@ina.fr) •

Éric Rault is project manager for Consulting and Expertise at the National Audiovisual Institute – INA – France. He has been involved for many years as a consultant on preservation and digitization of audiovisual archives for national and international partners. He also takes part to seminars and training actions in France or on an International level, for professionals and students about Legal Deposit and preservation of audiovisual archives.



## **Marjolein Steeman**

### **Preservation officer**

*The Netherlands Institute for Sound and Vision, Netherlands*

• [msteeman@beeldengeluid.nl](mailto:msteeman@beeldengeluid.nl) •

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.



## **Mileva Stupar**

### **Head of Heritage Department**

*INA, France*

• [mstupar@ina.fr](mailto:mstupar@ina.fr) •

Mileva Stupar graduated from the Sorbonne University, France with degrees on British History, and Cultural Communication and Museology. Her career on archives and preservation of intellectual contents has started out since her student years and has never stopped since. She was a curator in the National Montenegro Archives in 2011 on a short-term mission, while continuing on to be a curator on Performing Arts Department in the French National Library (2011-2016). She was the Head of Cultural and Educational Affairs (2016-2021) in the Institut national de l'audiovisuel (INA), who is responsible for audiovisual and sound archives diffusion through screening and broadcasting within cultural and educational projects in order to build strategies within institutional networks. She is now Chief Heritage Officer at INA.



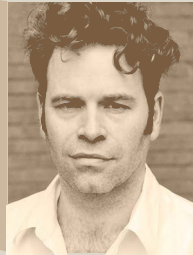
## **Marie Tanché**

**European & International  
Projects Officer**

*INA, France*

• mtanche@ina.fr •

Marie Tanché is a European and international projects officer at INA European and International Affairs Department. At INA, she is in charge of the development and supervision of activities and projects funded by the European Union, French Development Agency, and other international funding. As part of FRAME, she works for the project funding supervision, relations with the European Commission, and communication actions.



## **Maarten Verwaest**

**CEO and founder**

*Limecraft, Belgium*

• maarten.verwaest@limecraft.com •

Maarten is founder and CEO of Limecraft, the Workspace for Video Teams. Limecraft helps media professionals to improve collaboration among each other and to reduce their turnaround time. Prior to incorporating Limecraft, in his capacity as a programme manager for the R&D department of VRT (the Belgian public service broadcaster), he was involved in the introduction of several innovative technologies, including digitisation of production operations, computer assisted editing, and automatic indexing of audiovisual media. Author of several distinguished publications, Maarten is an acknowledged subject matter expert on a range of topics including Artificial Intelligence and media production infrastructure.



## **Delphine Wibaux**

**Head of European & International Affairs  
FIAT/IFTA Vice President**

*INA, France*

• dwibaux@ina.fr •

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.

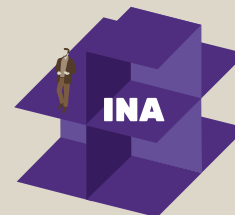
## Locations & Schedule :

From Monday November 21<sup>st</sup> to Friday November 25<sup>th</sup>, the training course will take place at INA headquarters in Bry-sur-Marne, **building Bry 1 – room 1433**.

On the **23rd**, the course will be held at ECPAD  
**Please bring your ID with you!**

Lunches will be provided by the company restaurant. Lunches are included in the registration fee. The first day, lunch tickets will be given to you. The restaurant is located in building Bry 5.

You will stay at the Hotel des Arts – Bastille, 2 Rue Godefroy Cavaignac, 75011 Paris. Breakfasts are included. The Hôtel des Arts – Bastille is in Paris city center, in a neighborhood where you can find many shops, restaurants and monuments.



**INA**  
**Institut National  
de l'Audiovisuel**  
4 Avenue de l'Europe,  
94360 Bry-sur-Marne



**ECPAD**  
**Etablissement de  
Communication  
et de Production  
Audiovisuelle de la  
Défense**  
2/8 Rte du Fort,  
94205 Ivry-sur-Seine

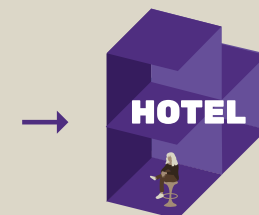


**Hôtel des Arts  
Bastille**  
2 Rue Godefroy Cavaignac,  
75011 Paris

# Transport : From Paris airports and train stations to the hotel

## From Metro Station Charonne (M9) to the hotel

Take the Rue de Charonne for 300m and turn right on Rue Godefroy Cavaignac. The hotel is immediately situated on your right side, at the n° 2.



**Hôtel des Arts  
Bastille**

2 Rue Godefroy Cavaignac,  
75011 Paris

## From Orly Airport

- 1 Orlyval → Antony
- 2 RER B → Châtelet-les-Halles (towards Robinson or Saint-Rémy-lès-Chevreuses)
- 3 RER A → Nation (towards Torcy, Marne-la-Vallée or Boissy-Saint-Léger)
- 4 M9 → Charonne (toward Pont de Sèvres)

Around 15€ - 1 hour

## From Roissy Charles de Gaulle Airport

- 1 RER B → Châtelet-les-Halles (towards Robinson or Saint-Rémy-lès-Chevreuses)
- 2 RER A → Nation (towards Torcy, Marne-la-Vallée or Boissy-Saint-Léger)
- 3 M9 → Charonne (toward Pont de Sèvres)

Around 15€ - 1 hour

## From Gare du Nord

- 1 M5 → Oberkampf (towards Place d'Italie)
- 2 M9 → Charonne (toward Mairie de Montreuil)

Around 2 € - 30 min

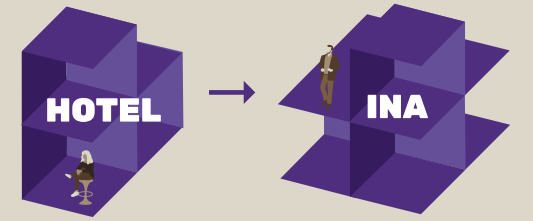
## From Gare de Lyon

- 1 M1 → Bastille (towards Château de Vincennes)
- 2 Bus 46 → Charonne-Chanzay (toward Gare de l'Est)

Around 2 € - 15 min

# Transport : From Hôtel des Arts - Bastille to INA training location

On Monday morning, at your hotel, **you will be provided with a public transport card** allowing you to freely take the subway and all other public transports.



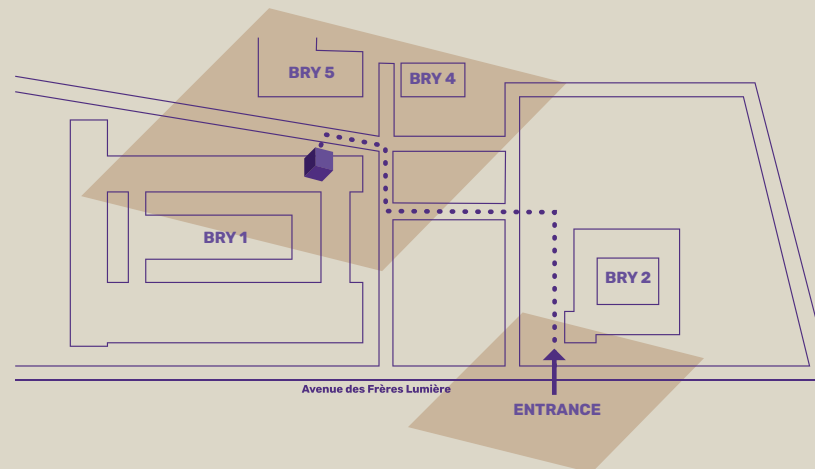
**INA**  
4 Avenue de l'Europe,  
94360 Bry-sur-Marne

- 1 M9 → Nation** (towards Mairie de Montreuil)
- 2 RER A → Bry sur Marne** (towards Torcy, Marne-la-Vallée Chessy - Parc Disneyland) \*
- 3 Bus 520 → Molière** (toward Les Hauts de Bry)  
**or Bus 120 → Molière** (towards Noisy-le-Grand Mont d'Est)

*Around 40 min*

\*About to board RER A ?  
Check the information board :  
the light of Bry-sur-Marne must  
be turned-ON (some trains does not  
stop at the Bry-sur-Marne station)

The training course will take place  
at INA's headquarters,  
**Building Bry 1 - Room 1433**



## Transport : From Hôtel des Arts - Bastille to ECPAD

On the **23rd**, the course will be held at **ECPAD**  
**Please bring your ID with you!**

For more information about public transportation in Paris, you can access to the interactive map:

[www.ratp.fr/plans](http://www.ratp.fr/plans)

[www.ratp.fr/en](http://www.ratp.fr/en)

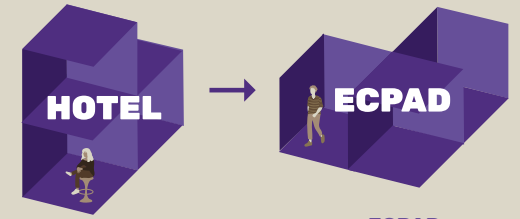
or download the following applications:

- **RATP**

for iOS or Android

- **Citymapper**

for iOS or Android



**ECPAD**  
2/8 Rte du Fort,  
94205 Ivry-sur-Seine

- 1 M9 → Nation** (towards Mairie de Montreuil)
- 2 M6 → Place d'Italie** (towards Charles de Gaulle-Étoile)
- 3 M7 → Mairie d'Ivry**

Around 1 hour

Take the Rue Robespierre for 750 m.

At the roundabout, continue straight ahead for 200m on Route du Fort.

The entrance of ECPAD is situated at n°2-6, at the end of the road.



# CONTACTS

**In case of emergency :**

**+33 6 20 05 89 73**

(phone and whatsapp)



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Programme Partners



Project Partners



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