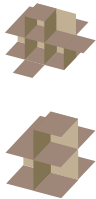




FRAME

basics 2023





FRAME



basics 2023

**JUNE 5 - 6 - 7
& 12 - 13 - 14**



THE PARTICIPANTS

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 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:

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.)

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Editorial

Archives are at the heart of society and, like it, they are constantly evolving, transforming and facing new challenges. Audiovisual is everywhere. Its production is facilitated by digital tools, and its uses are multiplied by the explosion of social networks and platforms.

Giving access to the archives and the content they manage is the very purpose of the entire activity of archive professionals - collection, processing, preservation, etc. - to communicate the archive to all the audiences, in the short, medium and long term. But this activity itself is evolving. Recently, the operational implementation of so-called artificial intelligence tools raises new questions, leading to major changes across all audiovisual, media and heritage domains, at the same time in organisational, technological and editorial terms.

That is why, once again this year, FRAME Basics is offering you a programme, led by renowned professionals in audiovisual archives, designed to provide you with a comprehensive understanding of the different steps and stakes of the archiving process, as well as of the evolving landscape of our sector. Through interactive workshops, engaging presentations and case studies, theoretical concepts covered during the session will be contextualised, giving you the keys to implement and develop your own projects.

DAY 1
Monday 5

Archiving workflow

Welcoming (20')
C. Braemer, T. Monteil & M. Tanché, INA

Participants introduction (35')

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

Audio-visual Heritage: networks and support programs' opportunities (45')
D. Wibaux, INA

The archiving chain : who does what ? workshop (55')
C. Braemer, INA

The archiving chain : who does what ? INA case study (65')
B. Amouroux, INA

DAY 2
Tuesday 6

Giving access

Participant's presentation 1 (20')

Let's talk access strategies ! part 1 (100')
M. Drabczyk, Centrum Cyfrowe

Let's talk access strategies ! part 2 (45')
M. Drabczyk, Centrum Cyfrowe

The BBC Rewind project (45')
W. Bell, BBC

To value the testimonies of "Shoah's memories" with a podcast creation (30')
L. Fourmond, INA

DAY 3
Wednesday 7

AV Carriers: overview and preservation

Participant's presentation 2 (20')

AV Media: A physical asset ! part 1 (100')
D. Pfluger, Memoriav

AV Media: A physical asset ! part 2 (60')
D. Pfluger, Memoriav

Migrating a physical collection and how to create metadata from handwritten sources (40')
O. Rishede, DR

Digitisation Introduction (20')
B. Declercq, RSI

DAY 4
Monday 12

Digitisation and digital files

Back on tracks (5')

Setting up an audiovisual digitisation project (115')
B. Declercq, RSI

Participant's presentation 3 (20')

Understanding Digital AV File Formats (60')
P. Bubestinger, AV-RD

AV Files: Keeping up our standards (40')
M. Steeman, NISV

DAY 5
Tuesday 13

Metadata and AI

Participant's presentation 4 (20')

Creating metadata, an essential step to give visibility to audiovisual content (100')
C. Braemer & V. Lefevre, INA

Participant's presentation 5 (20')

Buying a stairway to heaven? How to start an AI project for your archive (70')
V. Bazán-Gil, RTVE

INA data quality projects : use case of overseas collections (30')
S. Depoix, INA

DAY 6
Wednesday 14

Legal framework

Participant's presentation 6 (20')

Copyright management in audiovisual heritage (100')
A. Matas Casadevall, Europeana Foundation

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

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

1pm

2pm

3pm

BREAK

4pm

5pm

6pm

PARTICIPANTS



Giorgia Arbuti

Analog Film Restorer/Film Archivist
Fondazione Centro Sperimentale di Cinematografia
Cineteca Nazionale - Italy



Ignas Coppens

Collection manager audio-visual, photo's and maps
Erfgoedcentrum Achterhoek en Liemers
The Netherlands



Mélissa Galipeau

Audiovisual technician
Musée de la civilisation
Canada



Clément Lafite

PhD Student
University of Udine
Italy



Hebert Maia

Researcher
TV Globo
Brazil



Giulia Claudia Massacci

Project manager
Officine Mattoli
Italy



Helga Meijer

Collection manager
The Hague Municipal Archive
The Netherlands



Anna Myrsten
Media technician
Swedish Filminstitute
Sweden



Ivana Naceva
Production Manager / Archive Producer
NOSOROGI
Slovenia



Rebecca Negussie
Media technician
Swedish film institute
Sweden



Giedrė Simanauskaitė
Project Manager
Lithuanian Film Center
Lithuania



Murielle Sandra Tiako Djomatchoua
Doctoral researcher
Princeton University
Cameroon



Laura Ulens
Project manager digital intake and digitisation
meemoo, Flemish Institute for Archives
Belgium

WORKSHOPS

JUNE 2023

DAY 1
MONDAY 5th
ARCHIVING WORKFLOW

DAY 2
TUESDAY 6th
GIVING ACCESS

DAY 3
WEDNESDAY 7th
AV CARRIERS:
OVERVIEW AND
PRESERVATION

DAY 4
MONDAY 12th
DIGITISATION AND
DIGITAL FILES

DAY 5
TUESDAY 13th
METADATA AND AI

DAY 6
WEDNESDAY 14th
LEGAL FRAMEWORK

1pm **Welcoming** (20')

C. Braemer, T. Monteil & M. Tanché, INA

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

1:55pm **Presentation of INA and FRAME** (20')

C. Braemer, T. Monteil & M. Tanché, INA

The FRAME training programme is organised by INA since 2010. Within a few minutes you will discover what INA is, the FRAME training offer and the FRAME Basics 2023 programme.

2:15pm **Audio-visual Heritage: networks and support programs' opportunities** (45')

D. Wibaux, INA

Successfully managed a collection, its digitization, description, legal issues and distribution, starts by collecting all the existing documentation and experiences which can be found all over the world in order to build a long-term action plan.

3pm BREAK

4pm **The archiving chain: who does what ?** (120')

C. Braemer & B. Amouroux, 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.

1pm **Participant's presentation 1** (20')

1:20pm **Let's talk access strategies !
part 1:** (100')

M. Drabczyk, Centrum Cyfrowe

A digitization project (leading to access), like any other, is characterized by its specific scope of objectives, time and resources necessary for its implementation. Projects may vary in scale (from small digitization projects for small collections to multi-million investments in infrastructure), yet, to be successful, each project needs to be well planned and prepared. The session will discuss the necessity of crafting institutional digitization and access strategies supporting daily activities. The most important steps of a project will be outlined allowing for the participants to create a specific check list for their future initiatives. Moreover, the session will explore 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 **Let's talk access strategies !
part 2:** (45')

M. Drabczyk, Centrum Cyfrowe

4:45pm **The BBC Rewind project** (45')

W. Bell, BBC

Rewind is a BBC website giving the UK public searchable access to over 33,000 archive clips telling the story of life in the UK since the 1940s. The project capitalised on digitisation projects across the BBC, working with media management teams and software developers within the organisation to deliver a compelling audience-facing product that unlocks over 1,000 hours of archive previously unavailable to the public. This presentation tries to tell the story of what went into making it happen.

5:30pm **To value the testimonies
of "Holocaust's memories"
with a podcast creation** (30')

L. Fourmond, INA

This module will consist in a presentation of the podcast "Simone Veil, Only hope soothes pain" created from a testimony shooted in 2006 as part of the "Mémoires de la Shoah" collection. After a short presentation of the diffusion of the interviews on the INA website, we will see what choices guided the production of the podcast resulting from this interview and its distribution strategy.

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

1:20pm **Audiovisual Media: A physical asset ! part 1** (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

4pm **Audiovisual Media: A physical asset ! part 2** (60')

D. Pfluger, *Memoriav*

5pm **Migrating a physical collection and how to create metadata from handwritten sources** (40')

O. Rishede, *DR*

DR has had over 200.000 ¼" open reel tapes digitized by Memnon Archiving Services. DR no longer had the possibility of storing the tapes, and the ambition therefore was not just to digitize the tapes, but rather to migrate the collection, i.e. the entire content and the accompanying metadata, to a digital form, enabling disposal of the physical in the end. Part of the challenge was that 75% of the tapes did not have a digital metadata representation, but only handwritten entries. These entries were transcribed and the data was matched with ocr from printed broadcast schedules to create a dataset, which enabled the construction of an automatic setup for the ingest. The presentation will cover the challenges of constructing the setup and the considerations when migrating a physical collection, rather than just digitizing.

5:40pm **Digitisation Indroduction & Homeworks** (20')

B. Declercq, *RSI*

This short session will introduce the exercises and preliminary videos to prepare you for Monday's digitisation workshop.

1pm **Back on tracks** (5')

1:05pm **Setting up an audiovisual digitisation project** (115')

B. Declercq, RSI

Digitisation of the audiovisual collection is widely accepted as the only viable option for audiovisual archives that combines the advantages of an answer to the challenges posed by the degradation of carriers and the obsolescence of playback technologies on the one hand and the increased demand for access, on the other. In this presentation we will provide the participants with a flexible but thorough approach to setting up a digitisation project. We will begin by discussing key project parameters such as time, scope and budget, then assess the collection to be digitised, decide what to digitise, discuss workflow, specifications and resources needed and provide meaningful advice on how to decide whether the digitisation should be done in house or outsourced. Through an intermediate and an advanced exercise, students can apply the acquainted skills immediately and discuss their findings with the trainer.

3pm BREAK

4pm **Participant's presentation 3** (20')

4:20pm **Understanding Digital Audiovisual File Formats** (60')

P. Bubestinger, AV-RD

Why isn't there a single file format (codec/container) that serves all use cases of AV lifecycles? What is a «container», what is a «codec»? And which one(s) to choose when?

This session will give insights that help answering these questions, in a way that allows you to make these decisions in a way that fit your use-cases/scenarios. Not only now, but future-proof and vendor-neutral so if the future brings new formats, you will still know what to do.

5:20pm **Audiovisual Files: Keeping up our standards** (40')

M. Steeman, NISV

We will talk about strategy & tools: what criteria are relevant, where can you find information about your files. And preservation planning: how to get there, how to organise and implement a policy.

1pm **Participant's presentation 4** (20')

1:20pm **Creating metadata,
an essential step to give
visibility to audiovisual
content** (100')

C. Braemer & V. Lefevre, 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 **Participant's presentation 5** (20')

4:20pm **Buying a stairway to heaven?
How to start an AI project
for your archive** (70')

V. Bazán-Gil, RTVE

The aim of this session is to make participants think about the application of AI in their own archives. Starting from the case of RTVE and using a roadmap, we will try to identify the needs, opportunities, and challenges in AI projects for media archives.

5:30pm **INA data quality projects : use
case of overseas collections** (30')

S. Depoix, INA

Focus on metadata processing issues when integrating audiovisual overseas territories collections into INA database.

1pm **Participant's presentation 6** (20')

1:20pm **Copyright management
in audiovisual heritage** (100')

A. Matas Casadevall, *Europeana Foundation*

This session will dive into the basics of copyright, including what is protected and what is not, the rights recognised and when they expire, and the safeguards that allow cultural heritage institutions to make use of copyright-protected material. It will also provide insights into the use of licences, tools and statements to communicate rights and re-use conditions, and suggest good practice for the management of copyright in a cultural heritage institution.

3pm BREAK

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

V. Massignon, *independent*

Copyright clearances and Valorisation of archives:

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. Material property no means intellectual property..

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. 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 ?

L. Tusi, *independent*

*Licensing perspective in archival
audiovisual production:*

Recently there have been changes in the way archive footage is perceived, used and consumed. Consequently we have seen changes in research and licensing procedures in audiovisual production. Audiences around the world crave stories based on real life. This has amplified an already-existing interest in archive footage. It is now used not only to illustrate historical facts but to form the narrative spine of many films. This presentation goes through the licensing process in each stage of an audiovisual production.

5:15pm **Final review** (45')

C. Braemer, T. Monteil

It's already the end of this session.
Let's share about your experience!



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.



Virginia Bazán-Gil

Senior Project manager & FIAT/IFTA Secretary general

RTVE, Espagne • virginia.bazan@rtve.es •

Virginia Bazán-Gil is Deputy Director of the TVE archive at RTVE Archive where she is in charge of innovation projects connected with automatic metadata creation and image recognition tools. 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 is Secretary General at FIAT/IFTA.



Warren Bell

Producer

BBC, United Kingdom

• warren.bell@bbc.co.uk •

Producer on the BBC's Archive Content + Partnerships team, which explores ways to make BBC archive available to audiences in new ways, on new platforms, as well as through the traditional channels of TV and radio. From the Rewind website to podcasts, from social media posts to virtual reality experiences, we try to find audiences for archive everywhere.



Christine Braemer

Training Manager

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.



Peter Bubestinger-Steindl

IT Developer & Consultant

Av-Rd, Austria • p.bubestinger@ArkThis.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.



Brecht Declercq

Head of Archives

& President (FIAT/IFTA)

RIS, Switzerland

• Brecht.Declercq@rsi.ch •

Brecht Declercq, MA, MSc is the President of FIAT/IFTA, the world association of media archives, and Head of Archives at RSI, the public broadcasting of Italian-speaking Switzerland. From 2013 until 2022 he was responsible for the preservation of the Flemish audiovisual heritage at meemoo. From 2004 until 2012 he held several roles in digitisation, media asset management and access projects for the Belgian public broadcaster VRT. He led the FIAT/IFTA Preservation and Migration Commission from 2016 to 2019 and he was FIAT/IFTA's General Secretary from 2017 until 2020. He's a frequent conference curator, presenter, guest lecturer, writer and reviewer. He advises policy makers, audiovisual archives and media organisations worldwide.



Sandrine Depoix

Quality manager

INA, France • sdepoix@ina.fr •

After 15 years as a librarian and then as a senior document processing officer in the television archives department, Sandrine is, since 2019, Quality Manager in INA Data and Technologies Department. As part of her responsibilities, she supervises a team of 10 people who are responsible for correcting the documentary databases and the data migration to a «lake» that will structure the future Information System.



Maria Drabczyk

Board member, head of policy and advocacy

Centrum Cyfrowe, Poland • mdrabczyk@centrumcyfrowe.pl •

Maria (Maja) Drabczyk, member of the board, head of policy and advocacy at Centrum Cyfrowe. Sociologist, researcher, manager of projects in the field of heritage and new technologies, recently mainly focusing on copyright, ethics and broader policies empowering a mission-oriented and open heritage sector. She is 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. In the past, she acted as a project manager at the National Film Archive–Audiovisual Institute (FINA), in charge of international cooperations, mostly focused on access and creative re-use of the Institute's digital collection for research, educational or artistic purposes.



Laetitia Fourmond

Project Manager

INA, France • lfourmontd@ina.fr •

Laetitia has 20 years of experience in the audiovisual and publishing sector (production, catalog management, physical and digital distribution), including 15 years at Institut national d'audiovisuel (INA). She has a Master's degree in Law, Economics & Audiovisual Management and a Master in Cinematographic and Audiovisual Studies. At INA, she was first DVD product manager from 2007 to 2012. In 2013, she became product manager in charge of the catalog of physical editions (DVD, vinyl, books). Since October 2022, she has participated in the implementation of the new INA podcast offer.



Viviane Lefevre

Archivist

INA, France • vlfevre@ina.fr •

Après un Master en Lettres modernes à la Sorbonne Paris IV, je me spécialise en documentation à l'INTD au CNAM et intègre l'INA en 1998, tout d'abord à l'Ina Thèque auprès des Chercheurs, puis les Vidéothèques de production et d'actualité ayant pour tâche d'indexer et de servir producteurs et journalistes en archives vidéo. À partir de 2003, mon expérience de Commerciale au service de Ventes d'extraits à l'international à la Direction Marketing et Ventes, m'amène à être en contact avec des diffuseurs, producteurs et chercheurs du monde entier, rencontrés lors de manifestations en France ou à l'étranger ou de voyages de prospection auprès de diffuseurs tels que la BBC à Londres ou la WDR en Allemagne. J'enrichis cette expérience par un retour à la documentation en appréhendant de nouveaux usages tels que les réseaux, les manifestations culturelles et aussi de nouveaux supports que sont la photo et surtout la radio en collaborant à l'antenne INA auprès de Radio France. Chacune de ces expériences m'ont permis d'observer la particularité de l'utilisation de chaque type d'archives et la complexité des questions juridiques qui leur sont inhérentes.



Ariadna Matas Casadevall

Project Manager

Europeana Foundation, The Netherlands

• ariadna.matas@europeana.eu •

Ariadna works as a Policy Advisor at the Europeana Foundation, where she manages the framework that standardises the legal and licensing conditions for data shared via Europeana and supports the capacity building of members of the Europeana Network Association and Aggregators Forum. She previously worked at the International Federation of Library Associations and Institutions. Ariadna studied Law at the University Pompeu Fabra, Barcelona and has a Masters in International Intellectual Property Law by the CEIPI, Strasbourg.



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
Memoriav, Switzerland

• david.pfluger@saeure.ch •

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.



Oscar Rishede

Information specialist / Researcher

The Danish Broadcasting Corporation (DR), Denmark • osri@dr.dk •

Oscar Rishede is information specialist, researcher and archivist at The Danish Broadcasting Corporation (DR). Specialist in research, mass digitization of audio, video and analogue written sources and metadata, he has worked with digitization and data-migration for the last 15 years.



Marjolein Steeman

Preservation officer

The Netherlands Institute for Sound and Vision,

The Netherlands • 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.



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.



Laura Tusi

Archive researcher and producer

Independent • lauratusi@gmail.com •

Laura Tusi collaborates in film and television productions providing content from audio visual archives in appropriate technical and legal conditions. Her tasks involve granting access, negotiating rates & licensing conditions, and managing screeners and masters. She recently participated in Argentina 1985, by Santiago Mitre; El Presidente 2, by Armando Bo and Diego Maradona, by Asif Kapadia.



Delphine Wibaux

Head of European & International Affairs

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 (FIATI/FTA) 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.

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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 and password 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 2023 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 2023.

Contacts INA



Christine Braemer

Training Manager
cbraemer@ina.fr



Thomas Monteil

Project Manager
tmonteil@ina.fr



Marie Tanché

European & International project officer
mtanche@ina.fr

Project Partners

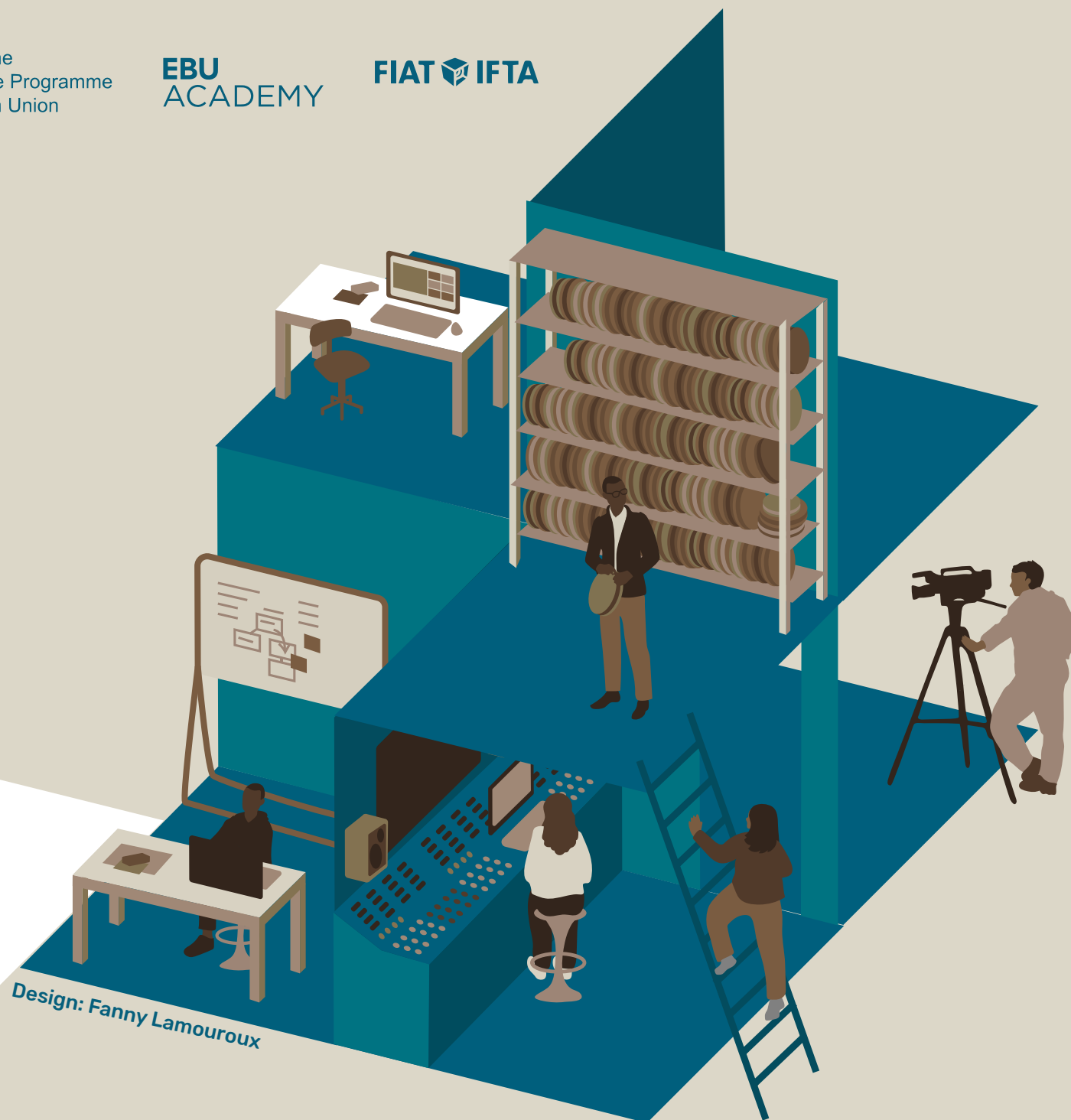


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