



FRAME

basics 2024





FRAME

basics 2024

JUNE 12 - 13 - 14
& 19 - 20 - 21



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 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.

TRAINING PROGRAMME

FRAME is made of 5 training actions:

FRAME basics

An online 6-half-day training session, organised during spring, 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 2024 in a European partner institution, 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, Bucharets, Romania, in October 2024; 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 junior professionals to support them in their career path development and 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 the 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

Every week, almost every day, AI tools are evolving, enabling new achievements. Audiovisual archives, anchored in the long term, are nevertheless fully impacted by this acceleration.

For archive professionals, this perpetual movement is disrupting and makes them wonder how to integrate these technologies to their strategy and everyday work, making the most of their positive impact, while preventing the potential risks they represent.

A recent study of the French CNC (Centre National du Cinéma et de l'Image Animée), highlights it: to remain independent from the machine, mastering rich traditional skills and knowledge is more than ever necessary. Because they enable us to understand what AI does, to control it, and to be completely involved in its implementation.

This new FRAME Basics session invites you to explore each step of the audiovisual archiving process, and to exchange with international professionals about the stakes and issues we all face, wherever we live and work.

Because we share the same objective: communicate the archives to all the audiences, make them more visible, increase their role in the society, acknowledging their historical and social value, which can't be done if they're not collected, preserved, and described.

Welcome to this 2024 FRAME Basics session!

DAY 1
Wednesday 12

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

Audiovisual 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
Thursday 13

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

How sexism shaped our teenage years? (45')
P. Torrecillas, RTVE

INA Podcast: a podcast based on radio archives (30')
V. Fromont, INA

DAY 3
Friday 14

AV Carriers: overview and preservation

Participant's presentation 2 (20')

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

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

Fire in the Archive: AV Recovery and Digitisation (50')
A. Walker, UCT

End of part 1 & Brief for part 2 (10')

DAY 4
Wednesday 19

Digitisation and digital files

Back on tracks (5')

Strategic definition of a digitisation plan (115')
A. Weisser,
Restaumedia

Participant's presentation 3 (20')

Understanding and Selecting a File Format for Audiovisual (60')
P. Bubestinger,
AV-RD

An eco-friendly audiovisual archive? (40')
C. Lafite, University of Udine

DAY 5
Thursday 20

Metadata and AI

Participant's presentation 4 (20')

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

Participant's presentation 5 (20')

AI Project Planning and Management in Media Archives: Goals, Challenges, and Outcomes (70')
V. Bazán Gil,
RTVE

The possibilities of ChatGPT in your archive (30')
M. van der Vliet, NISV

DAY 6
Friday 21

Legal framework

Participant's presentation 6 (20')

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

Round table : Clarifying rights (75')
C. Carlier, Le Chainon Manquant
L. Tusi, independent researcher

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

1pm

2pm

3pm

BREAK

4pm

5pm

6pm

PARTICIPANTS



Christian Awater

Administrator of the Collection Image and Sound
Streekarchief Langstraat Heusden Altena
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Karen Brøcker

Radio/tv collections Curator
Royal Danish Library
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AIACE Nazionale/Italian Short Film Center
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Senior Archivist
Lithuanian Central State Archive
Lithuania



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Norway



Laura Tuyama
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Brazil



Koen Van Acoleyen
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Radboud University
The Netherlands

WORKSHOPS

JUNE 2024

DAY 1
WEDNESDAY 12nd
ARCHIVING WORKFLOW

DAY 2
THURSDAY 13rd
GIVING ACCESS

DAY 3
FRIDAY 14th
AV CARRIERS:
OVERVIEW AND
PRESERVATION

DAY 4
WEDNESDAY 19th
DIGITISATION AND
DIGITAL FILES

DAY 5
THURSDAY 20th
METADATA AND AI

DAY 6
FRIDAY 21st
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 2024 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

How can we show the value and potential of audiovisual archives by exploiting and increasing access and use of archival collections? How can an archive engage in collaborations and dialogue with different stakeholders and communities?

The presentation will address the above-listed questions and will provide an overview of different access and use strategies of AV archives addressing various stakeholders. It will discuss the value that archives can create for different communities by unlocking archival content. Finally, it will attempt to demonstrate that archives and archivists can have a meaningful role to play in delivering a socially 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 **How Sexism Shaped
Our Teenage Years?** (45')

P. Torrecillas, RTVE

How sexism shaped our teenage years' is an interactive project that we launched on the occasion of Women's Day 2023. It aimed, through RTVE's extensive documentary archive, to explore the adolescence of several generations through the sexist messages we received from the media and mass culture.

5:30pm **INA podcast: a podcast based
on radio archives** (30')

V. Fromont, INA

At INA, the enhancement of radio collections has existed for a long time, through various editorial actions: audio restoration for French Radio stations, prestigious editions in France and abroad, exhibitions, etc.

Restoration and Mastering of Radio Archives sector manages both heritage work and editorial work.

With the arrival of the podcast, we have rethought our organization to adapt to a continuous production flow, without sacrificing what matters most: respect for the original work and production quality.

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 **Fire in the Archive: AV recovery and digitisation** (50')

A. Walker, *University of Cape Town*

This presentation will provide a case study of the recovery and digitisation of the UCT Libraries' Special Collections' AV Archive, following the devastating wildfire that swept across Table Mountain on 18 April 2021 and destroyed the Jagger Library that it was housed in.

5:50pm **End of part 1 & brief for part 2** (10')

A summary of this first part of the training and a preview of what awaits you next week!

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

1:05pm **Strategic definition
of a digitisation plan** (115')

A. Weisser, *Preservation as a Service*

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, participants 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 analysing 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 **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 **An eco-friendly
audiovisual archive?** (40')

C. Lafite, *University of Udine*

This presentation proposes to discuss the current challenges of audiovisual preservation through the lens of environmental sustainability. It will provide a historical overview of environmentally conscious audiovisual archiving and question strategies and procedures implemented in archives to help raise awareness of participants' practices.

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

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

V. Lefevre, INA

The presentation is about the benefits of metadata creation and the different stages in a documentation process for a variety of uses.

3pm BREAK

4pm **Participant's presentation 5** (20')

4:20pm **AI Project planning
and management in media
archives: goals, challenges,
and outcomes** (70')

V. Bazán-Gil, RTVE

The session focuses on planning and managing AI projects in archives. From planning to management, it pays special attention to the various functionalities that generative AI currently offers. During the session, participants will be invited to reflect on how AI can fit into their organizations to improve archival processes.

5:30pm **The possibilities of ChatGPT
in your archive** (30')

M. van der Vliet, NISV

In this presentation, Martijn van der Vliet from The Netherlands Institute for Sound & Vision will share their experience experimenting with ChatGPT, highlighting its potential in archives management. One of the most exciting aspects of ChatGPT is that it allows everyone, even those without programming experience, to experiment with AI technology without needing a team of IT specialists.

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')

C. Carlier, *Le Chainon Manquant*

L. Tusi, *Independent researcher*

What is the role of Archive Producer and researcher about?
How do we access and clear the rights of material for production and how do we keep it safe?

Camille Carlier and Laura Tusi are experienced archive producers that share their method to do research, clearance and licensing for audiovisual productions.

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

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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.



Virginia Bazán-Gil

Head of RTVE Archives & FIAT/IFTA Secretary general

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Virginia Bazán Gil is the director of the RTVE Archive. Linked to the Spanish Public Radio and Television since 2004, she has worked for the past 7 years on Artificial Intelligence projects for the automatic generation of metadata and image recognition. She is a member of the RTVE-University of Zaragoza Chair on Big Data applied to the analysis of audiovisual and sound content. Since October 2021, she has been the Secretary General of the International Federation of Television Archives (FIAT/IFTA). She has been an associate professor at the Carlos III University of Madrid. She is the author of various publications related to the application of technologies to television archives.



Christine Braemer

Training Manager

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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

Digital Mad Scientist

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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.



Camille Carlier

Archive research - Development coordinator

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Camille started her career in Paris. After graduating in journalism with an experience at the Documentary department at ARTE, she worked for several years in the Acquisitions and News Departments of France Télévisions. After which she worked as a freelance for the Very Short Films International Festival as a Development Coordinator. She then moved to London to develop her career in Archives and worked for two years at FOCAL International as the Awards, Events and Membership Coordinator. She developed the awards competition as well as designed, launched and managed FOCAL's first Mentoring Programme for people willing to grow a career in the archive industry.

Camille is now back in Paris, working at Le Chaînon Manquant (The Missing Link), a sourcing, research and clearance agency, as Archive Researcher and Development Coordinator.



Maria Drabczyk

Chair of the board

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Maria (Maja) Drabczyk, chair of the board 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.



Vincent Fromont

Head of the audio restoration and Mastering sector

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Vincent Fromont started his career as a musician, sound engineer, and production assistant in musical industry in France. In 1993 he joined INA (Institut national de l'audiovisuel) as an audio technician and thus achieved a childhood dream of working in the field of radio engineering. Since 1998 he coordinates the digitization and restoration activities on the radiophonic collection at Ina. In 1999, he collaborates in the preservation and digitization program for the radiophonic collection by contributing to the requirements specification definition. Within the same framework, he collaborates in the setting up of quality check standards for digitized audio archive material.

Between 2014 and 2017, he collaborates with the National Archives and Records Service of South Africa (Narssa) on the "Rivonia Trials" Dictabelt digitization and restoration plan. He contributes to define the ethics and workflow of the projects and to the elaboration of restoration guidelines as well as the onsite training of the Narssa team. In 2023, INA is initiating a podcast project based on its radio collections. With his team, Vincent takes responsibility for the technical implementation of the project.

He has been teaching audio Restoration for fifteen years and manages today a team of 4 specialists in audio Digitization, Restoration and Mastering.



Clément Lafite

Film archivist / Ph.D. candidate

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Clément Lafite is a film archivist and a Ph.D. candidate in Film Studies at the Department of Humanities and Cultural Heritage of the University of Udine in Italy. His research focuses on the environmental impact of film preservation. He has worked as a film archivist in several European archives: Eye Filmmuseum (Amsterdam), Ciné-Archives (Paris), and Cineteca Nazionale (Rome). He also works as a project coordinator with film festivals, including the Venice International Film Festival and the Pordenone Silent Film Festival. He currently collaborates with the national research project SAFE – SustainAbility of italian Film hEritage which aims to assess the current status of film archiving practices in Italy.



Viviane Lefevre

Archivist

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After completing a Master's degree in Modern Literature at the Sorbonne in Paris IV, Viviane Lefèvre specialised in documentation at the INTD at the CNAM and joined INA in 1998, first at the Ina Thèque for Researchers, then at the Production and News Video Libraries, where her task was to index and provide producers and journalists with video archives. From 2003 onwards, her experience as a salesperson in the International Extract Sales department of the Marketing and Sales Division brought her into contact with broadcasters, producers, and researchers from all over the world, whom she met at events in France and abroad, and on prospecting trips to broadcasters such as the BBC in London and WDR in Germany. She enriched this experience by returning to documentation, learning about new uses such as social networks and cultural events, as well as new media such as photography and, radio, working with Radio France.



Ariadna Matas Casadevall

Policy Advisor

Europeana Foundation, The Netherlands

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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.



Thomas Monteil

Project Manager

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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.



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 he worked 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. He is part of the technical team who develops a multispectral film scanner specifically aimed at the challenges of the preservation of film colours. Since Summer 2023 he is the head of the film archive of Lichtspiel, Kinemathek Bern.



Marie Tanché

European & International Projects Officer

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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.



Paloma Torrecillas

Journalist

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Paloma Torrecillas has been a journalist at RTVE's Innovation and New Audiovisual Narratives Laboratory for more than 3 years. There she has developed numerous interactive projects as well as linear documentaries. Previously, she has worked as a scriptwriter and investigative journalist in several Spanish media or for some streaming platforms such as Netflix.



Laura Tusi

Archive researcher and producer

Independent • lauratusi@gmail.com •

Laura Tusi is an Argentinian archive researcher and producer. She has worked on several projects in that role for the last 15 years. She specializes in audiovisual research, clearance and licensing. She is active in the South American audiovisual preservation field, mainly in creating access and to broadcasting archives. She's a member of FOCAL INTERNATIONAL and co-owns Kino Bureau with Rita Falcon, an archival management company based in Buenos Aires.



Martijn van der Vliet

Coordinator digitalisation department

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Martijn van der Vliet has been working at The Netherlands Institute for Sound & Vision for over 7 years. In his new role as coordinator of the digitalization department, Martijn is responsible for the team of digitalization specialists. In addition, he is also a member of the «New File Formats Team» a multidisciplinary group that expands the number of supported file formats to better align with the current audiovisual landscape.



Andrea Walker

Archivist

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Andrea Walker is an archivist at UCT Libraries' Special Collections, in Cape Town, South Africa. She is particularly interested in metadata and legal aspects of archiving, mainly focusing on copyright. Her primary responsibility is within the AV Archive



Andreas Weisser

Conservator Time-based Media

Preservation as a service, Germany

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Andreas Weisser (Munich, Germany) studied conservation and restoration at the University of Applied Sciences Cologne. Since 2003 he works as a conservator for time-based media and as a preservation manager for audiovisual collections. His consultancy focuses on the support of public and private collections for analogue and digital long-term preservation and storage of contemporary art, light-art and time-based media art. He held lectures in conservation at the Universities of Applied Sciences in Cologne and Berlin, at the Amsterdam University and worked as Consultant for Deutsche Welle Akademie in North Africa and Middle East and for Goethe Institute in India.



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/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.

**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 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 2024 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 2024.

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