

 FRAME
basics 2025





FRAME

basics 2025

JUNE 18 - 19 - 20
& 25 - 26 - 27



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 workshops 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 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, Rome, Italy, in October 28th 2025; 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 training material and resources (video, bibliography, etc.)

TABLE OF CONTENTS

Editorial	6
Programme Summary	7
Participants	8
Training Programme	10
Speakers	20
Practical Information	31



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 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. It is also essential to take a step back, and adopt an analytical and reflective attitude, in order to be up to date without giving into bandwagon effects.

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 2025 FRAME Basics session!

DAY 1
Wednesday 18

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 (25')
C. Braemer, INA

Creative Europe (20')
V. Soccodato
& C. Zappala, Relais Culture Europe

DAY 2
Thursday 19

Giving access to archives

Participant's presentation 1 (20')

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

DAY 3
Friday 20

Metadata and AI

Participant's presentation 2 (20')

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

DAY 4
Wednesday 25

AV Carriers: overview and preservation

Back on tracks (5')

Me and My Archival Advocacy: the Audiovisual Archiving Essentials Journey (30')
J. Nealega,
Probe Archives

Audiovisual Media: A physical asset! Part 1 (85')
D. Pfluger,
Memoriav

DAY 5
Thursday 26

Digitisation and digital files

Strategic definition of a digitisation plan (120')
B. Declercq, RSI

DAY 6
Friday 27

Legal framework

Participant's presentation 6 (20')

Copyright management in audiovisual heritage (100')
M. Zeinstra,
IP-Squared

1pm

2pm

3pm

BREAK

4pm

5pm

6pm

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

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

Let's talk access strategies! Part 2 (60')
M. Drabczyk,
Centrum Cyfrowe

Just listen to women, a 360° access project (60')
I. Fouchier,
E. Minault &
A. Birrien, INA

Participant's presentation 3 (20')

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

Digital/Media Asset Management & AI (30')
J. Horodyski, AVP

Audiovisual Media: A physical asset! Part 2 (70')
D. Pfluger,
Memoriav

The FIAF Disaster Handbook: A Caribbean Perspective from the Dominican Cinematheque (30')
L. Fernández,
Dominican Cinematheque

Participant's presentation 4 (20')

Participant's presentation 5 (20')

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

Decarbonisation in Practice (40')
S. Anderson, The Box

Archive researchers and producers: artisans practicing their craft (90')
C. Carlier, Le Chainon Manquant
L. Tusi, independent researcher

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

PARTICIPANTS



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FRAME basics **JUNE 2025**

DAY 1
WEDNESDAY 18th
ARCHIVING WORKFLOW

DAY 2
THURSDAY 19th
GIVING ACCESS
TO ARCHIVES

DAY 3
FRIDAY 20th
METADATA AND AI

DAY 4
WEDNESDAY 25th
AUDIOVISUAL CARRIERS:
OVERVIEW AND
PRESERVATION

DAY 5
THURSDAY 26th
DIGITISATION AND
DIGITAL FILES

DAY 6
FRIDAY 27th
LEGAL FRAMEWORK

1pm **Welcoming** (20')
C. Braemer, T. Monteil & M. Tanché, INA

1:20pm **Participants introduction** (35')
It's all about you!

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 2025 programme.

2:15pm **Audio-visual Heritage:
networks and support programs'
opportunities** (25')
C. Braemer, INA
Successfully manage 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.

2:40pm

Creative Europe / Erasmus+ / Horizon Europe, ... - overview of EU funding opportunities to support European collaboration between audiovisual archive professionals (20')

C. Zappalà & V. Soccodato, *Relais Culture Europe*

Europe is an area of innovation and skills enhancement for professionals in the cultural and audiovisual sectors, including the heritage and audiovisual archives sector.

The Relais Culture Europe – Creative Europe Desk France offers you a quick overview of the funding opportunities represented by Creative Europe (and other EU funding programmes), which can support the mobility and European cooperation of those involved in audiovisual archives.

This presentation is an opportunity for you to understand the specific features of these programmes and to benefit from advice on how to initiate and deploy your European collaborations.

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

5pm **«Just Listen to Women»,
a 360° access project** (60')

I. Foucrier, E. Minault, A. Birrien, INA

«Just Listen to Women» - a title inspired the historic 1974 speech by French Minister of Health Simone Veil's in front of the French National Assembly to support the law legalizing abortion - is a heritage collection set out to amplify the voices of women whose painful, liberating, or traumatic experiences of illegal abortion have long gone undocumented on such a scale - before it is too late. This 360° project aimed to generate knowledge on a contemporary societal issue by shedding light on previously unheard testimonies, grounded in historical context. Designed for all audiences, it was disseminated widely across multiple platforms to ensure broad accessibility and impact.

Eve Minault will explain her role as an editorial manager of the testimony collection «Just listen to woman» ; how the testimonies were identified, selected, and then produced.

Audrey Birrien will present the technical aspects of the project.

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

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

V. Lefevre, INA

The presentation is about the methods of metadata creation and the different stages in a documentation process for a variety of uses as well as the evolutions of the job of documentalist/librarian/archivist, around the example of INA.

3pm BREAK

4pm **Participant's presentation 3** (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 **Digital/Media Asset Management
& Artificial Intelligence (AI)** (30')

J. Horodyski, AV Preserve

Artificial Intelligence (AI) is playing a critical role in reshaping how we manage, modify, and optimize digital assets. AI offers both the opportunity and the ability to improve all aspects of DAM/MAM - from the management of metadata, enhancing search and discovery processes, streamlining workflow to enhanced automation. This presentation covers how AI technologies are changing DAM functionality and how to prepare for these changes.

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

1:05pm **Me and My Archival Advocacy:
The Audiovisual Archiving
Essentials Journey** (30')

J. Nealega, *Probe Archives / Probe Production Inc*

Even though the Philippines has yet to establish its own national audiovisual (AV) archives, how can the nation's audiovisual heritage be preserved amidst the many challenges of doing so?

Here is a look back at the development of an archival advocacy to solve the problems with AV archiving in a developing Asian nation.

AV Archiving Essentials is a capstone project of Julie Nealega at the University of the Philippines School of Library and Information Studies. This is a starter kit for institutions in the Philippines with inaccessible magnetic tape collections to help them kick-start their AV archiving journey.

The starter kit includes a handbook and introductory video providing the foundational knowledge needed to begin the preservation of at-risk analog tape collections. In this presentation, discover how archival advocacy can succeed through purposeful collaborations.

1:35pm **Audiovisual Media: A physical
asset ! Part 1** (85')

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** (70')

D. Pfluger, *Memoriav*

5:10pm **The FIAF Disaster Handbook: A Caribbean Perspective from the Dominican Cinematheque** (40')

L. Fernández, *Dominican Cinematheque*

This presentation offers an overview of the FIAF Disaster Handbook, focusing on its practical applications within a Caribbean context, through the case study of the Dominican Cinematheque. It begins by introducing the Handbook and its relevance for archival institutions facing increasing environmental risks. The discussion then centers on the Cinematheque's experience, including recent changes in its infrastructure, the development of its disaster prevention manual, and the implementation of response protocols. Special attention is given to the challenges and opportunities presented by the Caribbean climate—both in terms of natural threats and as a driving force for resilience and innovation. The presentation includes analysis of two specific incidents in recent years, detailing how the Cinematheque managed them using internal resources, institutional guidelines, and a multidisciplinary Health and Safety Committee dedicated to risk prevention. Ultimately, the talk highlights the importance of adapting international standards to regional realities in order to preserve cultural heritage in vulnerable environments.

5:40pm **Participant's presentation 4** (20')

1pm

Strategic definition of a digitisation plan (120')

B. Declercq, RSI

Despite ongoing efforts, many large-scale audiovisual archives remain undigitized. At the same time, playback equipment, spare parts, and the technical know-how needed to operate them are becoming increasingly scarce. Meanwhile, the physical carriers continue to deteriorate, even as demand for access and reuse grows rapidly. As a result, large-scale digitisation of audio, video, and film remains both a pressing challenge and a core responsibility for many archives.

Before this course, participants will watch a series of preparatory videos introducing the key principles behind planning a large-scale digitisation project.

During the live online session, real-world case studies will be discussed, helping participants build the skills and insights needed to make informed decisions for their own digitisation strategies.

3pm BREAK

Flipped classroom ►

Strategic definition of an audiovisual digitisation project

Prior to the «Strategic definition of an audiovisual digitisation project» session on Thursday 26 June, it is requested for each participant to watch the videos prepared by the trainer and accessible on [this webpage](#).

Chapter 1: Introduction (28')

Chapter 2: What to digitise? (13')

Chapter 3: Workflows & specs (32')

Chapter 4: What is required? (12')

Chapter 5: In house or external? (12')

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

4:20pm **Understanding and selecting a file format for audiovisual** (60')

P. Bubestinger, *ArkThis 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 **Decarbonisation in Practice** (40')

S. Anderson, *The Box Plymouth*

Decarbonisation in Practice' explores a journey towards sustainable preservation within film archives. Current worldwide issues such as climate change have significantly affected our sector's positioning and approach, with the climate emergency in particular prompting us all to reflect on our practice and to rethink the way we work.

This session will explore some of the complex issues that organisations face when trying to determine the most sustainable ways to preserve and make available their holdings.

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

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

M. Zeinstra, *IP-Squared*

This presentation will introduce the basics of copyright in audiovisual heritage and will sketch out the basics of how to properly manage and register them in your collection management systems.

3pm BREAK

4pm **Archive researchers
and producers: artisans
practicing their craft** (80')

C. Carlier, *Le Chainon Manquant*

L. Tusi, *Independent researcher*

Recent changes in the perception and appeal of archival footage have significantly amplified its importance as an essential element in audiovisual productions. From blockbuster box office movies to niche found footage films, filmmakers increasingly engage in the creative practice of appropriating footage from existing works to enrich their narratives and visual storytelling. At the heart of this process is the archive researcher and producer—an artisan whose expertise and meticulous craftsmanship make the discovery, selection, and contextualization of archival materials possible. Their work begins at the archive itself.

5:30pm **Final review** (30')

C. Braemer, T. Monteil

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

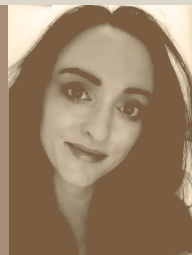


Brice Amouroux

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.



Stacey Anderson

Media Archivist

The Box Plymouth, England • stacey.anderson@plymouth.gov.uk •

Stacey Anderson is the Media Archivist at The Box, Plymouth, UK, with 22 years of experience in the cultural, heritage, and visual arts sector including as the Founding Archivist for the South West Image Bank and Collections Manager for the South West Film & Television Archive. In her current role, Stacey is responsible for the care and development of film, photographic, and digital collections, specialising in sustainable preservation. She qualified as an Archivist in 2008, gained professional Registration with the Archives and Records Association in 2017, became an Associate Fellow of the Higher Education Academy in 2018 and acquired a UK accredited intermediate certification in Copyright in 2024. Stacey is also an active member of the Film Archive UK Network and the ARA Learning Education and Development working group, she is Secretary for the ARA Film Sound and Photography Section and a Research Officer for the ARA Environmental Sustainability Group.



Virginia Bazán-Gil

Head of RTVE Archives & FIAT/IFTA President

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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 2024, she is the President 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.



Audrey Birrien

Senior project manager

INA, France • abirrien@ina.fr •

Audrey Birrien is a senior project manager specializing in the digitization and restoration of films and videos. She began her career working for video service providers and then joined Laboratoires Eclair in 2002 as a distribution account manager. Quickly drawn to the processing of catalog films, she became a restoration project manager and participated in the creation of the heritage division as restoration project manager, managing major client accounts. In 2018, she joined the Hiventy group as heritage and post-production project manager. Currently working, since 2023, at the French National Audiovisual Institute (INA), she leads audiovisual collection digitization and restoration projects and participates in training and expertise initiatives.



Christine Braemer

Training Manager

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Christine Braemer works at INA campus, the School and Training Center of the French National Audiovisual Institute as a training manager. She's in charge of the Digital Heritage and Multimedia Documentation training programs. In that position, she designs 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

ArkThis 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.



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.



Brecht Declercq

Head of Archives

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Brecht Declercq, MA, MSc is the Head of Archives at RSI, the public broadcaster of the Italian speaking community in Switzerland since 2023. From 2013 until 2022 he was Digitisation and Acquisition Manager at meemoo – The Flemish Institute for Archiving, where he was responsible for the digitisation of the Flemish audiovisual heritage. From 2004 until 2013 he worked for the Flemish public broadcaster VRT in several archive digitisation, media asset management and access projects. Between 2016 and 2024 he was successively active as Chair of the Preservation and Migration Commission, General Secretary and President of FIAT/IFTA, the world association for media archives. He's a frequent conference curator, presenter, guest lecturer, writer and reviewer. He advises policy makers, audiovisual archives and media organisations worldwide.



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.



Lauren Fernández

Heritage Coordinator

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Lauren Fernández Lora is a Dominican film and television critic, producer, and publicist. She graduated Summa Cum Laude from Universidad Apec in Santo Domingo, Dominican Republic. Her career began in television production at Color Visión, Channel 9 (2019–2022). She has participated as a Latin American talent in the Locarno - São Paulo Industry Academy 2021 and the UNDER 30 LATAM program at the José Ignacio International Film Festival 2024 in Uruguay. Her work has appeared in Simulacro Mag and other digital platforms. She currently serves as the Heritage and Mediatheque Coordinator at the Dominican Cinematheque, and she is also the executive producer and host of La Boca Fílmica, a multiplatform media outlet focused on the dissemination and management of cultural initiatives related to cinema, with a mission to connect local and international film discourse with Dominican, Caribbean, and Latin American audiences.



Isabelle Foucrier

Documentary producer

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Isabelle Foucrier is passionate about archives, oral history, and major socio-historical topics. She was the initiator and producer of INA's recent heritage collection, which explores the reality of clandestine abortion in France before its legalization in 1975, through the intimate testimonies of everyday, "ordinary" women.

In connection with this memorial project, she also contributed to a 90-minute primetime documentary broadcast on France 5. Currently, she is finalizing production on the first documentary film dedicated to the history of disability in France and is actively developing three additional historical documentaries.



John Horodyski

Managing Director

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John Horodyski has executive management strategy experience in Information Management including Digital Asset Management (DAM), Metadata and Taxonomy design, MarTech, Content strategy, Governance, and Marketing Operations. John is a world leading expert and has provided strategic direction and consulting for a variety of Fortune 10, 50, 100, and 500 clients from Consumer Packaging Goods, Retail, Media & Entertainment, the Pharmaceutical industry, and Insurance.

John is also an Adjunct Faculty member at San Jose State University where he has been teaching a graduate course in Digital Asset Management (DAM) for over 18 years.

In addition to regular training & public speaking on digital media and metadata, John is a Board Member / Metadata Editor of the Journal of Digital Media Management and is a monthly DAM contributor to CMS Wire, and MarTech.

In May 2016, John published the book, "Inform, Transform, Outperform: Digital Content Strategies to Optimize Your Business for Growth." John's latest book, "Metadata Matters" was published in April 2022 by Taylor & Francis.



Viviane Lefevre

Archivist

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Viviane Lefèvre has been working as an audiovisual librarian at INA for several years, assisting radio, television or social network producers and journalists, as well as academics. Her experience as a salesperson in the international excerpt sales department has made her aware of the legal aspects of copyright. She also contributes to documentation training combined with assesment for foreign media. She aims to demonstrate that in a digitized world impacted by the use of AI, documentation process on audiovisual archives is more necessary than ever.



Eve Minault

Free lance editorial manager

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Eve Minault, is a documentary writer and director for radio and television. Her work includes Crash: Are We Ready for the Next Crisis? (ARTE), a civic-minded exploration of our relationship to finance, and Super Juniors: They Want to Save the Planet (France 4), a portrait of socially and environmentally engaged youth. She has also contributed to several historical documentary series and spent a decade reporting on European youth for Radio France Internationale (RFI) Accents d'Europe.



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.



Julie Nealega

Head, Probe Archives and Business Development

Probe Productions Inc., The Philippines • neoarchivist.julie@gmail.com •

Julie is a journalist turned audiovisual (AV) archivist. Throughout the pandemic, she devised plans and strategies to transform Probe Productions Inc.—the production company behind the award-winning Probe documentaries since 1987 in the Philippines—into a viable and financially sustainable enterprise that helps fund the organization's AV archival initiatives. In addition to leading Probe Archives, she has been the board secretary of the Society of Filipino Archivists for Film (SOFIA) since 2022.

Julie's also part of the first-ever cohort of Master in Archives and Records Management, or MARM, at the University of the Philippines School of Library and Information Studies (UPSLIS) and became one of the pioneering batch to graduate last July 2024. To further develop her AV archiving skills, she participated in the FRAMEAdvanced Tech 2024 held in Italy last year.

To help keep up with the race against time to preserve and make AV archives more accessible in the Philippines, Julie created an AV Archiving Starter Kit as part of her MARM Capstone Project and was awarded as the first-ever Best Capstone Project. Nearly a year after finishing her postgraduate degree, she will become a senior lecturer at UPSLIS. Julie is excited for the chance to mentor the next generation of archivists who will preserve the documentary heritage of the Philippines.

Julie's deep passion for archiving is driven by her belief that archives are an essential guide for navigating our past and shaping the future.



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.



Vincent Soccodato

Head of territorial development
and support for European cross-sectoral activities

Relais Culture Europe, France

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Graduated of Sciences Po Lyon and Sciences Po Strasbourg in cultural management, Vincent worked as European projects coordinator at the Abbaye aux Dames, la cité musicale, in Saintes from 2005 to 2019.

Vincent joined the Relais Culture Europe team in March 2019. In the Creative Europe Desk France team, he is responsible for supporting cross-sectoral activities and territorial development.

In the Creative Europe cross-sectoral strand, his mission is to guide the players behind cross-sectoral practices in France and Europe, within the cultural and audiovisual sectors, but also to support the newsmedia sector in their European cooperation.



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.



Laura Tusi

Archive researcher and producer

Independent • lauratusi@gmail.com •

Laura Tusi is an Argentine archive researcher and producer who has worked since 2008 sourcing archival content for film, television, and exhibitions. She studied Arts at the University of Buenos Aires (UBA) and has collaborated with numerous artists, directors, and producers in the audiovisual field. Alongside with Rita Falcón they founded Kino Bureau, a company specializing in archival production, rights clearance, and licensing of stills and footage from renowned Argentine photographers and filmmakers.



Chiara Zappalà

Creative Europe MEDIA Manager (CED France)

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Currently serving as Creative Europe MEDIA Manager at Relais Culture Europe, the Creative Europe Desk in France. Her background combines strategic support for projects, coordination of European funding schemes, and expertise at the intersection of cultural policy, audiovisual regulation, and innovation. Deeply committed to the promotion of European works, she contributes to building an ambitious, sustainable, inclusive, and gender-equal audiovisual ecosystem.



Maarten Zeinstra

Copyright Lawyer

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Maarten Zeinstra is a copyright lawyer (jurist) in the Netherlands, he has extensive experience in the heritage industry. He has worked on the Europeana Copyright Framework, RightsStatements.org, outofcopyright.eu and copyrightexceptions.eu, he is copyright coordinator of the royal Association of the Archive Sector of the Netherlands and member of the Europeana Copyright Community Steering Group.

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.

FRAME basics website

We also have created a dedicated website for the training: FRAME Basics 2025 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 2025.

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