

eye

Collection Policy

2014 – 2017



Introduction

EYE is an international leader in the areas of digitisation, collection restoration and the development of new forms of digital presentation. This policy plan sets the course for EYE's collection for the next three years (2014-2017) to ensure that EYE maintains its leading position.

Since moving into its new headquarters on the northern bank of the IJ River, two priorities have emerged as crucial to sustainably preserve, manage and provide broad access to the collection. These are the construction of the new Collection Centre in Amsterdam-Noord, and continued digitisation of the collection.

In 2012, EYE published its general policy document 2013–2016. Based on this plan, the Ministry of Education, Culture and Science and the Municipality of Amsterdam have granted EYE subsidies as part of the scope of their support of basic cultural infrastructure.

This Collection Policy will describe the content of EYE's collection more in detail. This document also covers EYE's collection management and preservation activities (including storage and restoration) and collection access. The policy aims to ensure the continuity of collection formation (acquisition and deaccession), management and preservation (integration of subcollections, restorations and digitisation) and providing access to the collection (by means of presentation at EYE, at external locations, and online). This document also forms the basis for determining institutional priorities in both our activities and their corresponding workflows.

EYE serves as both an archive, focusing on the preservation and safeguarding of Dutch film heritage, and as a museum. As an archive, EYE aims to collect and preserve the entirety of Dutch film heritage for perpetuity. As a museum, EYE makes distinctive and bold choices – choices that lead, in the short run, to programmes (at EYE, online, and elsewhere) and, in the long run, to a collection that will continue to serve future generations of researchers, programmers and the general public.

EYE does not do all of this alone; it is part of the national collection of audiovisual material in the Netherlands. The Netherlands Institute for Sound and Vision, in particular, is an important partner in this endeavour, and the two organisations closely coordinate their activities continuously; recently they signed an agreement regarding shared storage of digital files.

Internationally, the EYE collection is part of a worldwide network of film archives and museological film collections. EYE distinguishes itself in this network by its unique, daring choices in the area of selection and presentations.

One of the priorities is the construction of the new Collection Centre, which will bring a major part of the physical collection (currently in ten different locations), with the exception of nitrate films, into a single depot that meets current standards in the areas of temperature, relative humidity and accessibility. The new centre will be designed and built according to international best practices, and it will be located within walking distance of the museum building, allowing for improved synergy between Collections and Presentation. With this new



centre, EYE intends to create a 'home' for film professionals, students and researchers where the collection can be researched and studied. It is a laboratory where a broad national and international community will be challenged and encouraged to dive deeply into the collection and, in so doing, further enrich the collection (both at EYE and online) by reusing and adding context to it.

In order to prepare EYE's collection for all new forms of collection management, preservation (including restoration) and access in the digital age, digitisation of the collection is a priority. Thanks in part to the project *Images for the Future* (*Beelden voor de Toekomst*), a digital workflow has been developed that has, since its implementation, led to the preservation and digitisation of thousands of titles (films, posters, stills, etc.).¹

Starting in 2014, EYE will offer access to more than a thousand film titles via various online platforms.

In preparation for these two projects (Collection Centre and expansion of digital access), EYE is making clear choices in relation to the nature and size of its core collection. Five subcollections, have been identified as focus areas for the period of 2014 through 2017: Dutch, International, Silent, Experimental, and – more recently – 'Expanded Cinema'. Finally, Animated Films also deserve special attention in the collection, due to the recent acquisition of parts of the collection of the Netherlands Institute for Animation Film (NIAf).

In this document, extra emphasis is being placed on the relationship between the collection and EYE's exhibition policy, as well as between the collection and digital presentation and preservation.

Last but not least, this policy document focuses on the academic function that EYE serves. The collection is pre-eminently suitable for research and knowledge dissemination, . Two forms of research can be distinguished at EYE: first, there is research that relates to the collection and is performed by EYE internally; second, the collection is well suited for independent research. To this end, EYE encourages external researchers by offering (in-house and online) access to the collection.

This document outlines EYE's collection policy for the next four years. It contains the guidelines for making concrete decisions about activities in the next four years, provided that these activities meet previously agreed upon criteria and (financial) targets.

› 1 *Images for the Future* is a large-scale restoration and digitisation project involving EYE, the Netherlands Institute for Sound and Vision, the Dutch National Archive, and Kennisland. The goal of the project is to safeguard Dutch audiovisual heritage and to make it digitally accessible. The project was started with government funding on 1 July 2007 with the aim to have 22,510 hours of film, 137,200 hours of video, 123,900 hours of audio and 2.9 million photographs restored, digitised, and made accessible via applications and thematic and interactive websites within seven years. For more information, please see: www.beeldenvoordetoekomst.nl/en.



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1

Meaning, function and positioning of the collection

The collection ²

EYE is the Dutch national film institute and is the only museum for film heritage and film culture in the Netherlands. EYE Film Institute Netherlands was founded in 2010 by merging four film organisations: the Filmmuseum, the Filmbank (with a unique collection of experimental films), the Nederlands Instituut voor Filmeducatie and Holland Film (which focused on international film promotion).

In the past 70 years, EYE has gained international renown for its authoritative collection – nearly 40,000 titles, 60% of which are international – that spans all of film history. The collection, which is part of an international network of film archives, features hundreds of thousands of photographs, thousands of film posters, sheet music, personal archives from more than 130 filmmakers and organisations, and an extensive and up-to-date library collection.

Mission

EYE is responsible for sustainably safeguarding, making accessible and retaining the dynamic vitality of its collection. EYE provides an overview of the current developments in film and visual culture and of the constantly changing world around us. The collection forms the basis for its role and activities as a museum: film screenings, exhibitions, online presentations, debate and reflection, academic publications and conferences, research, distribution, and education.

› 2 The collection originally consisted of films from the 'Uitkijkcollectie', which had been assembled by the members of the Dutch cinephiles association, the Filmliga (1927-1933). After becoming a member of the International Federation of Film Archives (FIAF) in 1947, the Filmmuseum was required to collect and preserve Dutch film productions. Since then, important collections have been acquired, including those of Dutch distributors (Desmet, Centra, UIP), filmmakers (Joris Ivens, Johan van der Keuken, Louis van Gasteren), producers (Matthijs van Heijningen, Kees Kasander) and institutions and organisations such as the Film Academy, the Netherlands Film Fund and the Netherlands Institute for Animation Film Foundation (Stichting Nederlands Instituut voor Animatiefilm - NIAF). The collection is also expanded through the acquisition and the distribution of international titles (circa 1,000 titles), which contains many Hollywood classics and work by important independent filmmakers such as Andrej Tarkovski, Agnès Varda and Carlos Reygadas. In 1989, Film International's distribution catalogue, which contains many classics and international art house productions, was also included in the collection. The EYE collection is mainly comprised of donations, deposits, purchases and exchanges.



The collection serves the general public, professionals and the educational field (including students). The collection should be accessible and should be used for:

- exhibitions and special film programmes;
- cinémathèque programming (including retrospectives, film programmes as part of exhibitions, etc.);
- online presentations;
- reuse/sales of films, film fragments, etc.³

Additionally, EYE also makes information available for study and research, and for stimulating debate in relation to recent cinematographic developments.

Vision

Acquisition is done with an eye to the near future (for example, for a presentation at EYE, or at a festival or online), but also for centuries to come. What is important to preserve or to acquire for next generations, and in what form it should be preserved (analogue and/or digital), are issues which are central to this vision.

As a museum, EYE makes distinctive choices based on the contents of its collection – choices that lead, in the short run, to programmes (at EYE, online, and elsewhere) and, in the long run, to a collection that will continue to serve future generations of researchers, programmers and the general public.

Criteria

EYE makes its acquisition choices based on the criteria below.

The object (film, photograph, poster, archive, etc.) must:

1. have artistic quality (artistic content);
2. fit within the objective of preserving, presenting and studying Dutch cinematographic heritage;
3. have documentary value for (the history of) Dutch film culture;
4. have cinematographic quality in relation to the time in which it originated (noteworthy direction, editing, camera work, etc.);
5. exhibit originality in relation to the time in which it originated;
6. have exemplary qualities in relation to a broader, context-determining period, genre, maker, distributor, etc.;
7. have exemplary qualities for film or cinema culture;
8. be unique (in relation to the Netherlands or the world).

› 3 Regarding ownership and rights: deposits remain the property of the depositor; the rights to works preserved by EYE always remain with the Institute. The copyright and screening rights of many films in the collection are held by third parties. In 2007, the former Filmmuseum signed an agreement with the Ministry of Education, Culture and Science transferring responsibility for the collection to the government of the Netherlands for a prolonged period of time. At the end of 2012, this agreement was unilaterally terminated by the government in accordance with the changing museum system in the Netherlands.



EYE's collection serves a dual function

EYE is the only institute in the world that preserves and manages Dutch cinematographic heritage. This is the archive function of the collection, where completeness is the goal. As a museum, EYE makes unique and bold choices based on the contents of its collection – choices that lead, in the short run, to programmes (at EYE, online, and elsewhere). In the long run, both functions lead to a collection that will be capable of serving future generations.

In principle, EYE collects, preserves, digitises and provides access to all Dutch theatrical film productions (fiction and documentaries), and all other cinematographically relevant Dutch films (experimental films, artists films, independent animated film, final exam projects by students at the Dutch Film and Television Academy, and all productions that were financed in part by the Netherlands Film Fund). The Netherlands does not require 'legal deposit' (a legal obligation for copyright holders to submit copies of their work to a repository – in this case, EYE). Because of this, the collection is still missing several top films from Dutch cinema. Another facet of the archive function can be seen in the film-related collections, which are a collection of objects, documents and archives of prominent people and institutions.

The collection also serves a museum function: EYE preserves and presents a representative and unique perspective on the prominent artistic developments in film history and film culture; completeness is not the goal. The museum function of the collection is shaped by careful selection and intentional acquisition.

Historically, EYE has taken Dutch film culture as its starting point, but the Institute also aims to have a collection that reflects important developments in international cinema. For this reason, the collection does not limit itself to classics and oeuvres of renowned filmmakers, it also includes works that risk fading into oblivion in the future, for example 'orphaned' films and experimental productions it considers to be of exceptional cinematographic or film-contextual importance. Part of the film-related collections are also included in the museum function of EYE, not just as a complement to the film collection, but also as autonomous sections; these include the poster, photographs, the magic lantern slides and the film equipment collections, as well as the paper archives (for example, those of the first major Dutch film distributor, Jean Desmet, as well as many Dutch filmmakers).⁴ Priority areas for the coming years within the film-related collections are the photographs, posters and paper archives.

› 4 The Desmet collection contains, among many other items, the last existing copies of masterpieces by D.W. Griffith and Louis Feuillade, films with Asta Nielsen and Lyda Borelli, and productions from the film companies Pathé, Gaumont and Edison.

In May 2011, the collection was inscribed onto the Memory of the World Register from UNESCO. The collection of Jean Desmet (1875-1956) has been held by EYE Film Institute Netherlands (formerly the Filmmuseum) since 1957.

The film-historical significance of the Jean Desmet Collection is acknowledged worldwide. A large number of the films in the collection from the Netherlands' first professional distributor are unique copies (the only preserved copies in the world). Among the more than 900 films from 1907-1916 are masterpieces that had not been seen for decades. These discoveries have cleared up a number of misconceptions, and the film-historical appreciation for historical genres such as Italian diva films, German melodramas and French comedies has been changed once and for all.



The national and international significance of the collection

EYE and the Nederlands Instituut voor Beeld en Geluid/Netherlands Institute for Sound and Vision

EYE works together with the Nederlands Instituut voor Beeld en Geluid (NIBG) on archiving all Dutch documentary films: NIBG concentrates on informative productions, in addition to its core activity of collecting all the audio-visual productions of the Dutch national broadcasting corporations. EYE focuses on all genres of cinematographic productions (films that are presented in Dutch cinemas or film theatres).

EYE chooses to be selective about its acquisition, preservation and presentation of home movies, industrial films and advertising films. The distinction between the two institutes can be found in that EYE acquires, preserves and presents these categories of films on the condition that they have cinematographic value (e.g. camera work or technological innovation), or that they have a strong relationship with EYE's core collection (such as indie films, or films made by Dutch filmmakers).

EYE has an agreement with the NIBG regarding the storage of digitised data files. With this, the digital collection for both audiovisual institutes will be preserved in a cost-effective and sustainable way, according to current best practices. This will expand the possibilities for access to the digital collection for research, presentations and commercial use.

EYE's collection in an international context

EYE's collection is part of an international network of film archives and museums, including the International Federation of Film Archives (FIAF) and the Association of European Cinémathèques (ACE), along with other renowned film institutes such as the British Film Institute, the Deutsches Filminstitut and the Cinémathèque Française. These collections complement and share titles with each other. Through these networks, EYE's visitors have access to an extensive archive and a broad collection that spans the world.

EYE distinguishes itself internationally by its unique collection, and by its particular vision of the past, present and future of cinema. This vision is defined by selection, acquisition, research and presentation practices that have often favoured undiscovered aspects of film history. Some examples are the rediscovery of the use of colour in silent films, the encouragement of remixing parts of the collection (i.e. found footage practices) and presenting the collection in new contexts (e.g. Cinema Concerts, with newly composed music and museum installations).

EYE is internationally respected, especially by similar organisations, for the way in which it examines existing canons and challenges them.

Internationally, EYE is also well known for the high quality of its restorations, the digitisation of its films and film-related materials, and the access to its archive.

Summary

EYE distinguishes itself by its unique, daring choices in the areas of acquisition and presentations. It explores new ways to make the collection (both on site and online) digitally accessible. In this way, EYE keeps its finger on the pulse of shifts in society. EYE is an international leader in the areas of digitisation, preservation and the development of new methods of digital presentation.

**EYE and visual art museums**

EYE intentionally positions itself on the border between film and visual art. Film has been embedded in the vocabulary of the visual arts since Avant-Garde films from the 1930s such as *The Man with a Movie Camera*, *Un chien Andalou* and *La coquille et le clergyman*. Film as language, film as content, film as frame of reference, film as social phenomenon, and film as experiment – all of these are subjects of the discourse that plays itself out on the interface between film and visual art. Many innovations occur precisely on this boundary.

In order to give this policy form, content, embedding and context, EYE has developed excellent relationships with national and international visual art museums, and is regularly in communication about subjects such as collecting, presenting, preserving and managing new and historical film works and installations. In past years, EYE has commissioned a number of artists and filmmakers for works that use the EYE collection as their starting point. Recent commissioned pieces include work by Aernout Mik and Christoph Girardet, whose works were then acquired by EYE. Throughout the years, countless contacts have been made with museums and (film)artists worldwide regarding various collaborations and presentations.





2

Priorities for 2014-2017: Collection Centre and Digitisation

EYE's collection is currently kept in ten vaults spread throughout North Holland. The Netherlands Institute for Cultural Heritage (ICN) and the Netherlands Organisation for Applied Scientific Research (TNO) have both determined, independently of one another, that these vaults do not meet the standards for climate control set by the Dutch Government Buildings Agency in accordance with the *Archiefwet* (Archival Law).

The levels of acetic acid measured in the air indicate the presence of *Vinegar Syndrome* in one of the locations,⁵ and the depots no longer meet international standards for storage and safety conditions. The current situation is also an obstacle for accessing the film and film-related collections, both for internal and external use. This leads to inefficiency and especially hinders the integration of various workflows and the cooperation between Collections and Presentation.

The New Collection Centre

At the end of 2012, the supervisory board gave the green light for a rental agreement with project developer WAD for a new Collection Centre in Amsterdam-Noord. The new Collection Centre will be less than one kilometre away from the museum building on the banks of the IJ River, and will provide space for nearly all of the film and film-related collections, with one exception: the nitrate collection will remain in storage in two bunkers due to safety reasons. All collection management and preservation functions will be located in the Collection Centre.

Summary

The new state-of-the-art Collection Centre will provide the chance to excel as an inspiring expertise centre and laboratory for the national and international film world.

Digitisation

Digitisation remains a top priority for the coming years. The digitisation of the (primarily) analogue collection made progress by leaps and bounds in recent years with the project *Images for the Future*. To date, 15% of the collection has been digitised. Digitisation is essential for the management and preservation of the collection, as well as for making it as optimally and widely accessible as possible.

As a publicly funded cultural institute, EYE wishes to provide access to as many films as possible (except where restricted by copyright issues). These films can be accessed in the EYE building (in the museum's Basement, in exhibits, via projections on the high walls of

› 5 'Vinegar syndrome' is the deterioration process due to the release of acetic acid by the film base. A characteristic vinegar odour marks the progression of the deterioration.



the museum's central public area, the Arena, and in film programming), online (via various EYE websites, and European online projects such as the European Film Gateway, a part of the Europeana portal), and in external locations (including screenings of restored films and loans of archival films all over the world).

In its memo titled *Ontgrenzen en verbinden 2013 (Connecting across Borders 2013)*, the Council for Culture (Raad voor Cultuur) has also acknowledged that making collections digitally accessible provides many opportunities for the general public and the creative industry. In line with this, EYE offers a great number of public domain and 'orphaned' films online for free; it allows the public to access as many other films as possible, depending on agreements with copyright holders, either free or for a charge (through video-on-demand platforms). In addition, EYE also allows many works in the public domain to be accessed for reuse via a channel specifically designed for this purpose called *OpenBeelden.nl*.⁶

Summary

Digitisation is currently the most important precondition for optimal access to the collection for the general public and professionals.

› 6 Complex problems come with public access: issues of authenticity, copyright and the sustainability of digital collections play an important role here.





3

Integration of collections and the library

An integrated approach

EYE aims for an integrated approach to the collection. In order to be able to present all aspects of the collection, we need to see the whole of the collection as the sum of its parts. EYE makes the following distinctions: analogue and digital film (which is divided into subcollections), posters, photographs, paper archives, film equipment, audio, sheet music, books, journals and magazines, installations and other objects.

Thanks to regular meetings between curators and programmers, and the continual information exchange between them, all parts of the collection will have the chance to be seen through various forms of presentation in coming years. The wide variety of questions asked by the public about the collections will now be addressed in a more comprehensive manner.

The library collection

The acquisition, management, storage and access to the books and periodicals collection of EYE is subject to changes in view of the move to the new Collection Centre. For this reason, EYE commissioned a study by consultants at Ingressus, which resulted in four possible solutions for how to proceed with the collection. EYE has chosen the following proposal: the majority of the library collection will be stored in a vault in the new Collection Centre; an exception will be a small core selection based on EYE's five priority areas, which will be publicly available in the new centre. In this way, the library remains 'alive'. Passive acquisition will continue when staff members at EYE need professional literature.

The primary task will be providing digital information management, including the introduction of the new catalogue system, Collection EYE. Users and researchers can also consult the physical library collection in the Collection Centre. EYE is currently investigating options for collaborating with various networks and platforms to provide online access to digital versions of books and periodicals from home.



4

Five priority subcollections

In the coming four years, the main priority is making the collection visible. EYE will primarily work on making the already digitised parts of the collection accessible to the public. Over the four-year period, EYE will concentrate on five subcollections as priorities. These are: *Dutch film*, *International*, *Silent Film*, *Experimental Film*, and (new!) *Expanded Cinema*. In addition to these areas, EYE will also focus on the genre of animated film.

Introduction

In its policy plan for the period 2014–2017, EYE chose to concentrate on preservation of film heritage and the aforementioned priority subcollections.

Presentation is prioritized (in the short run) for the activities of the Collection department, and the Presentation department will, in turn, benefit from what the Collection department has preserved, restored and digitised in past years.

When non-digitised material is needed from the collection, that will be a chance not only to digitise the material, but to check it, preserve it, clear the copyrights to it, and so on. Films will be preserved or restored if the Presentation department requests this and there is budget for it, and if the rights for the presentation (both internal and external) have been arranged.⁷

The visibility of the photographs, posters and paper archive will be expanded, for example, through the EYE website, Film in the Netherlands, or through the Pods in the EYE Basement and through other digitising and digital access projects which will provide access to much more of the collection.

› 7 Exceptions to this are preservations made because of material-technical urgency and digitisations that come about from pre-existing agreements, joint international projects or earmarked subsidies.





Priorities

Regarding the content of the collection, the Collection and Presentation departments will concentrate on a number of general priorities during the coming years. These priorities are a refinement of our mission, and provide direction for collection management, preservation, and presentation.

These priorities are:

- Presenting (and contextualising) film and film culture in various and innovative ways.
- Creating a wider perspective by presenting filmmakers who have faded into oblivion.
- Mapping out important technological developments, genre cinema, Dutch film culture, etc.
- Focusing on groundbreaking cinema: filmmakers who cross over boundaries and styles, who break the rules and who make their own way independently through the (inter)national landscape of cinema.
- Selecting and presenting film from talented young filmmakers.
- Presenting highlights from EYE's own collection.

General acquisition

EYE aims to acquire titles that will strengthen, complete and enrich its existing collection, as well as expand the possibility of presenting unique and exceptional programmes in its own location.

Acquisition involves both old and new titles, and includes works that further strengthen its core collection (i.e. oeuvres, special collections or special formats) as well as works which will narrow the gaps in the collection.

Various formats are considered for acquisition: 35mm, 70mm and digital film master material. In principle, EYE only acquires films that include the right to be screened in-house. In this way, the goal of the acquisitions is not just to expand the collection, but also to support programming.

Some restored and new films can only be acquired in digital form; with other films, it is preferable to acquire the analogue version in order to guarantee a longer lifespan, or because of the special format (e.g. 70mm), or for case-specific reasons.



4.1 Dutch Subcollection – The Netherlands Charted Out

EYE attempts to document and safeguard Dutch film culture as completely as possible. In addition to EYE's ambition to present Dutch film culture in diverse and innovative ways – in screening rooms and online, nationally and internationally – the archive component of this subcollection is of primary importance. EYE is, after all, the only institute in the world whose mission is to safeguard and archive all Dutch films. This task is complementary in several areas with the NIBG.

EYE also has many paper archives in this subcollection. These unique items cover a range of areas such as production, distribution and exhibition of Dutch films, and are connected to the film collections from Dutch filmmakers and distributors such as Jan Vrijman, Johan van der Keuken, Louis van Gasteren, Pim de la Parra, Wim Verstappen, Bert Haanstra, Fons Rademakers, Theo van Gogh, Alex van Warmerdam and Kees Hin.

In addition, the institutional archives (NBB/NFC, Productiefonds/Fonds voor de Nederlandse Film, NIAf) provide insight into the organisation and subsidisation of film in the Netherlands. The paper archives will be made accessible in the coming years through digitisation. Posters and photographs are also collected with the emphasis on Dutch production and the most important film festivals.

Thanks to a joint agreement with the Nederlands Filmfonds and the NIBG, most new Dutch titles are consistently added to EYE's collection. Gaps in the collection will be identified in the coming years and, whenever possible (depending on rights, budget), missing titles will be acquired.

4.2. International Subcollection – Innovative Cinema and Classics

The International subcollection is a result of EYE's ambition to create a unique collection of the world's prominent filmmakers and milestones of Western and world cinema. The International subcollection is an extraordinarily rich collection of films that have been entrusted to our safekeeping through gifts, mandatory deposits, and acquisitions, and are a unique reflection of Dutch film culture. Within the international world of film archives and knowledge centres, EYE occupies a completely unique position, allowing for a dynamic exchange of films, information and expertise.

Titles in the International subcollection are used throughout the entire spectrum of our programming: they contribute to the regular theatrical programming, exhibitions, pre-film shorts, educational spaces, as well as the digital treasure chest: the Basement. In the near future, these titles will be used even more often for EYE's various digital portals, and they are already used for educational purposes to add context for lectures and presentations, and are loaned out to cinemas, associate film archives, film festivals in the Netherlands and abroad. Of course these titles are often used for the internationally renowned restorations and digitisation.



EYE has agreements with distributors (such as MGM/UA and Granada) allowing EYE to distribute titles from their libraries and to add them to the collection. Classic films are actively acquired, for example, when relevant restorations are being done by other archives. In this way, EYE is preserving the history of its distribution collection.

Besides innovative cinema, an emphasis of the International subcollection is the safeguarding of Dutch film culture (international films that have played an important role in Dutch film culture), creating a record of important technological developments, genre cinema, and the work of Dutch people in the international film world, such as that of cameraman Robby Müller (*Breaking the Waves*, 1996), who is just one of many examples of the connections that this subcollection has with EYE's other film and film-related collections.

Hollywood classics are also represented in this subcollection. Through acquisition, mainly for exhibition and programming purposes, newly restored Hollywood classics are added to the collection regularly. Recent examples are *Lawrence of Arabia*, *Dr. Strangelove* and *West Side Story*. Programmes about Robby Müller, Federico Fellini and Russia (all from 2013 programming) create possibilities for further additions.

It is no longer possible to acquire contemporary titles for the purpose of distribution; the Ministry of Education, Culture and Science (OC&W) has decided that EYE will no longer work with national distribution of individual (foreign) arthouse titles. Despite this, EYE will still continue to stay abreast of the kinds of films that were purchased for distribution in the past, such as innovative films from new talent (Corneliu Porumboiu, Edwin, Hirokazu Kore-eda, Athina Rachel Tsangari, Cristi Puiu, Semih Kaplanoglu, Sean Durkin, Nicolas Provost, Ruben Östlund, Peter Strickland, Lisandro Alonso), and new films from established filmmakers whose oeuvre is already within EYE's collection (such as Tsai Ming-liang, Ulrich Seidl, Roy Andersson, Hou Hsiao-hsien, Aleksandr Sokolov).

In the case that films like this are not purchased by other distributors, EYE will attempt to acquire the prints for its collection, including the rights to show them in-house. With foreign films that will only be digitally screened in Dutch cinemas and theatres, EYE has begun a discussion with distributors and storage and distribution centre Goflex about how it can affordably acquire these titles.

Posters and photographs from international films are acquired from the most important Dutch film festivals. The International subcollection reflects what has been screened at EYE; a selection of posters and photographs from films that were screened is also collected.





4.3. Silent Film Subcollection – International Allure

The Silent Film subcollection is traditionally the part of EYE's collection that has travelled the most; new restorations by EYE have been screened regularly at many festivals and similar institutes all over the world. In EYE's new building, there will be many opportunities to see these jewels in different series, thematic programmes and premieres.

Contrary to expectations, there has been a spectacular increase over the last ten years in the amount of nitrate film material that has come into the collection. There have been two sources in particular that have made major contributions to this: the Van Liemt Collection (more than 2,000 cans donated in 2000) and the Zaalberg Collection (more than 800 cans donated in 2005). In addition to this, EYE receives a regular number of new gifts (monthly EYE receives, on average, one donation of nitrate material varying from one can to several dozen cans). Because of this, the activities involved in registering nitrate films and making them accessible remain a very important part of the work done within this subcollection.

The Desmet Collection, which consists of a business archive and related posters, photographs and publicity material, forms the lion's share of the film-related collections in the Silent Film subcollection. This subcollection is complemented by paper archives (e.g. Geoffrey Donaldson), that contain lots of background information about silent film.

A priority for the coming period is to make the digitisation of this business archive, as well as most of the posters and photographs from the 1910s and 1920s, accessible and available for study and research.

In particular, the poster collection has a fine subcollection from the 1920s with a number of highlights of poster art. This subcollection should be examined further and digitised, which will require extra funding. Contacts have already been made with other collections in and outside of the Netherlands about making a major exhibition of film posters from this golden age possible.

Sheet music, which is mainly used to accompany silent film, continues to be available for researchers. These will be entered into Collective Access, the new collection registration system; the same holds true for the audio collection.

As much as possible, EYE's Silent Film subcollection will be made accessible online to complement the in-house cinema programming. Online access will be provided through platforms and sites such as *Europa Film Treasures*, European Film Gateway, the EYE YouTube channel and *Film in Nederland*.



4.4. Experimental Film Subcollection – (Re)writing the Avant-Garde Canon

EYE aims to restore and acquire titles representing the canon of avant-garde history, which will be integrated with EYE's collection of unique experimental titles. Within the E*Cinema programs, EYE intends to reflect on experimental filmmaking and to try out new presentation forms for past and contemporary experimental films.

Just as with the Silent Films and Dutch subcollections, the work of acquiring, managing, digitising and making films accessible for the Experimental subcollection is ongoing. Over the next four years, the experimental distribution collection from the former Filmbank, along with its paper archive collection, will be digitised and integrated into the EYE collection.

The Experimental subcollection has been strengthened recently by the acquisition of a number of archive collections including Maarten Visser (nominated for the *FOCAL International Award 2013*) and Bart Vegter. This collection contains many different types of material, such as the device for the filming of Maarten Visser's animated films (this was displayed during EYE's programming in February 2013).

E*Cinema Academy at EYE presents exciting, moving and edgy film experiments. This program aims to cultivate a new and young audience for avant-garde programming and to integrate Collection and Programming in the area of experimental film.

It is a meeting place for everyone who is interested in film as an art form. Half of the programme is designed to be a historical series (from dada to Peter Fischli and David Weiss). The other half is programmed by guests from more than a dozen academies and universities, and is developed in cooperation with many organisations, including the VU University Amsterdam, the Netherlands Film Academy, the University of Amsterdam, the Gerrit Rietveld Academie, the HKU University of the Arts Utrecht and de Appel Arts Centre. These programmes play on current affairs, and each one is introduced, sometimes with music or a short performance, and concluded with a discussion.



4.5. Expanded Cinema Subcollection – Reflection on the Essence of Cinema

With Expanded Cinema, EYE focuses on cinematic developments of the past, present and future that do not limit themselves to the simple silver screen of the movie theatre.

EYE researches, collects, preserves and presents Expanded Cinema because it recognises that important cinematographic developments happen regularly outside of the theatre. More and more, filmmakers step into the territory of the other arts (visual art, media art, installation art, photography, performance, music, etc.). The same is true the other way round: artists from other disciplines are using the characteristics of cinema increasingly often. In both cases, film as a medium is being examined, for example, by questioning time, space, and the fixed position of the viewer; by experimenting with new narrative structures; and by creating a discussion around the use of a single projected image. The works in the Expanded Cinema subcollection enquire and reflect on one or more of these aspects, and they offer an artistic and cinematographic answer to questions about the essence of cinema.

EYE would like to build up a representative collection of national and international expanded cinema works, and in a way that will not be redundant with the collections of other institutions – particularly museums of modern art. EYE wants to have a clearly recognisable profile in the area of expanded cinema from a film-historical perspective. EYE is not a museum for modern art, installation art, video art, new media, television or photography, but a museum that refers to cinema and its history in all of its activities.

4.6. Animated Films Subcollection – The NIAf Collection at EYE

Animation is not among the priority areas outlined in the above five paragraphs. When NIAf closed its doors, however, there was a risk that a number of important animated film collections and film-related collections were in danger. In mutual agreement with NIAf and the Ministry of Education, Culture and Science, EYE acquired part of this collection. EYE focuses on the films, posters, photographs and more than a thousand cels. The animation collection contains projects about and made with animation, both commissioned works and independent artist films. In the last years, there has been much preservation work done in this area that can be used for presentations.

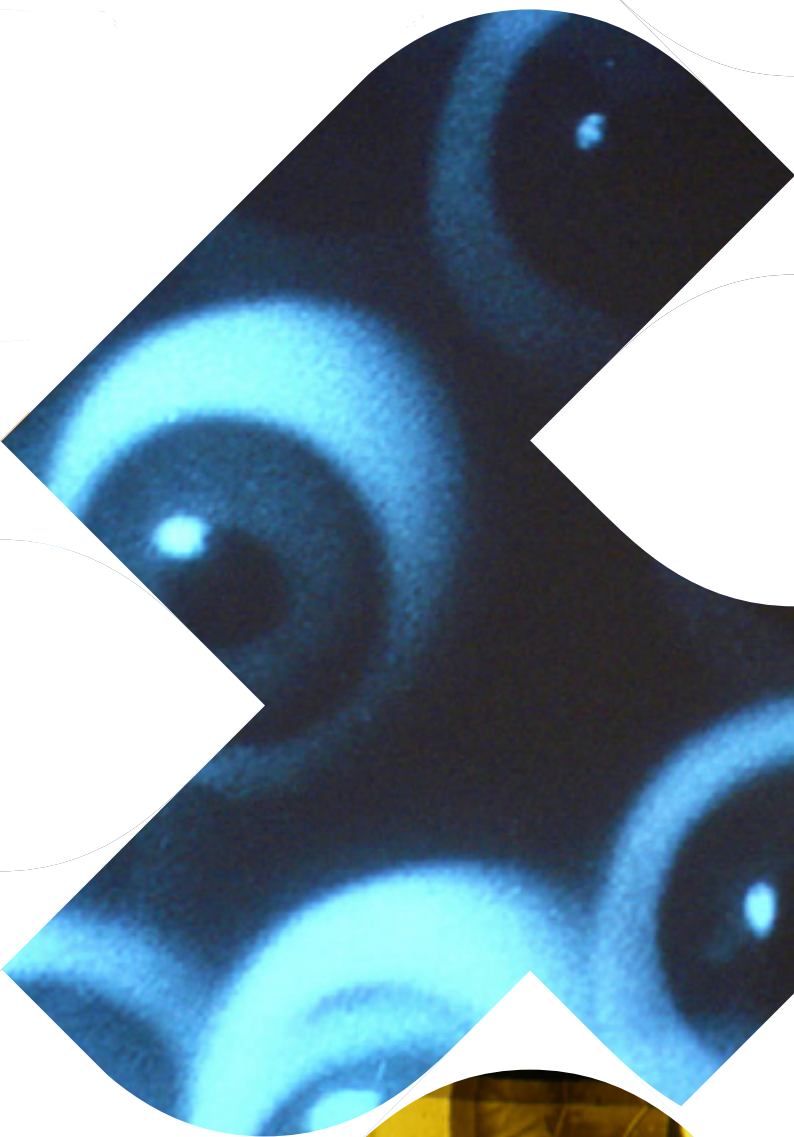
In the upcoming years, there will be programmes on the Quay Brothers (Fall 2014) and Marten Toonder. Since 2012, EYE has hosted the KLIK! Animation Festival, from which a number of animation films are chosen annually. Rosto's *Lonely Bones* was also added to EYE's collection.



Summary

The primary goal is to approach the collection as an integrated whole, which will create space for both the film collection as well as the film-related collection in all forms of presentation. The presentations will be in the EYE building, at other national and international locations, and online. Up until now, the film collection has been EYE's most visible collection (on site and online). In this vision, initiatives that give other collections more visibility are organically embedded in the entire collection and presentation policy. For example, in addition to making the films digitally available, the digitised paper archive, posters, photographs and film descriptions from the programme brochures will also be online as a part of the European Film Gateway project. See www.europeanfilmgateway.eu/content/eye-film-institute-netherlands-first-world-war-film-posters.

This is all done using whatever are the most appropriate channels, ranging from an exhibit or a film programme, to a website or an educational project.





5 Collections and Exhibitions

The alignment between Collections and Exhibitions is a key point in the exhibition policy that EYE has drawn up. The exhibition policy aims to position EYE both nationally and internationally as an important museum for the art of the moving image. The guiding principle of the exhibition policy is that exhibits are not ‘about something’ – exhibits ‘*are* something’. In other words, that which is shown is the art/film itself.

Four directions have been formulated that set the parameters within which the exhibition policy will happen:

1. exhibits devoted to important filmmakers such as Kubrick and Fellini;
2. exhibits devoted to thematic subjects that stem from cinema, including Found Footage, Colour and Remake;
3. exhibits devoted to the history of the experimental avant-garde film, such as those made by Fischinger and Anthony McCall;
4. exhibits devoted to the border between cinema and other artistic disciplines, in particular visual art.

Within this framework, EYE seeks the subjects, filmmakers and artists who are relevant not just for the Institute but also for the current discourse around film and moving images that is determined by the museums among which EYE wants to position itself, and to which it wishes to relate.

One of the important goals of the exhibition policy is – in alignment with the whole presentation policy – to show EYE’s own collection, to make it accessible to the public, to bring it outside of the museum and to put it in context. This means that important parts of the collection will regularly be used as points of departure and, as much as possible, will function as part of the exhibition policy. Good examples of this include the recent exhibits *Found Footage*, *Oskar Fischinger* and *Johan van der Keuken*; future examples include an exhibition about the Desmet Collection. The exhibition policy is not limited to just exhibits, catalogues and brochures; there will also be extensive and in-depth programming to accompany the exhibitions that will feature special film programmes and debates. The collection occupies a special place in these as well.

Another important facet of the alignment between Collections and Exhibitions is the restoration and digitisation of relevant parts of the collection for exhibition purposes.





6

Collection and Digital Presentation

Thanks to Images for the Future, nearly 7,000 film titles have been digitised in the recent years. During this time, EYE has started to make this digital collection accessible both for the general public and for specific users via the Basement in the museum building and through websites such as Film in the Netherlands, The Scene Machine, Celluloid Remix and Instant Cinema.

In the coming years, EYE will continue to 'harvest' the results from Images for the Future. EYE definitely does not intend to expand the number of websites and other digital products. Instead, the goal is to capitalise on the gains made through what has already been developed. At the most, EYE will invest in specific websites by extending their functionality or content (with more films, posters, photographs and film-historical information) and to promote these more actively.

When prioritising and determining new digital material to offer (both online as well as on site in the museum), EYE distinguishes four target groups:

- A. General public
Primary goal: to attract visitors to the museum and the digital space
- B. Academia; archive and museum worlds
Primary goal: sharing and exchanging our films, film-related collection and our knowledge of film history
- C. Educational users (i.e. facilitators, teachers and students)
Primary goal: to encourage a passion for and knowledge about film through learning about (analysis and reflection) and using (producing and selecting) film and film-related media
- D. Film industry
Primary goal: extending service

Over the next years, EYE will be expanding the number of films it makes available online. The rights to these films can pose a limitation, however, as copyright clearance is a time-consuming (and thus costly) task. Because of this, EYE is forced to focus on material in the public domain, and orphaned material.

EYE will publish the works not just on its own platforms but also on external platforms that are frequently used by the above-mentioned target groups, for example, YouTube, Open Beelden, European Film Gateway, NECSUS and various social media sites.



7

Collection and Digital Preservation

Digital Preservation

Research into and development of feasible models for digital preservation of digitised heritage is vital for EYE and the entire field, and this R&D is currently being undertaken in cooperation with a number of institutions, including the Dutch National Archives, the National Library of the Netherlands, Data Archiving and Networked Services (DANS) and the Netherlands Institute for Sound and Vision within the context of the National Coalition for Digital Preservation (NCCD). EYE also chairs the Cultural Coalition for Digital Preservation (CCDD). At the international level, EYE works together with other similar institutions in the International Federation of Film Archives (FIAF) and the Association of European Cinematheques (ACE).

Research and Development

In the area of research and development, the question of digital preservation is also one of the most important priorities in the coming years, at EYE as well as other audiovisual archives. Since the end of the 1990s, increasing numbers of films are being exclusively digitally screened. After over a century of cinema on film, EYE entered a new phase. From the perspective of heritage institutes, there is a need to find a sustainable solution for the new digital films that are pouring into the archive on all sorts of files and formats.

Digitisation Workflow

During the *Images for the Future* project, EYE's Film Conservation and Digital Access Department developed an efficient workflow for the digitisation of films.

After *Images for the Future*, EYE purchased a state-of-the-art film scanner that would allow the department to continue and extend the workflow it developed. Over the next period, this workflow will be refined, improved and expanded. Among other things, the staff at EYE will be exploring the possibility of improving the resolution of the scans by increasing it from 2K (2,000 pixels line in the frame) to 4K (4,000 pixels horizontally).

The possibility to scan nitrate films is also being added, and colour grading possibilities will be improved as much as possible – either internally or in cooperation with external laboratories. The file delivery system (both internal and external) will be improved (also in conjunction with the Netherlands Film Fund for the delivery of files from new Dutch productions), as well as the possibilities of digitisation and restoration of audio.

The on-site work of complex digital restorations, for which EYE has become world renowned, will continue, albeit on a smaller scale (one or two titles a year, depending on the available budget and additional sponsoring). EYE will continue to work jointly with software developer HsArt (Digital Restoration Software Diamant) in this area.



Digital Cinema Packages (DCPs) and digital projection

EYE has developed an efficient workflow for digital files (from acquisition to projection and sustainable preservation). Central to this is the development of protocols, formed in consultation with external partners such as other film institutes, laboratories and the Netherlands Film Fund. Software to create in-house DCPs has been purchased and is being implemented into the existing workflow.

A protocol for storage and distribution of DCPs will also be developed for both internal use as well as distribution and/or archival loans.

International projects with an R&D component

At the international level, EYE is involved with the Technical Commission of the International Federation of Film Archives (FIAF), a part of the Future of Film Archiving (FOFA) Expert Group which was started by EYE's sister institution, the British Film Institute, and the PrestoCentre Foundation.



8

Academic function

The collection is an exceptional resource for research and knowledge dissemination. Two forms of research and knowledge transfer can be distinguished at EYE.

First, there is research done internally that relates directly to the collection. This research is significant to the organisation because it helps to provide adequate access to the collection, to provide guidance for the formation of the collection, and to contextualise the collection.

EYE will focus its research on the five subcollections mentioned previously, namely *Dutch film*, *International*, *Silent Film*, *Experimental Film*, and *Expanded Cinema*.

This research is also significant for external parties, as it contributes to providing improved access, which in turn makes the collection a rich resource and inspiration for both professional scholars as well as the general public. The collection is suitable for independent research by scholars not affiliated with or employed by the Institute. EYE provides access to the collection to interested external scholars in research projects related to its collection. Second, EYE also consults with external researchers about the collection. This research falls under the academic function of the Institute.

EYE will concentrate its research activities in the coming years on several major subjects, for example, the Desmet Collection and colour in (silent) film. Bigger themes such as open access and digital preservation will continue to return to the agenda for the coming year, as well.

These activities will be discussed with universities and researchers, and research topics will be formulated together with external partners.

Through the developments in the area of collection formation and preservation, and thanks to the new opportunities offered by digital and online access, it will become increasingly easy to consult the Institute's collections. EYE is open to initiatives from universities, research institutions and other archives, and aims to initiate collaborative projects that will increase knowledge and enable better access to its collection (including in the context of NECSUS – European Journal for Media Studies; EYE is funding partner of this journal).

In this way, EYE intends to offer its collection more widely for research and, with the help of professionals, it aims to offer deeper access so that it can be enriched and contextualised for both the general public and scholarly institutions and other archives.

In addition to this, EYE has jointly commissioned – along with other members in the film trade – a number of studies into content development and possible bottlenecks in the film industry.

EYE performs a range of activities at the scholarly and academic levels: it participates in the Master's programme *Preservation and the Presentation of the Moving Image* at the University of Amsterdam and supports internships, workshops, lectures and publications (in particular the book series *Framing Film*, a collaboration between Amsterdam University Press and EYE). Recently EYE co-founded a chair at the University of Amsterdam's Department of Media



Studies, and Giovanna Fossati, EYE's Chief Curator, has been appointed Professor of *Film Heritage and Digital Film Culture* there. In addition, EYE regularly organises presentations and international conferences such as Economies of the Commons³ (2012; see www.eCommons.eu) and the Orphan Film Symposium (2014).

The plans to realise an artist in residence programme (for filmmakers/artists who would make new work based on EYE's collection) have been postponed due to lack of budget.

The target audience of EYE's academic activities includes academics, (film) archive specialists, students, film industry professionals, specialist networks and participants in collective research projects (e.g. ACE, FIAF, Domitor, NECS, AMIA).

In addition to advancing knowledge about the collection, EYE also wants to promote co-operation with national and international film specialists. Another one of EYE's academic goals is to expand the interest in and public support for the Dutch film world, for example, among filmmakers, producers and film academy students.

The following activities occur within the context of EYE's academic function:

- organisation of and instruction for the Master's programme Preservation and the Presentation of the Moving Image with the University of Amsterdam;
- coordination and supervision of scientific and historical research at various universities;
- coordination and supervision of internships, research projects and presentations at various (inter)national universities (University of Amsterdam, University of Utrecht, VU University Amsterdam, University of Groningen, New York University, Harvard University, University of Chicago, University of California, Los Angeles, etc.) and professional training institutes (Netherlands Film and Television Academy (including their Master's program), the Binger Filmlab and the HKU University of the Arts Utrecht);
- publications (in particular the book series Framing Film – both its scholarly titles and the popular-science titles – with Amsterdam University Press;
- participation with the online academic journal NECSUS (www.necsus-ejms.org/), in collaboration with Amsterdam University Press, various universities and the NECS (European Network for Cinema and Media Studies);
- (inter)national lectures and workshops in the area of digital restoration and preservation techniques;
- hosting of the program series E*Cinema Academy in collaboration with academies and universities, including the VU University Amsterdam, the Netherlands Film Academy, the University of Amsterdam, the Gerrit Rietveld Academie, the HKU University of the Arts Utrecht and de Appel Arts Centre;
- organisation of collection seminars for the (inter)national archive community;
- research and development for a model to be used in rights clearance for orphan works, a joint project with the Association of European Cinematheques (ACE); this research is aimed at developing instructions for the European Commission (project request was recognised in 2012 under the name FORWARD);
- participation in the project European Film Gateway 1914 (<http://project.efg1914.eu/preview/>), a portal for accessing European film heritage that is linked to the portal Europeana;
- research and cooperation on digital preservation in the context of the National Coalition for Digital Preservation (NCDD);
- co-founded a chair at the University of Amsterdam's Department of Media Studies for Film Heritage and Digital Film Culture.

