



Eye Filmmuseum

A circular, sepia-toned image of a smiling face, possibly a film still, set against a dark background with faint, blue, cloud-like patterns. The face has a gentle expression and is looking slightly upwards and to the right.

# COLLECTION- POLICY

A circular, sepia-toned image of a smiling face, identical to the one above, set against a dark background with faint, blue, cloud-like patterns.

# COLLECTION- POLICY

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# 1 Introduction





**At the heart of Eye Filmmuseum lies its collection, an inexhaustible resource for stories, lessons from the past, various perspectives on (film) history and inspiration for the future. Eye's collection continues to grow through new donations and acquisitions, ranging from notable restorations carried out by other archives and new immersive media projects, to collections acquired or donated from producers, makers and collectors. The collection is dynamic and continuously fuelled by new insights and (re)evaluation of individual items and/or entire areas of the collection.**

## Profile

Eye Filmmuseum is a museum, a space for presentation, and a centre for expertise, which supports a wide variety of objectives: to collect, restore, preserve, make accessible, contextualise, present, research and promote film heritage and film culture.

Eye not only focuses on the past, but also closely follows current events and aims to use its collection in social debates on important issues such as decolonisation, (gender) inequality, diversity and inclusion, ecology and sustainability. This is reflected in Eye's mission and vision.

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## 75th anniversary

The year 2021 marked precisely seventy-five years (1946) since Eye's predecessor, the Dutch Historical Film Archive (NHFA), was founded. Set up in a small room ('the broom closet'), NHFA operated from the back of cinema Kriterion until it merged in 1952 with the Uitkijk Archive and together they continued in the Stedelijk Museum under its new name Stichting Nederlands Filmmuseum. In 1972, it relocated to the Vondelpark pavilion, where it would screen films until 2012. By merging the Filmbank (management and promotion of experimental films), the Netherlands Institute for Film Education (national film education) and Holland Film (international promotion of Dutch film), the current Eye Filmmuseum was established in 2010. The new **museum building** on the north bank of the river IJ officially opened its doors in 2012, followed by the **Eye Collection Centre** in Amsterdam-North in 2016. To mark its 75th anniversary, Her Majesty Queen Máxima paid a festive **working visit** to both buildings in 2021.<sup>1</sup>

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## Mission

*Eye is a guardian, guide and pioneer in the world of film and the art of the moving image.*

## **Guardian: collecting and sharing**

As the only museum for film heritage and film culture in the Netherlands, Eye manages the country's cinematic heritage with an internationally recognised collection that comprises more than 55,000 titles, ranging from the earliest moving images to the very latest releases. Eye's ever-growing collection also includes hundreds of thousands of photographs, posters, sheet music, (pre) cinema apparatus, filmmakers' archives, and an extensive library collection.

Eye is responsible for the Netherlands' film collection: storing this in a sustainable way, making it accessible, providing context, and keeping it alive.

Eye is aware of the existence of gaps in its collection and is therefore always looking for new and different perspectives on the history of film. In this way, Eye continually works to supplement and reinterpret its collection on the basis of new insights.

## **Guide: curating and opening up**

Film is as popular as ever, and everywhere. We are constantly surrounded by moving images. To help guide the way through this unlimited supply of images and films, Eye aims to create connections that point to what is (historically) important, forgotten or unseen, exceptional, wonderful, controversial or urgent. An important focus is the diversity of the collection and programming.

Eye creates educational programmes for schools throughout the Netherlands and annually welcomes many (school) students through its doors. In an international context, Eye promotes the whole broad spectrum of Dutch film culture. By entering into dialogue with audiences and professionals, Eye opens up multiple perspectives on (film) history. Eye strives to be not only a guide, but also to make its collection and museum accessible and welcoming to new, as-yet-unheard-of makers and narrators.

## **Pioneer: discovering and innovating**

Within the international archival world, Eye is recognised as a frontrunner and pioneer in the fields of restoration, preservation, digitisation and presentation of film heritage. Eye explores new ways of making its collection accessible online and on-site. Eye shows that film may refuse to be confined by the familiar walls of the cinema through 'hybrid' exhibitions at the intersection of film and visual art and through presentations of cutting-edge artistic virtual reality (VR) works.

Eye helps children and young adults discover the power of visual language and continues to seek innovative methods of reaching and connecting known and yet unknown target groups.

## Vision

Eye aims to be a world leader in the way film is preserved and shown within a museum context. Eye presents and preserves film as art, entertainment, cultural heritage, social document and as an art form that is constantly evolving. Not restricted to great classics and established names, Eye also pays attention to unknown and experimental works. Eye opens up new vistas and encourages exploration of underexposed perspectives on film, (film) history and the art of the moving image.

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## Government subsidies

In accordance with the Heritage Act (Erfgoedwet), the Dutch government has granted Eye structural subsidies for the management of cultural museum objects, storage and public events. Eye is subject to supervision and inspection every four years. Concerning the Basic Infrastructure for Culture (Basisinfrastructuur, BIS), Eye also receives subsidies for supporting activities, such as national film education and international promotion of Dutch films. After a four-year period, the BIS subsidy application must be resubmitted.

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## Composing the collection

Over the past seventy-five years, Eye has built up an internationally recognised collection spanning the entire history of film from the first silent films and early film-related objects to the most recent Dutch feature films. As of early 2023, the growing collection includes approximately 55,000 films, 750,000 photographs, 95,000 posters, 7,000 sheet music items, nearly 243 archives of filmmakers and organisations, about 2,000 film-related apparatus, and an extensive library collection.

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## Collection history

The collection originally consisted of films from the Uitkijk Archive, collected by members of the Dutch Filmliga (1927-1933). After joining the International Federation of Film Archives (FIAF) in 1947, the Filmmuseum had a mission to collect and preserve Dutch film productions. Since then many significant collections (films and paper archives) have been added, from distributors (including Cinemien, Desmet, Centra, UIP), filmmakers (including Heddy Honigmann, Johan van der Keuken, Louis van Gasteren), producers (including Matthijs van Heijningen, Kees Kasander), institutions or organisations such as the Netherlands Film Academy, the Netherlands Film Fund, the Netherlands Institute for Animation Film (NIAf), to various museums including the Royal Tropical Institute (KIT) and the Museum of Modern Art (MoMA). Furthermore, the collection has been enriched by

international acquisitions and by various distribution collections. For example, in 1989, the distribution catalogue from Film International was acquired. The Distribution Collection comprises numerous Hollywood classics and works by prominent independent filmmakers such as Chantal Akerman, Agnès Varda, and Carlos Reygadas.

Aside from active acquisitions or exchanges where curators have intentionally collected the work of specific makers and collections, the majority of the collection is comprised of donations and deposits from distributors, producers, exhibitors and collectors that are passively acquired.

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## Function and purpose of the Collection Policy

This guiding document sets out Eye's collection policy, and is intended for Eye and national and international fellow institutions, supervisors, sponsors, donors, depositors, researchers, students and the film industry. With this Collection Policy, Eye Filmmuseum aims to provide insight into the composition and significance of the collection and its activities and ambitions concerning the preservation, digitisation, restoration and accessibility of analogue and digital film heritage. The Collection Policy guidelines are shaped by Eye's mission to be guardian, guide and pioneer in the world of film and art of the moving image.<sup>2</sup> The first three chapters outline the museum's activities, while the final chapter focuses on future plans, ambitions and aspirations for the future in support of three policy pillars: digitisation, sustainability and diversity.

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## The Collection sector

As of 1 January 2023, Eye employs 188 staff, 7 interns, 5 trainees, 5 temporary project staff and 119 volunteers, with a total FTE of 143,68.

Of these, there are 42 staff, 2 interns, 2 trainees, 4 temporary project staff and 6 volunteers working at the Collection sector, with a FTE of 34,72.

The Collection sector is divided into four sections: Curators, Film-Related Collections, Film Conservation & Digital Access and Collection Management. In addition, the Information Management department works very closely with the Collection sector. The Chief Curator holds a staff position that spans across Eye, overseeing the development and implementation of policies related to preservation, management, collection development, research, and public access to the collection. The Collection sector works closely with other Eye departments; content-related projects in particular require daily interaction with other sectors, including Programming, Exhibition, Digital Presentation and Education.



*Doma kak doma* (*Home is Home*, Eefje Suijkerbuijk, NL/UA, 2020)



*Rodnik dlya zhazhdushchikh* (*A Spring for the Thirsty*, Joeri Ilyenko, SUHH, 1965)



Film programme Kino Ukraïna

Nine staff members are set to retire between 2023 and 2027, which means a loss of valuable knowledge and skills; at the same time, it creates opportunities to assemble a team that is more diverse and with new digital film skills.

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### Retrospective

The previous edition of the Collection Policy (2018-2021) was published shortly after the opening of the Eye Collection Centre and focused on 'consolidation and innovation': consolidating Eye's achievements of the previous years and innovating to keep abreast of the latest technological and socio-cultural developments, prioritising the development of new forms of presentation and the accessibility of the collection.

The world events of the past few years have also affected Eye: the impact of the global corona pandemic, the escalating climate crisis, the Black Lives Matter movement and the war in Ukraine. These have all worked their way into the organisation's practices, requiring Eye to adapt its activities and think of new ways to future-proof the organisation. Across the organization Eye has worked on reviewing its policy, setting three new policy priorities: digitisation, sustainability and diversity.

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### Current events: Kino Ukraïna

In times of crisis, Eye seeks to establish a connection between current events and films shown in the cinemas and on the Eye Film Player streaming platform. As part of the Kino Ukraïna programme, Eye screened Ukrainian film classics such as *A Spring for the Thirsty* (Joeri Ilyenko, 1965) alongside contemporary productions such as *Doma kak doma* (Eefje Suijkerbuijk, 2020), a short poetic film in which several Ukrainians share reflections in *tableaux vivants* of their lives and their country's special history. Proceeds from ticket sales were donated to the Oleksandr Dovzhenko National Centre, the largest Ukrainian film archive, which is experiencing difficulties due to the war.

In addition, the Eye Film Player features nine films about Ukraine and Russia by Ukrainian director Sergej Loznitsa. His work frequently depicts people victimised by those in power, which is, with Russia's invasion of Ukraine, more timely than ever.

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### Digitisation

In terms of digitisation, Eye has long been committed to providing digital access to the widest possible range of collection material. Recently, several successes have been achieved in this area, including the launch of the streaming platform [Eye Film Player](#). Via this platform,



users can (free or for a small charge) access the collection without coming to the museum building. In addition, a number of regular collection-related activities were made accessible online for the first time: the lecture series on notable film heritage **This Is Film! Film Heritage in Practice**, the ‘anniversary edition’ of **Meet the Archive**, and Masterclasses as part of the Eye International Conference. These online video series accounted for hundreds of (international) online visitors – often more than Eye could have accommodated in its cinemas. In addition, to meet the wishes of those who, for climate-related, financial, physical limitations, or other reasons, were unable or unwilling to travel to Eye, the Eye International Conference was held in hybrid form for the first time in 2022.

The Eye Collection Centre, which opened in 2016, has since been further expanded and professionalised with new (digital) workflows, a new digital storage system for digital film assets, and a new sound studio that now also enables the digitisation and restoration of sound.

### **Diversity**

Regarding diversity, recommendations and points made by the internal Inclusion Council and the Eye-wide Diversity & Inclusion plan were taken into account and turned into actions. In 2021, two working groups from the Collection sector conducted research into collection formation and language use in the catalogue. Their recommendations have been translated into concrete policy ambitions (see final chapter). The Collection Working Group identified gaps in the current collection in terms of inclusion and polyvocality and looked at opportunities to correct these by means of, for instance, collaboration with new partners. The Catalogue Working Group identified language-related issues, such as the need to recontextualise outdated descriptions and to provide access to a bilingual catalogue. Partly thanks to the switch to a new collection management system (catalogue), nearly half of their twenty-four recommendations can be realised in the short term.

In collaboration with the Heritage Lab of the Reinwardt Academy in 2022, Eye curated a programme about diversity and inclusion, called Eye Openers. Staff and volunteers were invited to participate in lectures and workshops on various themes; from working with communities to looking critically at collection (registration) systems. In subsequent group sessions, participants exchanged experiences and views on these topics.

In pursuit of these new ambitions, candidates for the traineeship programme Film Restoration and Film Collection and the Artist-and Scholar-in-Residence programme were recruited from a wide variety of backgrounds and experiences. In addition, the deployment and selection of collections and projects within these programmes were substantively aligned with the objective of reassessing the collection from a polyvocal perspective.



Eye International Conference 2022 'Global Audiovisual Archives: Exchange of Knowledge and Practices'



Finally, Eye has advocated for a more inclusive approach to our global audiovisual heritage on various platforms in recent years, for example, during the keynote addressed by Eye's Chief Curator at the Association of Moving Image Archivists (AMIA) International Conference 2021. Following up on this plea, the 2022 Eye International Conference 'Global Audiovisual Archiving: Exchange of Knowledge and Practices', focused attention on the under-representation of digital audiovisual heritage from countries in Latin-America, Asia and Africa, and the inequality between these countries and Europe and North America, where archives typically have greater access to digitisation resources. The goal of the conference was to serve as a catalyst for action and foster sustainable partnerships between the Global South, Europe, and North America.

### Sustainability

In terms of sustainability, Eye has had its policy and practice on digital sustainability reviewed in 2022 and submitted an application to the CoreTrustSeal organisation to become certified. This certification covers various areas: organisation, technology, processes, procedures, documentation, finance, legal aspects and human resources. The CoreTrustSeal Data Repository certification demonstrates that the repository is a reliable, digitally sustainable and accessible archive.

Furthermore, with a project contribution funded by the Ministry of Education, Culture and Science (OCW), Eye has commissioned the Eindhoven University of Technology to conduct research on the construction of a new energy-efficient wooden vault for the storage of flammable nitrate films. The study will be completed in 2023.

In terms of content, environmental sustainability issues received attention on several levels. For instance, in film programming, awareness of the climate crisis was raised with four editions of the themed series Cinema Ecologica, and the impact of the climate crisis was illustrated in the classroom with the teaching material 'Climate Change'. In addition, the Eye International Conference 2020 was entirely dedicated to the themes of 'Water, Climate and Migration'. Organised in collaboration with the Orphan Film Symposium, this online conference explored the depiction of the climate (and its changes) in archival films.



Eye International Conference 2020 'Water, Climate and Migration'



Film programme Cinema Ecologica



## 2 Management summary





## ***Eye is guardian, guide and pioneer in the world of film and the art of the moving image.***

This Collection Policy provides insight into the composition and significance of the collection and outlines Eye's activities and ambitions concerning the preservation, digitisation, restoration, and accessibility of analogue and digital film heritage. Besides being a guiding policy document for Eye, the document is also intended for (inter)national fellow institutions, supervisors, sponsors, donors, depositors, researchers, students and the film industry. The collection policy guidelines are shaped by Eye's mission as guardian, guide, and pioneer. The first three chapters outline the museum's activities, the final chapter focuses on future plans, ambitions, and aspirations in support of Eye's three policy pillars: digitisation, sustainability and diversity.

### **Guardian**

As guardian, Eye has a museum function and an archive function. As a museum, Eye carefully selects and presents films and objects that meet substantive, artistic, historical, cultural and social criteria. The archive function focuses on managing national film heritage. Due to its persistent efforts over the years to acquire the widest possible range of material, Eye has built up a broad, internationally prominent collection. Covering a range of areas – Dutch Film, International Film, Silent Film, Film-Related, Experimental Film, Expanded Cinema, Animation and Advertising Film, and Amateur and Small-Gauge Film (including the collection of films from the former colonies) – the collection spans the entire history of film. Eye examines and presents these sub-collections as an organic whole as they provide context and complement each other. This applies to analogue and digital film, posters, photographs, archives, film apparatus, sound, sheet music, books, magazines/journals, installations and other objects. New deposits, donations and acquisitions are continually added to the collection in support of Eye's ambition to acquire items that enrich the collection's diversity and inclusiveness and which provide further opportunities to present special programmes. Defining 'Dutch film culture' is an elusive process that keeps contesting its boundaries. Yet, it is this very question 'what is Dutch film culture?' that guides every discussion concerning the collection development.

The Eye Collection Centre houses the analogue films – with the exception of the flammable nitrate collection – in state-of-the-art climatized depots. The born-digital and digitised films are safely housed in a managed storage environment. Digital material, including accompanying technical and content metadata, is stored uncompressed in a managed digital environment, which should enable Eye to produce new copies on whichever future format is then applicable.

The Eye Collection Centre is equipped with a 'digital street' with various facilities including a scanner, restoration workstation, grading station and sound studio. The nature and condition of the film material determine which trajectory a film follows: digitisation (to create a digital copy), photochemical preservation (to create an analogue film copy), and/or extensive (analogue, digital or hybrid) restoration. Eye digitises films to support research, and for preservation, restoration, reuse, and screening purposes.

### **Guide**

Activities in the fields of digitisation, preservation and restoration are only considered final once the result has been shown in a cinema, exhibition or online. Eye uses two presentation strategies: 'open' and curated. In some cases, to reach the widest possible audience, Eye provides 'open' access to the collection, without predetermining what users should see and how they should (re)use the material. While, in other cases, a team of programmers and curators carefully select and present curated material, which provides context to the user and pathways to help appreciate these collections.

Over the past decades, Eye has made great efforts to digitise the collection and make it accessible through various channels. In many cases, however, copyrighted materials restrict free online access to film heritage. When possible however, large parts of the digital film collection in the public domain have been made freely available through internal and external online platforms. In recent years, Eye has also focused on providing extra curated access to (public domain and copyrighted) films with its streaming platform [Eye Film Player](#). This service allows viewers online access (free or rental) to selected material from the collection outside the walls of the museum building.

The work of the curators and programmers often leads to unique discoveries. Special presentations of these rare items are programmed at film festivals, (film) museums and cinemas across the world. Eye itself presents the collection through a wide range of themed programmes and series, special events and educational activities. The temporary exhibitions at Eye often feature items from the collection and are usually accompanied by film programmes and exhibitions of posters or photographs, using material from the collection that supports the theme of the exhibition. Additionally, special film apparatus from the collection and replicas of interactive pre-cinema apparatus are displayed in a permanent exhibition in the museum building.

### **Pioneer**

Eye plays a leading role in the fields of preservation, digitisation, restoration, research and presentation of film heritage and closely collaborates with various partner

institutions in the Netherlands and abroad. Eye actively shares knowledge in the fields of information management, storage, digitisation, collection management and restoration at both a national level, through specialized network organisations, and at an international level, through global networks of international film archives.

The Eye Collection Centre serves as an international centre of expertise for research and reuse of the collection with its Artist and Scholar-in-Residence programme and a traineeship programme in film restoration and film collection. In the Eye Study, the public research centre, visitors can consult digital and analogue materials such as books, magazines/journals, films, DVDs, posters, photographs, personal and institutional archives, screenplays, audio collections, sheet music and film apparatus. It is also possible to have a consultation with collection specialists. The Collection Centre also has a multifunctional cinema, which is regularly used for various expert meetings, (press) screenings, lectures, readings and workshops.

Eye holds a strong position in the academic field. The academic function has been able to develop considerably in recent years, due in part to Eye's special chair in Film Heritage and Digital Film Culture at the University of Amsterdam (UvA), filled by Eye's Chief Curator. A combined position of professor and chief curator is exceptional within the international film archival field and

forms an ideal link between the activities of Eye and the academic research at the University of Amsterdam. In line with its academic goals, Eye aims to provide scholars and students with optimal access to the collection and expertise within the film archive. Collaborations with the UvA include the master's programme Preservation and Presentation of the Moving Image, the annual Eye International Conference, the public lecture series on notable film heritage projects This Is Film! Film Heritage in Practice and the academic book series Framing Film. Eye is also involved as a partner in various national and international (research) projects that are necessary for the continued application of innovative methods in restoring, digitising and providing access to the collection.

### **Plans, ambitions and future aspirations**

Regarding its three policy objectives 'digitisation, sustainability and diversity', Eye has formulated a number of plans, ambitions and aspirations for the future while also identifying potential bottlenecks.

In terms of digitisation, Eye has long pursued the widest possible access to the collection. Eye therefore aims to make greater use of the recent copyright extensions within the European Union, allowing digitisations of copyrighted film works and film-related material to be used more broadly for museum purposes. Eye aims to present at least two large restorations each



This is Film! 2022 with Aboubakar Sanogo (African Film Heritage Project)



year and aims to further develop its complex restoration projects and research into new restoration techniques with the help of external funding. Eye also considers it important to make available a selection of programmes online for those who are unable or unwilling to travel to Eye due to environmental, financial or other reasons.

In terms of diversity, Eye seeks to develop a more diverse staff. The outflow of retiring collection staff over the next few years will cause a brain drain of knowledge and skills, but an opportunity to build a more diverse team that has an increased level of competency with digital material. Eye is also taking advantage of the staff change to adapt the way the curators work. Curators will no longer be assigned to a single field of interest but will specialize in multiple areas. The curatorial team will collaborate across different sections of the collection in a project-based manner. This 'new style' curatorial team will operate more holistically within Eye and engage in new collaborations with peer institutions that can provide additional knowledge and perspectives. Eye is committed to securing and transferring decades of accumulated knowledge of the collection of departing colleagues in the short term, through talent development programmes, interviews and documentation.

In the coming years, Eye aims to focus on revisiting its collection from a polyvocal perspective and aims to fill gaps in the collection. Regarding diversity, the recommendations of two 'Diversity and Inclusion' working groups, which conducted research on collection formation and on language use in the catalogue, were adopted as concrete policy ambitions. In the coming period, Eye intends to pay extra attention to the acquisition of (film-related) material around under-exposed themes in the collection that contribute to a more inclusive global film history. Finally, Eye aims to make more room for collaborative projects with fellow archives outside Europe and North America, in which the exchange of knowledge and restoration/presentation of otherwise invisible collections are central.

In terms of sustainability, Eye will continue to make its buildings more sustainable and apply for BREAM certification for the Eye Collection Centre. In addition, Eye is working on the realisation of a new sustainable and secure wooden vault for its nitrate films as the current nitrate bunkers no longer meet recent sustainability and climate-control requirements.

Eye has seen its inventory awaiting registration of analogue films increase enormously due to the many donations during the corona period. Processing this inventory will no longer be done on a project basis from 2023 onwards but will become a structural part of the centre's ongoing tasks.

Finally, Eye is switching to a new catalogue system, Axiell Collections, which is expected to be operational by 2024. The switch to the new system will allow Eye to also include proposals from the Catalogue Working Group on inclusion and diversity regarding guidelines on descriptions and the use of terms.

The full overview of all plans, ambitions and aspirations for the future is outlined on page 50. Most ambitions fit within the established financial frameworks. To realise some specific wishes, Eye will have to look for additional funding.



Students of the master's programme Preservation and Presentation of the Moving Image 2021-2022



Students of the master's programme Preservation and Presentation of the Moving Image 2022-2023



### 3 Guardian: from -5° to 8K



Conway Castle - Panoramic View of  
Conway on the L. & N.W. Railway (William  
Kennedy-Laurie Dickson, GB, 1898)



**As guardian of film heritage in the Netherlands, Eye Filmmuseum has a museum function and an archive function. To fulfill its museum function, Eye makes choices based on substantive, artistic, historical, cultural and social criteria. The archive function focuses on the management of national film heritage, from the first moving images to the present.**

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**As of the beginning of 2023, the growing collection consists of:**

230,000 cans of acetate film  
31,000 cans of nitrate film  
55,000 film titles, of which there are registered copies in the collection  
64,000,000 metres of film  
8, 16, 35 and 70mm positive and negative film (black and white, and colour)  
2.8 Petabytes of digital data  
40,500 digital film objects  
95,000 posters  
750,000 photographs  
243 archives  
30,000 books  
2,000 magazines/journals  
2,000 pre-cinema and film apparatus  
11,000 (magic) lantern slides  
7,000 sheet music items  
250,000 press cuttings  
54,000 publicity materials  
5,600 soundtracks  
5,200 screenplays

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**Curatorial team**

The curatorial team manages areas of expertise within the collection: Dutch Film, International Film, Silent Film, Film-Related, Experimental Film, Expanded Cinema, Animation and Advertising Film, and Amateur and Small-Gauge Film. While each area may contain analogue and digital film as well as film-related material, Eye aims to approach the collection as an integrated whole.

**Archive function**

In principle, Eye would like to acquire and preserve all Dutch theatrical film productions. The Netherlands has no legal deposit legislation: the legal obligation for copy-right holders to submit their work to Eye. Consequently, the collection lacks a number of significant works from Dutch cinema. However, producers of productions<sup>3</sup> subsidised by the Netherlands Film Fund are contractually obliged to provide Eye with a digital master and screening copy. This also applies to minority co-productions. Because of this agreement, Eye can ensure that Dutch film culture is archived responsibly, also new born-digital films.

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**Redefining Dutch film culture**

How does Dutch film culture reflect an increasingly global and multicultural society? What would it look like from a more inclusive perspective – for one example, in terms of gender equality, or the labour market position of women in the audiovisual sector? Defining ‘Dutch film culture’ is a process in which the boundaries are constantly reconsidered. The question ‘what is Dutch film culture?’ is therefore central to all discussions related to collection building.

When researching and reusing the collection of films from the former colonies, for example, it often comes down to what ‘decolonising the collection within a film archive’ means.<sup>4</sup> A recent example of this investigation being done in the archive is the work of Imran Channa and Amal Alhaag within the Artist and Scholar-in-Residence programme 2021/2022 (see also page 33).

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The collection is further enhanced with Dutch experimental and artists’ film, independent animations and graduation productions by students from the Netherlands Film Academy. In addition, Eye collects the film-related materials of these productions (posters, photographs, press materials, animation cels and objects) and paper archives of key makers.

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**Dutch Film collection**

With more than 26,000 titles, the Dutch Film collection is Eye’s largest collection. Regarding the significant archival function of this collection, Eye intends to map and safeguard Dutch films as completely as possible. In addition, Eye aims to present Dutch film culture in diverse and innovative ways, in cinemas and online, nationally and internationally. Large parts of the collection are made accessible digitally for research by students and scholars and for reuse by third parties, from historical documentaries to film experiments by young filmmakers and artists.

Covering the period from 1898 to the present, the collection includes the vast majority of feature films produced in the Netherlands (around 1,500) and the oeuvres of important Dutch documentary makers such as Heddy Honigmann, Digna Sinke, Johan van der Keuken, Louis van Gasteren and Kees Hin. Apart from this, the collection consists mainly of information and instruction films, newsreels and other current affairs, corporate films, school films, and scientific footage. These are all small, often unknown, film productions that reflect how the Netherlands has changed over the past 125 years and how people saw themselves.

In recent years, Eye has devoted retrospectives to filmmakers such as Pim de la Parra, Kees Hin and Nouchka van Brakel. The films in Eye's collection formed the basis for these programmes, which also featured new digital restorations, such as De la Parra's *Obsessions* (1969), and *Naked Over the Fence* (*Naakt over de schutting*, 1973) by Frans Weisz. Other recent restorations include *The Cool Lakes of Death* (*Van de koele meren des doods*, Nouchka van Brakel, 1982) and *Cha-cha* (Herbert Curiël, 1979). Research on the latter film revealed many film cans of unique material, which formed the basis for Stefano Bertacchini's music documentary *Knockin' on Herman's Door* (2021). Within the Film Restoration traineeship programme (2021-22 edition), the documentary *Where the Rats Are King* (*Waar de ratten koning zijn*, Barbara den Uyl, 1985) about Amsterdam's Staatsliedenbuurt neighbourhood was restored.

Eye's **Badlands** programme gives new Dutch film talent a chance to present their work and themselves. During the evenings, the makers, using their own work and fragments of inspiring films, show their artistic and social vision and shed light on personal motives. Guests included Festus Toll, C.T.H. Fransen, Aisha Madu and Emma Branderhorst.<sup>5</sup>

### Museum function

Eye seeks to preserve and present a museum collection that reflects significant artistic developments in film history and culture; however, it does not intend to create a comprehensive record of these developments. Completeness is not the goal. The collection takes shape through careful selection and intentional acquisition. Eye does not limit itself to archiving national films and/or international classics and oeuvres of renowned filmmakers, but also focuses on works prone to obsolescence – for instance, 'orphaned' films and experimental productions to which Eye attaches particular cinematographic or contextual value.<sup>6</sup> Eye is especially focused on titles that contribute to a more inclusive global film history, for example work by women or people with a migration background. In its museum function, Eye sees great potential for growth in terms of diversity and inclusion, and making the collection more polyvocal through acquisition, prioritisation, and through collaboration with external parties.

Film-related collections also fall under Eye's museum function and may serve both as supplements to the film collection and as autonomous collections. The film-related collection includes posters, photographs, magic lantern slides, film apparatus and paper archives of Dutch filmmakers.



Van de koele meren des doods (Nouchka van Brakel, NL, 1982)



Badlands talent 2021



Philips advertising film *Piccolo Saxo and Company* (Jan Coolen, NL, 1960) from production company Joop Geesink's Dollywood



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## Animation and Advertising Film collection

The Animation and Advertising Film collection contains over 6,000 titles from the Netherlands and abroad. The main part of this collection consists of advertising films by animators such as George Debels, George Pål, the Toonder Studios and the Geesink Studio. Joop Geesink (1913-1984), also known as ‘the Duivendrecht Disney’, founded a film studio in 1942 that made hundreds of commercials: puppet animation films under the name Dollywood and live-action films under the name Starfilm. The collection consists of over 2,300 films, 1,500 of which are animation. A recent addition to the Geesink collection comprises more than 670 beautiful puppets as well as many puppet parts such as heads, faces, legs, arms, and set pieces that the studio made and used for its puppet films such as *Philips Cavalcade – 75 Years of Music*, *Life Is Nothing Without Philips* and the commercials for forgotten brands like Ballantine’s, Pril and Strega.

Non-commissioned animation is represented by the films of makers such as Monique Renault, Gerrit van Dijk, Ton van Saane and the productions of the Netherlands Institute for Animation Film (NIAF).

The animation collection also contains a great deal of material used to make the animation films, such as cels (artwork) from films by the Toonder studios, Paul Driessen, Gerrit van Dijk, Monique Renault and Karin Wiertz, among others.

The streaming platform [Eye Film Player](#) features ten compilation programmes of films from the Geesink Studio.<sup>7</sup> Many animated films can also be admired in the [Short Film Pool](#).<sup>8</sup> In the [Cinemini](#) programme, toddlers, pre-schoolers and their parents can watch animated films from the collection and afterwards explore in a light landscape how light creates shadow images.<sup>9</sup>

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In summary, Eye applies the following criteria in performing its museum function regarding acquisition, preservation and restoration:

- The item (film, photograph, poster or archive) has an artistic quality and/or documentary value for the (history of) Dutch film culture and reflects the film experience in Dutch society;
- The item is unique to the Netherlands or the world, shows originality, and/or has exemplary qualities for film or cinema culture;
- The item has a specific cinematographic quality, for instance through outstanding direction, editing or camerawork;
- The item contributes to a diverse and inclusive collection and a more inclusive global film history;
- The item’s material condition requires immediate action.

## Acquisition policy

Eye aims to acquire titles and film-related items that are an accurate reflection of the film interests and film experiences in Dutch society, enrich the focal points of the collection, fill gaps, and provide further opportunities of presenting special programmes. Eye generally only acquires film titles that are (at least) cleared of rights and thus may be screened in-house. Acquisition involves older and more recent titles in various analogue and digital formats. While some new and restored films can only be acquired digitally, other films are preferably obtained on celluloid because of a special format (e.g. 70 mm).

Eye is committed to creating more space for polyvocality, for instance, by seeking new partners and different channels of acquisition.

The coming period, Eye intends to give priority to the acquisition of (film-related) material concerning underrepresented areas of the collection that contribute to a more inclusive global film history.

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### Turkish Yeşilçam film posters: an example of a recent acquisition

The acquisition of hundreds of Turkish film posters has significantly enriched the poster collection. These posters mainly come from the period 1960 to 1980, which was commercially the most successful period in Turkish film history. The Turkish film industry originated in and around the street Yeşilçam in Istanbul. The name Yeşilçam was later given to a film movement that portrayed popular themes and newly acquired freedoms. The films showed how a section of the population was exposed to ‘Western’ popular culture, not least American cinema. These Turkish melodramas also had obvious similarities with Indian, Egyptian and Iranian films.

Turkish posters from this period can be divided into four categories: the ‘star posters’, on which actors and actresses were not only depicted prominently, but their names were also displayed in bold letters. Less refined were the so-called ‘beefcake posters’ on which the male body was shown partially exposed. The third type of poster focused on women: as ‘femme fatale’ but also her counterpart, sometimes portrayed at the same time. The fourth category concerned posters focused on action; men with weapons or in fighting positions, women more passive, waiting. Signs of another time; in Turkey, the film industry has changed a lot as have the norms and values and their representation on today’s film poster.

Across Europe, the videotapes of these films were very popular and watched by many Turkish migrants in the 1980s.



*Parijsche mode No. 25* (Unknown, FR, 1925-1928)



Exhibition Jean Desmet's Dream Factory – The Adventurous Years of Film (1907-1916)

## Donations

In addition to acquisition, the collection is continuously supplemented by both large and small donations. Acceptance or rejection of a (part of the) donation is determined by a curatorial assessment in line with the acquisition policy. Only in exceptional cases is a donation accepted without extensive assessment beforehand, for instance, in the case of films arriving at Eye due to a bankruptcy. Items that have been acquired conditionally may later be disposed of by transferring them to another more suitable archive. Acceptance of any donation, analogue or digital, is subject to a written agreement drawn up in advance, detailing the procedures concerning the management, preservation and use of the donated material. Regarding analogue film, it is standard practice that Eye has legal ownership of any digital copy made.

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### Molleman collection: an example of a donation

Following his death, Eye received the film collection of Ruud Molleman (1946-2019), who was a film enthusiast, collector and inventor of the 16mm looper used in installations to project films in a loop. Among the 300 cans of (predominantly) nitrate film rolls, many treasures were found, including the grotesque comedy *Escamillo a le ver solitaire* (Segundo de Chomón, 1912). Together with the Filмотeca de Catalunya, Eye restored the film as part of their project #AnyChomon to celebrate the 150th anniversary of De Chomón's birth. Another example are four beautifully stencilled fashion compilation films from the 1910s and 1920s with meticulous detail and a gorgeous colour palette. *Paris Fashion No. 25* has been preserved and restored at Haghefilm and premiered at Piazza Maggiore during the Il Cinema Ritrovato film festival in Bologna in 2021. In the near future, Eye will preserve and restore the remaining three fashion films from Ruud Molleman's collection and other exquisite stencilled films.

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In recent years, Eye has received many deposits of analogue films from distributors who no longer find it profitable to keep their analogue copies since cinemas switched to digital projection in 2012, and the distribution of analogue films has declined sharply. Following the closure of film storage Filmcentrale in April 2020, seven Dutch independent distributors donated their remaining collection of analogue copies to Eye. These included large batches from Contact Film, Paradiso and Cinemien, and batches from smaller distributors such as Arti Film and Cinema Delicatessen. In total, this amounted to about 1,300 film copies (approximately 7,700 cans). Eye's distribution collection (1,500 film copies, approximately 7,300 cans) also had to be stored elsewhere due to the closure of the Filmcentrale.

Because of a lack of space in the high depot, Eye rented a space from Action Freight to store some large batches. Filmmakers and small producers also cleared away and donated a considerable amount of film material during the corona pandemic. In addition, many nitrate films were donated to Eye between 2018 and 2022 (just under 700 cans). Eye has seen its inventory awaiting registration increase tremendously in size as a result.

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### Silent Film collection

The extraordinary Desmet collection forms an important part of the Silent Film collection. Acquired by the Filmmuseum in 1957, the collection contains the archives assembled by Netherlands' first professional film distributor Jean Desmet (1875-1956). The film-historical significance of this collection has been recognised worldwide: it was included in the UNESCO's Memory of the World Register in 2011. The collection comprises films, posters, photographs and an extensive company archive. It also contains many unique items, including the only remaining copies of masterpieces by D.W. Griffith and Louis Feuillade; films starring well-known actors of the period, such as Léonce Perret, Francesca Bertini and Lyda Borelli; and productions by Pathé, Gaumont, Vitagraph and Edison. The company archive and publicity material have been entirely digitised.

In 2014, curated material from the collection was presented in an exhibition dedicated exclusively to Jean Desmet: Jean Desmet's Dream Factory – The Adventurous Years of Film (1907-1916). The exhibition was also shown at the travelling theatre festival De Parade in 2018 and at the Jikji Festival (Cheongju Early Printing Museum) in South Korea in 2019.

Among the approximately nine hundred films from the period 1907-1916 are many masterpieces that had been assumed lost for decades. Due to international promotion and many screenings of Eye's preservations, these masterpieces are finally reclaiming their proper place within film history, such as, recently, *Filibus* (Mario Roncoroni, 1915) and *Fior di male* (Carminio Gallone, 1915).

The extensive Silent Film collection, which included the Desmet collection, contains a total of approximately 8,000 titles and over 3,000 film-related items. With just under two hundred 68mm nitrate films, Eye holds the largest treasury of films by one of America's first film companies, Mutoscope and Biograph Company.

Due to its unique holdings, the Silent Film collection is the most widely circulated collection and can be seen all over the world at international festivals and at fellow institutions. In the museum building, Eye also



regularly presents [Eye on Sound](#), a series of programmes (Short Score and cinema concerts) in which silent films from the collection are screened accompanied by live music.<sup>10</sup>

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## Vinegar syndrome

Many films and magnetic audio tapes are contaminated by the so-called vinegar syndrome. This syndrome affects the carrier and spreads a pungent vinegar smell. As the syndrome is contagious, an infected reel must be quarantined immediately. There are two methods of saving the image and sound material from decay: by either digitising the carrier as quickly as possible or by making a new (photochemical) print. The second solution is costly, the first labour-intensive.

Eye has determined that approximately 143,500 metres of film and 84,000 metres of magnetic tape are contaminated. The state of the material and the growing number of contaminated carriers require action. Between 2018 and 2022, about 12,500 metres of magnetic tape has been duplicated and thus secured. Over the next few years, Eye aims to set aside a portion of its budget to inspect, select and then digitise or preserve this material. Meanwhile, to slow down the onset of decay, the vinegar-affected films and magnetic tapes are being kept in a depot at a controlled low temperature of -5 °C.

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## Research: how to act in case of water damage of the film collection?

Both Eye and the Cinematek in Brussels ran into the same problem when updating the contingency plan: how to deal with major water damage in the film depot, for example, due to leakage, water used to extinguish a fire, or flooding?

Ideally, films should be rinsed immediately in purified water in a dedicated film laboratory and then dried. Unfortunately, only a few of these laboratories where this can be done remain worldwide, resulting in insufficient capacity in case a major water damage occurs. This means that a solution must be found for the time it takes films to be treated after the calamity has occurred. Eye and the Cinematek have commissioned Art Salvage (Belgium) to investigate the following questions:

- What degradation processes occur under the influence of water and how can we explain these?
- How can degradation processes under the influence of water be temporarily halted and how much time can be gained in the process?
- Which method proves most suitable for saving the collection?

The report of the study will be shared with fellow institutions in due course.

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## Preservation

Analogue, digital and hybrid film materials make up the core of the collection. It is crucial that originals are appropriately preserved against loss in secure and climatized depots. As original heritage objects, these films frequently serve as the basis for research and new restorations. The collection occupies nine of the Eye Collection Centre's eleven depots, each measuring 300m<sup>2</sup>. There are five depots for films (housing a total of 230,000 cans); three depots for film-related materials (including 95,000 posters, 750,000 photographs, and 30,000 books, magazines/journals and clippings); and one depot (the 'high depot') that, in addition to the registered larger apparatus, houses both the film and film-related inventory awaiting registration.

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## Climate control in the depots

Eye keeps the temperature in four of the five film depots at +5°C, at a relative humidity of 35%. The fifth film depot is climate-controlled at -5°C (subzero), at the same humidity. This depot mainly stores negatives, masters and 70mm material.<sup>11</sup> At +18°C and at a relative humidity of 50%, the temperature in the film-related depots and in the 'high vault' is ideal for paper collections.

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Due to safety and environmental regulations, the nitrate collection (about 31,000 cans) is stored in three special bunkers in the protected dune area by Overveen, Heemskerk and Castricum. However, the storage conditions for the nitrate are far from ideal: the bunkers are almost at full capacity and no longer meet recent safety regulations in terms of sustainability and climate control. Modifying the current buildings, however, is not an option as the required building permits cannot be issued. In the coming years, Eye therefore intends to build a new nitrate storage facility in consultation with other stakeholders. Options are now being explored (see page 55).

Eye preserves digitised analogue films and born-digital films in the digital film archive in accordance with current best practice and existing standards. Part of the preservation process entails a detailed documentation of activities and interventions in the preservation (of analogue, digital and hybrid workflows), digitisation and restoration of both film image and film sound.<sup>12</sup> More information on digital archiving and digital sustainability follows later in this chapter.

Every three years, Eye inspects the nitrate collection for material decay. The digital collection is continuously monitored (automated monitoring).

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## 75 Years 75 Restorations

In 2021, Eye Filmmuseum celebrated its 75th anniversary by making 75 restorations from the collection available via its streaming platform Eye Film Player and via screenings in the cinemas. More than 50 restorations can be admired on the [Eye Film Player](#), including Pim de la Parra's classic *Wan pipel* (1976) and the silent film classic *Shoes* (US, 1916) by director Lois Weber, one of the key figures of early Hollywood.<sup>13</sup>

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### Restoration

Unlike most art restorations where work is performed on the original element, the restoration of a film involves making a new copy. When duplicating a film to a new carrier (analogue film or digital file), interventions are always made regarding colour, contrast, resolution and sound. And while maintaining as much as possible of the original is essential, there is always a degree of interpretation by curators and restorers: the original can never be entirely recreated. Film constantly changes; materials, technology and screening conditions are different today compared to a hundred, fifty or even twenty years ago.

At Eye, the term 'restoration' indicates that extensive research has been done to examine the original historical, technological and aesthetic characteristics of the film and that the necessary time (and money) has been invested to create the best possible representation of the original film. If it is not possible to do extensive research before duplication, or not feasible to apply a number of restoration techniques, Eye refers to an 'analogue or photochemical preservation' (if the result is a new analogue film), or of a 'digitisation' (if the result is a digital copy). Regardless of photochemical preservation, digitisation or restoration, all interpretations and choices must be based on film-historical knowledge.

Prior to all restoration workflows (analogue, digital and hybrid), restorers examine the aesthetic and technological qualities of the work. They determine whether the film is complete, which versions exist and which version is most suited as the source for the restoration. Eye often collaborates with fellow international archives to compare different source material (surviving film elements may be found anywhere in the world) and ultimately bring together the best materials for a collaborative restoration.

Restoring a film is a time-consuming process, which means not everything in the collection qualifies for restoration. Besides the aforementioned criteria (see page 15), presentation opportunities are a leading factor.



*Wan pipel* (Pim de la Parra, SR/NL, 1976)



*De wraak van het visschersmeisje* (Jan van Dommelen, NL, 1914) before and after restoration



For Eye, restoration activities are only finally completed when the result has been shown to an audience, for example in a cinema, exhibition or online. Thanks to new film-historical insights and technical developments, films can repeatedly be presented in different ways. In turn, every screening of a restored film builds a new chapter in the history and understanding of the film.

### Recent restorations

In 2021, Jakarta premiered the restored version of *Tjoet Nja' Dhien* (Eros Djarot, 1988), an epic, anti-colonial film about the long struggle against Dutch rule in the sultanate of Aceh that centres on the legendary female guerrilla fighter Tjoet Nja' Dhien. From the outset, Djarot's film was hailed as a masterpiece within Indonesian cinema. It won nine awards, was voted best international film in 1989 and was the first Indonesian film to be screened at the Cannes Film Festival. Eye restored the film together with IdFilmCenter, a restoration studio in Jakarta led by Dutch film director Orlow Seunke.

*Just Around the Corner* (Frances Marion, 1921) was restored courtesy of the Women's Film Preservation Fund (NY). The only two remaining copies were incomplete, and Eye worked closely with Library of Congress to create a digital reconstruction. The world premiere was held in New York at the Women and the Silent Screen XI Conference: Women, Cinema, and World Migration (2022).

In 2021, Eye was involved in another special restoration project: *Women of Suriname* (*Vrouwen van Suriname/Oema foe Sranan*, 1978). This unique film document surfaced when students and curators stumbled upon it as part of the research project into the Cineclub Vrijheidsfilms collection: it is the first documentary about Suriname spoken in Sranan Tongo that clearly addressed the problems caused by colonialism and oppression by the Dutch.<sup>14</sup> The film follows four combative women who share how they cope in harsh conditions. The documentary was produced at the time by Cineclub Vrijheidsfilms in cooperation with LOSON (The National Consultation of Surinamese Organisations in the Netherlands). The restoration was the result of a collaboration between students, the International Institute of Social History (IISG) and a project group composed of former employees of the film. In the short documentary *A Battle Restored* (*Strijd op 16mm*, 2022), the restoration process and portray the making and screening of this underexposed activist film.

New film restorations are presented not only in the museum building, for example during the annual **Meet the Archive** programme, or within the **Restored & Unseen** programme series, but also in film theatres throughout the Netherlands and at international



*Tjoet Nja' Dhien* (Eros Djarot, ID, 1988)



*Vrouwen van Suriname - Oema foe Sranan* (At van Praag, NL, 1978)



*Ascent* (Fiona Tan, NL/JP, 2016)

festivals around the world and also online via the Eye Film Player.<sup>15</sup>

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### **Analogue photochemical restoration**

In a select number of cases, Eye performs analogue photochemical restoration; when, for instance, a film is very fragile and the digitisation process may cause further damage to the original. This often applies to old nitrate films or to carriers affected by the vinegar syndrome. Photochemical restoration workflows are also sometimes chosen for silent films to remain faithful to the original production and authentic screening technique. Finally, this type of workflow is generally preferred for works where the 'materiality' of the film is an important part of its identity. This is often the case with contemporary, experimental filmmakers who embrace the use of analogue film for artistic reasons. In all these cases, Eye first makes a photochemical film-to-film copy (often a duplicate negative) followed by either a digital scan or a new analogue projection copy.

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### **Experimental Film collection**

The Experimental Film collection contains work by major Dutch experimental filmmakers. In addition, Eye aims to acquire titles that represent the canon of avant-garde film history, which are integrated into its unique experimental film collection. Thanks to the Filmliga collection, Eye holds a number of major titles of 1920s and 1930s international avant-garde, including work by Oskar Fischinger, Hans Richter, Germaine Dulac, Walter Ruttmann and Luis Buñuel.

The post-war Experimental Film collection has expanded considerably since 2005, due to the addition of the distribution copies from the Filmbank collection (since 2010) and a large-scale acquisition and restoration project subsidised by the Mondriaan Fund, which made possible the preservation and integration of 400 experimental films. By collaborating with the Exhibition department, work by exhibited artists, such as Guido van der Werve and Fiona Tan, are regularly digitised and added to the Eye collection.

Eye pays considerable attention to acquiring and preserving collections by female artists. Examples include the abstract films of animator José Vonk (who uses a technique where coloured foil is applied directly to the filmstrip), the work of artist Babeth Mondini-VanLoo, of animator Martha Colburn, of Esther Urlus (founder of artist-run film lab WORM Filmwerkplaats), and of video artist Ida Lohman. Additionally, Eye considers research into the materiality of film important and closely follows artists working with analogue film techniques.

In the world of video art, Peter Rubin's collection has special significance. Rubin was active as experimental filmmaker in the 1970s and worked as VJ at clubs and techno parties in the 1980s. Peter Rubin's rich VHS collection portrays his intriguing years working as a VJ between 1980 and 2000. This collection has been partially digitised and is regularly used during Eye festivities and events.

On the Short Film Pool platform, numerous experimental short films can be booked by cinemas, and on the Eye Film Player there are short curated programmes featuring the work of Barbara Meter, Janica Draisma and others.

In recent years, the **Eye on Art** series has encouraged a new and young audience to engage with avant-garde programming. In this series, Eye reflects on experimental work and the intersection of film and other art forms while, at the same time exploring new and exciting forms of presentation.<sup>16</sup>

For analogue restoration, Eye collaborates with specialised film laboratories. Haghefilm and Eye have worked together as partners on many restoration projects since the 1980s. In addition, Eye regularly collaborates with other international film restoration laboratories when specific expertise is required. These include Cineric in New York and Lisbon and L'Immagine Ritrovata in Bologna.

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### **Digital restoration**

Digital image and sound restoration is performed on a small number of films, in particular films that have been selected for screening at Eye and (international) festivals or films that are being restored in collaboration with other archives.

Digital image restoration replaces missing or damaged details in the image with similar details from surrounding frames. Sometimes scratches or stains run from frame to frame, so that no comparable details are available to repair the damage; in which case, the scratches or stains are left untouched.

In general, image restoration is only attempted if the intervention is imperceptible and no new digital artefact is added to the image. Some damage may be part of the film's history; for example, possible traces of the original production process, such as camera instability. The goal of the restorer is not to restore the image to the pristine look of a contemporary film. Such an approach would cause the original characteristics of the film to be lost. Instead, the emphasis is on restoring the historical, technical, and aesthetic qualities of the film.

The same general guidelines apply to colour correction (grading) and sound restoration. In colour restoration, the most original colours of a film are matched using



reference copies. If these are not available, similar films will be studied to get an idea of the possible original colour palette. Where feasible, the filmmaker and/or cameraperson is consulted.

In sound restoration, the goal is to re-present the technical range of the original sound, so that it can be appreciated in playback on contemporary equipment.

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## Artificial intelligence

Recently, archive films are often edited for a contemporary look, as in the case of *They Shall Not Grow Old* (2018). In this film, Peter Jackson used various modern production techniques to edit digitised and restored material from the Imperial War Museums, such as colourizing, grain reduction, image sharpening, image cropping, adjusting the film speed for sound and converting to 3D.

Online, there is a growing prevalence of archival images that have undergone digital enhancement with the aim of improving their accessibility. This boom has been made possible by programmes using artificial intelligence (AI); the term neural networks is also widely used. These are adaptive programmes that ‘learn’ as they receive more input.

Using these techniques, an image is obtained that could not have been made by using the original technology: so essentially it is not a proper restoration in the sense that it has not been returned to or is not approximating the original state of the film. For viewers, however, the difference is not always clear, and Eye increasingly receives questions regarding the AI enhancement of films.

These developments prompted an [article](#) about film restoration. This article explains what Eye does consider a proper restoration of a film and why. In addition, Eye wants this article to make clear that it enthusiastically welcomes the reuse of archival footage in a broader sense, as long as the viewer knows what has been done to the image. However, maintaining viewer awareness of image modifications is becoming increasingly difficult, as in the future more images will be created synthetically.<sup>17</sup>

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## Digitisation

Eye digitises films for various purposes, such as research, preservation, reuse, restoration and screening. Restoration and screening require a number of additional, time-consuming activities. Occasionally, a film is only digitised for access purposes; for example, when a single film fragment is needed for reuse, or when further research is required into what restoration processes would be best suited to a particular film. In exceptional cases, Eye will

digitise films in collaboration with filmmakers, who want to re-release their films digitally.

The Eye scanning department is equipped with the Scanity, a scanner used in many film archives. The digital workflow at Eye creates different types of files: a series of ungraded DPX files (one per frame) and a graded (uncropped) DPX sequence. In addition, a ProRes file is produced, which serves as the basis for creating other playable, compressed files. The ProRes file is given a basic colour correction and the image is cropped so that the scanned frame can no longer be seen. The ungraded DPX files, however, retain the frame edges of the entire image because it may be useful in future restorations.

Eye’s regular digital workflow produces nearly 200 titles a year. Eye also frequently collaborates with specialised laboratories, such as Onno Petersen Cinematography and Postproduction for the digitisation of small-gauge film material and Umetik Glas & Wamsteker for the digitisation of videotape material.

Eye keeps the analogue film copies, as these are the original heritage objects that may serve as the basis of future research and new restorations.

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## Image scan specifications

At Eye, films may be digitised at 2K or 4K resolution. These abbreviations represent two thousand or four thousand pixels per horizontal line and determine the amount of detail copied. A 10-Bit logarithmic colour depth determines the amount and variation of colours copied. Most films are digitised at 2K. A 35mm camera negative is ideally digitised at 4K or greater resolution to ensure the capturing of the finer details of the negative. Compared to a 2K digitisation, digitising at 4K generates a file that has quadrupled in size. For example, a 90-minute feature film will result in approximately 1.5 Terabytes at 2K 10 Bit and 6 Terabytes at 4K 10 Bit.

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Eye digitises film-related collections such as posters, archive documents and publicity materials with an A0 scanner. Presently, more than 3,000 pieces of publicity material, 98% of posters and 50% of photographs have been digitised. During the European research project *A Million Pictures* (2015-2018), around 1,600 (magic) lantern slides were digitised and documented; that number has now reached 11,000.

## Sound: digitisation and restoration

In the sound studio, Eye digitises sound with a Sondor OMA-E with Resonances, including 16mm and 35mm negative and positive optical sound, all formats of magnetic audiotapes and Dolby Digital from copies. The sound is recorded and restored on a Pro Tools

workstation with various restoration applications. Dolby encoding is done on a Dolby 363 or a Dolby CP650 cinema processor. Eye stores all versions of the sound (digitised, decoded and restored) as 96KHz 24-bit uncompressed Wav files and in various sound systems suitable for presentation in cinemas or for other purposes (48KHz).

### **Preserving Expanded Cinema and digital presentation projects**

Over the last three decades, many filmmakers have experimented with new forms of presentation that go beyond the enclosed walls and single screen of traditional cinema. Simultaneously, many visual artists have turned to film and digital media. The convergence of these two worlds presents an additional challenge for Eye in terms of its registration and preservation policy, especially in regard to installations. The submission specifications for installations are different from those for a conventional film, and ideally, comprehensive documentation about the work and the various presentation instances is included in the archive. Eye aims to create standards for the optimal archiving of these productions and will take this wish into account during the design process of the new CE Catalogue (for more information, see page 26).

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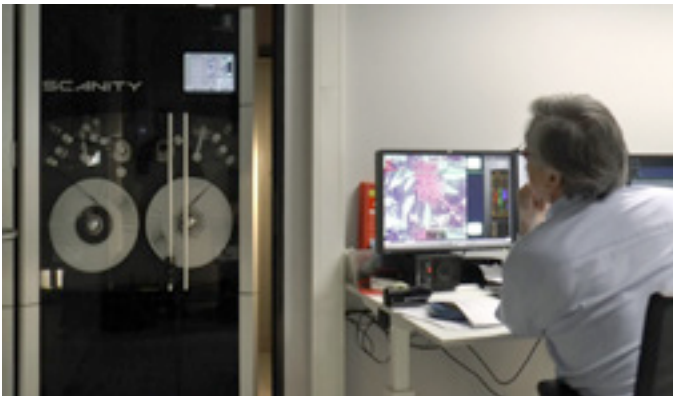
### **Expanded Cinema collection**

Filmmakers increasingly create crossovers between film and other art forms (fine art, media art, installation art, photography, performance and music), while artists from other disciplines regularly adopt the language of cinema. Makers are interrogating the visual devices of film by questioning time, space and the viewers' position. They are experimenting with new story structures and often expanding beyond the single projected image. Works in the Expanded Cinema collection explore and reflect on one or more of these aspects and offer an artistic and cinematographic answer to questions about the essence of cinema.

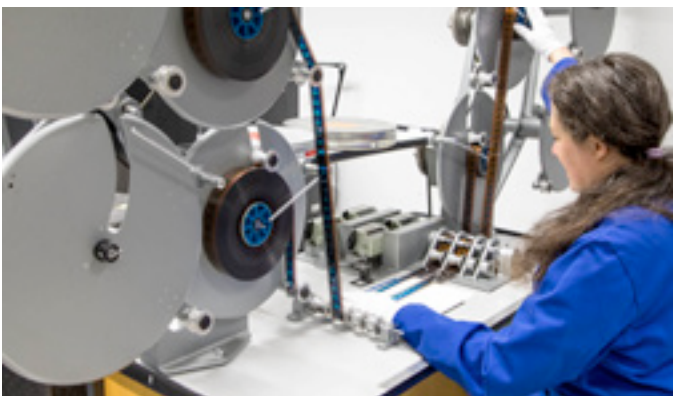
Eye researches, collects, preserves and presents Expanded Cinema, recognizing that important cinematographic developments regularly occur outside the screening room. Elements of Expanded Cinema are often included in Eye's exhibitions and can also be seen in the temporary exposition space, Project Space. Digital presentation projects such as the permanent 360° installation or The Scene Machine (on-site installation and online platform) as well as virtual reality, augmented reality and mixed reality projects (such as Eye Walk), are also considered part of the Expanded Cinema collection.



*They Shall Not Grow Old* (Peter Jackson, GB/NZ, 2018)



Film restorer Jan Scholten working with the Scanity



Film restorer Annike Kross



Reuse of the collection, for example by an Artist-in-Residence or as a commission for an exhibition, often leads to the creation of installations that offer a new interpretation of the archive material. And in turn, these new works are often accessioned into the collection.

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## Digital film archive

Eye's digital film archive consists of digital storage (tape robots with LTO tapes), a media asset management system (Eye-D) with application servers and a catalogue management system (Collection Eye). Sustainable preservation and continued availability of digital film objects requires registration and storage systems tailored to the nature of the material. Eye uses the Open Archive Information System (OAIS) as a reference model. This model provides recommendations for setting up an archive with regard to intake, storage, data management and availability of digital information.

Over the past twenty years, a true digital 'revolution' has taken place in the film world. Production, distribution and presentation of film have made the switch from analogue to digital. Consequently, the intake of newly produced films consists almost entirely of born-digital films. In addition, Eye digitised a large volume of analogue film material, particularly during the Dutch government-funded project Images for the Future (2007-2014).<sup>18</sup> The digital film archive thus contains both digitised analogue films and born-digital films and related metadata. A small part also consists of non-standard cinema formats including Expanded Cinema, media installations, VR projects and digital presentation projects (online and on-site).

Eye guarantees the authenticity of the digital films and excerpts provided for research, presentation and reuse.

## Intake of digital files

All supplied digital files are checked, normalised and transferred to the storage environment. Eye stores digital material uncompressed and adds metadata on the technical details and content.<sup>19</sup> In accordance with the Netherlands Film Fund deposit agreement, the master elements of all productions supported by the fund are donated to Eye. These include feature films (major and minor co-productions), documentaries, experimental films, animated films, filmic experiments and short films. This adds up to more than 200 films subsidised by the Netherlands Film Fund which are integrated into the digital film archive each year.

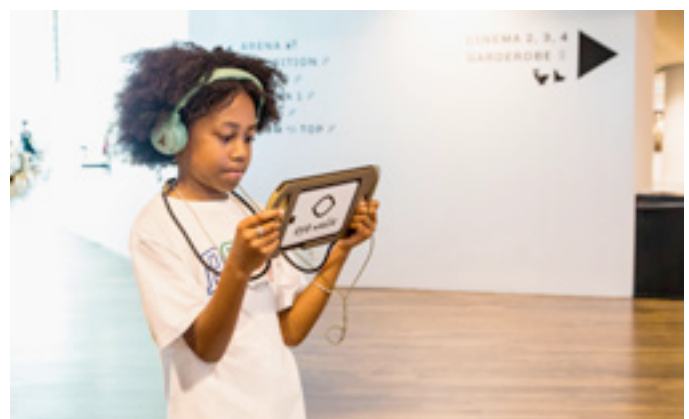
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## Films subsidised by the Netherlands Film Fund: a few examples

The Netherlands Film Fund encourages a diverse range of films which means that very different



Knor (Mascha Halberstad, NL/BE, 2022)



Eye Walk

productions enter the archive, from short dance films such as *La nostra terra* (Thomas Born, 2022), to long commercial feature films such as *My Best Friend Anne Frank* (Ben Sombogaart, 2021). Other titles recently added are: *Knor* (Mascha Halberstad, 2022), the first ever full-length Dutch stop-motion animation feature film; *O: Collecting Eggs Despite the Times* (Pim Zwier, 2021), a historical documentary made from archival footage; and the international minority co-production *Silverbird and Rainbow Fish* (Lei Lei, 2022), a surreal pop-art animation about 1950s China.

who sometimes are not working within the current standards. Preserving this type of work requires custom solutions. Digital files may be acquired via curators, programmers, the Short Film Pool or through donation and acquisition.

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### Oeuvre Mieke Bal: an example of digital intake

The oeuvre of art and cultural theorist and filmmaker Mieke Bal, consisting of films, installations and film-related items was recently included in the digital film archive. Bal is an internationally renowned video artist, professor emeritus of Theoretical Literature and former director and founder of the Amsterdam School for Cultural Analysis (ASCA).

Mieke Bal motivates the decision to donate her work to Eye as follows: 'Eye Filmmuseum appeals to me for several reasons: the way the institute integrates museum experimentation, its film programming with international experimental titles, and its extremely important preservation work. My work connects with all these aspects. Therefore, I know that my work is in good hands and hopefully it will also become a lot more visible this way.'

The collection includes all her films and installations such as *Anachronisms* (2010, part of *The Mère Folle Project*), *Madame B* (2014) and *Reasonable Doubt* (2016), as well as film-related items such as scripts, photographs and storyboards.

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### Digital storage and digital sustainability

Digital film objects are stored on LTO tapes in a data robot, which is a commonly accepted industry standard for archiving data. Copies of all data tapes are made and stored at a separate location. The data tapes' open-standard software (LTFS) ensures that, if necessary, the data tapes can be read outside of the Eye digital environment. Parts of the digital film collection are periodically migrated to new generation LTO-tapes and servers and/or components within the robots are replaced. In this regard, Eye follows best practices in the IT industry and international standards of the FIAF (International Federation of Film Archives).<sup>23</sup> In the context of 'green' sustainability, Eye also aims to certify collection management in relation to energy use according to BREEAM standards, a method for a sustainably built environment. When making new investments in the digital infrastructure, the ecological footprint is a key consideration.<sup>24</sup>

### Data management

At intake, all objects are provided with technical, identifying and descriptive metadata. The system extracts the technical metadata from the files. The donor

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Agreements have also been made with the Dutch Film Academy regarding the intake of films made by graduating students. With these collaborations, Eye aims to guarantee long-term preservation and sustainable storage of Dutch film heritage. The sustainable storage of source materials enables Eye to produce future copies on whichever standard is pertinent.

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### Standardisation of born-digital delivery specifications

Standardisation is essential in guiding the digital intake procedure. All Dutch post-production studios that produce primary files have therefore aligned their working processes with the digital film archive intake procedure. In the completion phase of a film production, the following digital elements must be transferred to Eye:

- an uncompressed primary file: Digital Cinema Distribution Master (DCDM)<sup>20</sup>
- a projection copy: unencrypted Digital Cinema Package (DCP) including any available subtitles<sup>21</sup>
- a playable reference copy: a ProRes file

All majority-funded Dutch feature films, feature-length animation films and documentaries destined for theatrical release that receive support from the Film Fund must also be provided with audio description and subtitling for deaf and hearing impaired so that they are accessible to people with a hearing or visual impairment.

Eye adheres to the international standard of the Society of Motion Picture and Television Engineers (SMPTE) and the International Organisation for Standardisation (ISO).

For completion of the preserved item, the files of the film-related material (photographs, posters, Electronic Press Kit, shooting script, etc.) are also supplied to Eye.<sup>22</sup>

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The preferred format policy does not always apply to material directly acquired from filmmakers and artists,



or lender also completes a form containing the metadata required by Eye. This set of metadata conforms to the international FIAF standards and the standards of the European Committee for Standardisation (CEN): EN 15744 and EN15907, making metadata interchangeable and reusable. After intake, the descriptive metadata of the digital film objects is further enriched with information derived from research, programming for a film programme, presentation for an exhibition or a publication, and other facts and events about the work. To optimise the searchability of information, Eye employs thesauri (keywords, genres, persons, corporations, geographical terms and selection lists). For keywords and genres, the standard Common Thesaurus for Audiovisual Archives is used: GTAA. For geographical terms, the Getty Thesaurus of Geographic Names (TGN) is used as a guide and for persons and institutions, Wikidata, RKDartists and Biographical Portal, among others. Processing metadata is dynamic, never completed. Societal changes such as the desire to disclose the collection in more inclusive and diverse ways, require continual adaptations in metadata.

### Eye-D

Eye-D is a media asset management (MAM) system, in which users can view and order digital film objects in a variety of desired formats. The access interface of Eye-D is user-friendly and offers quick access to the collection for both internal activities (programming, exhibition and research) and external contacts (researchers, festival programmers, filmmakers or customers of Eye Sales Collection). The system is linked to the Collection Eye (CE) catalogue and all (technical) metadata about the digital objects are directly linked to relevant records in the catalogue.

### Catalogue Collection Eye (CE)

Collection Eye (CE) is Eye's catalogue system and contains information about films and film-related material (posters, photographs, magic lantern slides, film apparatus, screenplays, sheet music, soundtracks and filmmakers' archives). The catalogue comprises over 834,000 records of collection items and more than one million supporting records, including information about awards, screenings, individuals and corporations.<sup>25</sup> The catalogue can also be consulted **online** by colleagues in the Netherlands and abroad. However, not all information is available online for public access; personal and internal information, for instance, is inaccessible and images, such as photographs and posters, are not shown due to copyright restrictions.<sup>26</sup>

### Project CE 2.0 – new catalogue system

Eye is in the middle of transitioning to a new collection management system: Axiell Collections, better known by its former name Adlib. This system has a long tradition in



Core collection in the Eye Study

the museum and archival world and is now increasingly used by film archives including the British Film Institute, Deutsche Kinemathek, Swedish Film Institute, Filмотека Española and the Academy of Motion Picture Arts and Sciences. The film module is based on the FIAF Manual and directive EN15907 and EN15744. In addition, the system has modules for cataloguing objects, archives, library items, events, loans and exhibitions. The library catalogue BIBIS (Square) will become part of the new system. With the transition, Eye is integrating suggestions from the Catalogue Working Group on inclusion and diversity regarding guidelines on descriptions and the use of terms. In addition, the description format will also be adapted so that installations, and other digital presentation projects, can be better archived.

From an ICT point of view, this standard package is easier to maintain than the current high-maintenance customised solution.

In recent years, data in CE has been normalised to ease the migration to a new system as much as possible. Among other things, the modules for soundtracks and scenarios were normalised and linked to the film work. In addition, the Common Thesaurus Audiovisual Archives (GTAA) for the purpose of content access to the collection was updated and provided with persistent links and an English translation. Other adjustments include:

- dating fields have been adapted to an ISO standard;
- languages and countries have an ISO code;
- selection lists have been provided with an English translation;
- persons, corporations and film works are provided with (persistent) internet sources.

The library module went in production first, and it will be followed by the other modules (film, objects, archive and documentation). Finally, a recommendation to renew CE Online will also be drawn up. Eye aims to have the system working by 2024.

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## Library collection

The Library collection consists of books (about 30,000 titles), magazines/journals, DVDs and digital items. The collection, totalling some 225,000 items, is representative of what is published at home and abroad on pre-cinema, film history, film industry, film culture and contemporary film. Housed in the Eye Study, the current core collection (5%) can be accessed conveniently by visitors and staff. The other 95% is stored in the depot but is directly retrievable. Seven focus areas are central to the acquisition of new books: Dutch Film, International Film, Silent Film, Experimental Film, Expanded Cinema, Animation and Advertising Film, and Amateur and Small-Gauge Film (including the collection of films from the former

colonies). In addition, programming and current affairs also guide collection development. Eye has long been focused on literature about marginalised people. In the context of diversity and inclusion, the latest books in the fields of gender, film women's history, decolonisation, the Global South and African American cinema, among others, are highlighted in a special display case in the Eye Study.

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## Fiona Online

The catalogue CE, Eye's website, and ticketing system are linked to Fiona Online, an application that supports film programmers and editors in various processes regarding film screenings and exhibitions, such as the scheduling and description of films. The projection booth uses this data for film screening. The system also archives Eye's presentation history so that this information is available for research.

## Certification

Eye's mission is to preserve its collection in a sustainable and accessible manner and aims to make its policy and practice in this area transparent and measurable. This is possible with a certification from the organisation CoreTrustSeal.<sup>27</sup> This certification covers several areas: organisation, technology, processes, procedures, documentation, finance, legal aspects and personnel. Becoming CoreTrustSeal -certified involves meeting the requirements set by CoreTrustSeal and demonstrates that the repository is a reliable, digitally sustainable and accessible archive. Eye submitted the application in 2022 and expects to become certified in 2023.



## 4 Guide: 'open' and curated





**Activities in the fields of digitisation, preservation and restoration only become final once the result is shown to an audience, for example in a cinema, exhibition or online. Eye employs two presentation strategies: ‘open’ and curated. To reach the widest possible audience, Eye provides on the one hand ‘open’ access to the collection; users are free to decide what to see and how they want to (re)use the material. On the other hand, a team of programmers and curators select and present curated material, which provides the user with context and pathways to help them appreciate the collection. In a world where users have access to large quantities of digital material from many (inter)national heritage institutions, Eye considers it necessary to guide users where possible.**

## Principles

In terms of content, the Collection and Public & Presentation areas have set a number of priorities. Stemming from our general mission, these are:

- presenting and contextualising film culture in various and innovative ways;
- creating a broader perspective by presenting forgotten filmmakers;
- mapping out important technological developments, cinematic genres, Dutch film culture, including those of marginalised people in the Netherlands and of unsubsidised production not supported by the Netherlands Film Fund;
- focusing on groundbreaking cinema and experiments: (upcoming) filmmakers who blur boundaries and styles, break the rules, and find their way independently through the (inter)national landscape of cinema;
- exhibiting current Expanded Cinema projects (installations, performances, VR);
- selecting and presenting work by talented young filmmakers and well-known masters of cinema.
- focusing on social relevance (topicality, inclusiveness and context);
- making room for new perspectives on the collection (promoting multidisciplinary and inclusive collaboration with external curators, programmers, marketers, trainees, Artists and Scholars-in-Residence);
- making the collection more inclusive through acquisition and language in the descriptions of collection items;
- presenting the collection from a polyvocal perspective to appeal to a wide audience.

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## International collection

The International collection reflects Eye’s ambition to create a unique collection featuring the work of internationally prominent filmmakers and milestones in film history.

This collection focuses on groundbreaking cinema: innovative films by new talent (Ainhoa Rodriguez, Dominga Sotomayor, Radu Jude, Roberto Minervini and Scott Barley) and new films by established makers, whose work is already part of the collection (Kelly Reichardt, Hou Hsiao-hsien, Ruben Östlund and Roy Andersson).

Eye also actively acquires classics, for example interesting restorations from fellow archives such as *Ascent* (Larisa Sheptiko, 1977), *The Piano* (Jane Campion, 1992), *Sátántangó* (Béla Tarr, 1994), *2001: A Space Odyssey* (Stanley Kubrick, 1968) on 70mm, and *Do the Right Thing* (Spike Lee, 1989) on 35mm and 4K DCP.

Where possible, Eye acquires a 35mm print for the collection when a new title also appears on 35mm. Recent examples include Aki Kaurismäki’s *The Other Side of Hope* (2017), the restoration of Wong Kar-Wai’s *In the Mood for Love* (2000) and two films by Laszlo Nemes, *Son of Saul* (2015) and *Sunset* (2018).

Titles from the International collection are frequently highlighted on the Eye Film Player, in summer programming, themed programmes and monthly series, such as cult programmes *Koolhoven & Simons* and *Eyeshadow*, the latter of which combines films with high-profile live performances in line with the musical tone of the film.<sup>28</sup>

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## Curatorial vision

In recent years, Eye has invested a lot of time in making the collection visible, in the Eye museum building, as well as across the country and internationally. Eye will continue to present the collection worldwide and online and will also further intensify its research into the collection. In the coming years, investments will be made in research across all collections (Dutch Film, International Film, Silent Film, Experimental Film, Expanded Film, Amateur and Small-Gauge Film, Film-Related Material, and Animation and Advertising Film). In addition to the academic research supervised by collection staff, the curatorial team, in collaboration with external researchers and/or guest curators, will also explore the collection regarding diversity and inclusion. The central questions are:

- 1 How does Eye’s collection reckon with the past? Which areas of interest lack sufficient documentation?
- 2 How can Eye make the collection more diverse (in the future)? This concerns both acquisition and the use of language in the descriptions of collection items.



By attracting more diverse staff, trainees, Artists and Scholars-in-Residence, Eye aims for a polyvocal perspective in terms of collection development.

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### Unique finds

Curatorial work often leads to unique finds. Eye regularly even makes world headlines, such as recently with the discovery of the two-minute film *Mardi Gras Carnival* (1898), the oldest recording found thus far of Mardi Gras and New Orleans. The colourful music and parade festival in New Orleans has been around since 1872. For an exhibition dedicated to the 150th anniversary of one of the organisers of the Mardi Gras parades, the Louisiana State Museum wanted to show film footage of the carnival. During their search, the US curators contacted the Eye Collection Centre. Eye's collection staff explored its database and unearthed footage of an 1898 Mardi Gras parade, uncovering one of Eye's 'hidden' treasures; the clip had already been preserved on film in the late 1990s, but was not yet available digitally. Besides the Louisiana State Museum, the now digitised film can also be seen on [YouTube](#) and has been viewed over 103,000 times.<sup>29</sup>

For some time, Eye has been digitising parts of its Mutoscope and Biograph collection of more than 200 films at high resolution (8K), mainly European titles (see also *The Brilliant Biograph* on page 41). In the near future, Eye hopes to also work further on the American Mutoscope and Biograph films in its collection. It is possible that images from the era of early cinema not previously found or identified will emerge during the process.

Lost films have regularly been recovered in recent years, such as the British feature *Love, Life and Laughter* (1923), or the German film *Gräfin Küchenfee* (1918) starring Henny Porten.

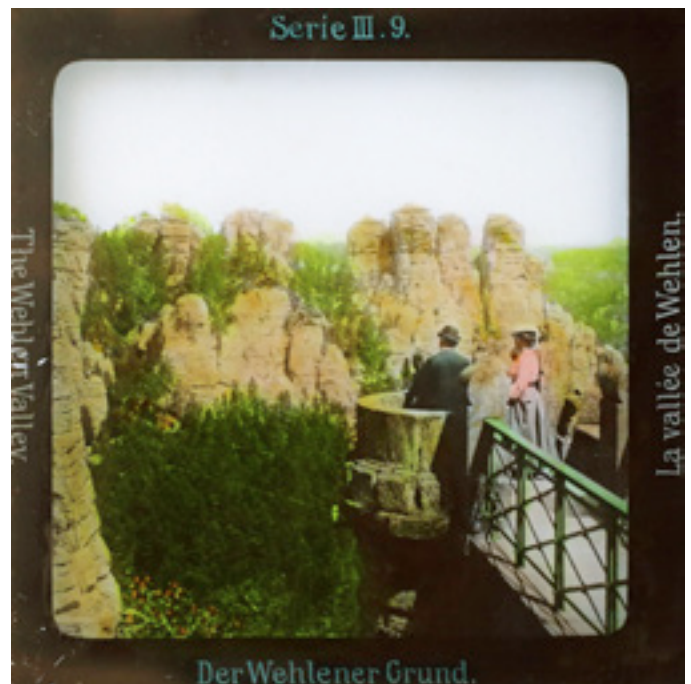
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Eye aims to present its collection holistically based on the idea that all collections complement each other and provide context. This applies to analogue and digital films, posters, photographs, archives, apparatus, sound, sheet music, books, magazines/journals, installations and other objects. The intention is to increasingly integrate film-related collections into the profile of all curators. Through coordination and structural exchanges of information between curators and programmers, all aspects of the collection will have the chance to be seen in various forms of presentation.

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Venice, *Feeding Pigeons in St. Mark's Square* (UK, 1898) from the Biograph Collection



Magic lantern slide from the series "Projektion für Alle"



Poster Desmet collection: *Making a Man of Her* (Al Christie, US, 1912)

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## Film-Related collection

Eye's Film-Related collection is large and diverse and includes 750,000 photographs and 95,000 posters, including a number of highlights from 1920s poster art. The paper archives are a valuable source for research and historiography and contain unique items regarding Dutch film production, distribution and exhibition. A case in point is the vast archive of producer Matthijs van Heijningen, one of Netherlands' leading producers, known for book adaptations such as *Eline Vere* (Harry Kümel, 1991), *The Good Hope* (*Op hoop van zegen*, Guido Pieters, 1986) and *Young Kees* (*Kees de jongen*, André van Duren, 2003). His oeuvre spans 41 feature-length films and participation in several other film projects in various capacities. It is the largest producer archive in Eye's collection. In addition, the institutional archives (NBB/NFC, Productiefonds, Fonds voor de Nederlandse Film, NIAf) provide insight into the organisation and subsidising of Dutch film. Eye also holds archives of festivals, including the paper collection of *Africa in the Picture*, and of the International Documentary Film Festival Amsterdam (IDFA).

The collection of film apparatus is still regularly supplemented with important projection and recording equipment, from magic lanterns to cinema projectors for 35mm and 70mm projection.

The company archive and posters, photographs and publicity material of distributor and cinema owner Jean Desmet constitute the largest part of the Film-Related Collection pertaining to silent film. Alongside parts of other archive collections (for example, the Geoffrey Donaldson archive), the Desmet company archive provides a great deal of background information on silent film.

Some nice outcomes of the integration between film and film-related collections are the permanent exhibition of film apparatus in the museum building, the changing exhibition of posters in the hallways leading to the cinemas which are thematically linked with current programming, and the Eye on Set, an exhibition of film-set photographs on seven monitors above the foyer bar.

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## Access to the collection

Over the past two decades, Eye has made great efforts to digitise the collection and offer it through various channels. Contrary to screening films at cinemas, exhibitions and festivals, showing copyrighted films online poses a major obstacle due to many rights restrictions. The contracts for most of the older films were made before online viewing options existed, so these access rights are not considered in the older contracts.



IDFA 10th anniversary (1997)



Eye on Set



Film apparatus in the vault



The majority of the collection is copyrighted, meaning that specific use of a film requires permission from the rights holder(s). An exemption is the so-called 'library exception': all digital films and their metadata can be freely accessed on the Eye Study's computer workstations in the Collection Centre.

A small part of the collection is in the public domain and can be made publicly available without restriction. In addition, Eye takes advantage of recent copyright extensions within the European Union: for instance, Eye has declared parts of its collection as 'orphaned'. For a small part of the digital collection, Eye has entered into licence agreements for exploitation of the films on behalf of the rights holder(s).

To coordinate the establishment of rights and monitor new copyright developments at an (inter)national level, Eye employs a lawyer specialising in intellectual property (IP) law. This enables Eye to closely follow and anticipate new developments. Both nationally and internationally, Eye is regularly asked to help think about copyright issues and share its practical experience with the field.

A substantial part of digital film in the public domain has now been made freely available. In recent years, Eye has worked towards providing additional curated access to (copyright restricted) films via its streaming platform the Eye Film Player.

### Eye Film Player

In 2021, to mark Eye's 75th anniversary, the **Eye Film Player** was launched, a streaming platform on which a growing selection of titles is available on demand. The material on offer reflects the diversity of the collection: films from Dutch film history, classics from world cinema, high-profile documentaries and compilations of silent films, accompanied by specially composed music. Many of the films are freely available for viewing. For the rental films, the viewer pays a small fee to compensate the filmmakers and rights holders.

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### Some of the titles available on the Eye Film Player

Every week, Eye adds new titles. The selection of titles is partly based on a film's significance in film history, and the extent to which the film diversifies the existing offering on the streaming platform. Eye also selects films that match current events or the film programmes in the cinemas. Some examples include:

- films by up-and-coming film talent presented in the **Badlands** film programme;
- films at **Cinema Ecologica**, a programme about how film directors depict the relationship between humans and planet Earth;
- films by **Sergej Loznitsa**, a retrospective following the outbreak of war in Ukraine;

- films from the programme of the **Eye International Conference 2022** on Global Audiovisual Archiving, a conference addressing the under-representation of digital audiovisual heritage from Latin America, Asia, and Africa, in comparison to Europe and North America.

In addition, Eye also celebrated its 75th anniversary by making **75 restorations** from the collection available via the Eye Film Player during the anniversary year. The weekly new offerings can be followed via the **Eye Film Player newsletter**.<sup>30</sup>

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### Digital presentations

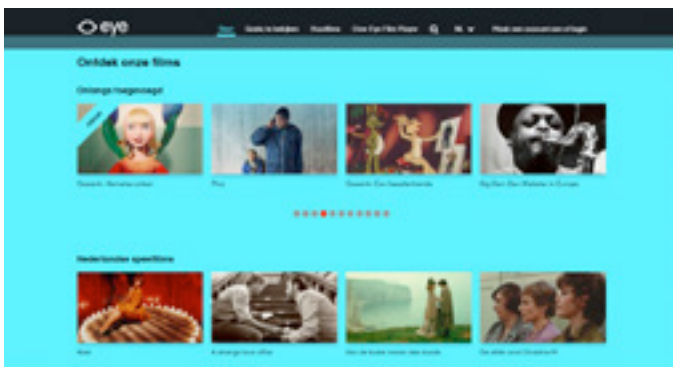
Parts of the collection are not only available on the Eye Film Player, but also on **YouTube**, where every week Eye posts films from the collection: over 2,400 titles have now been uploaded.<sup>31</sup> The YouTube channel has more than 35,400 subscribers<sup>32</sup>: most of these come from the Netherlands and other European countries, but the channel also attracts many viewers especially from Indonesia and the United States. In particular, the channel acts as a low-threshold international calling card for the Silent Film collection. This is beneficial for Eye, as international subscribers regularly identify clips from the collection, which are presented as unknown film fragments, so-called Bits & Pieces. In addition, commercial clients from all over the world find their way to Eye Sales Collection after viewing of the film collection on YouTube.

The YouTube channel also features several playlists, including behind-the-scenes films about Eye's work, interviews with filmmakers, video essays by programmers and curators, lectures and tours.

With articles in the **online magazine**, **film dossiers** and a **film database** with articles, descriptions and metadata of films from the collection, Eye provides background on the collection and the management and preservation of films.<sup>33</sup> Eye also regularly posts excerpts and photos on Facebook (in the series #Eyeopreis, or in the Film Poster of the Month section) and on Instagram (#Eyecollection) to draw attention to the material in the collection.

Eye also has its own **Eye Collections-Facebook group** where employees post news items about collection-related topics. These are some of the channels and platforms through which Eye highlights and promotes special collection items (films, photos, apparatus) and activities in the Eye Collection Centre (lectures, presentations, research projects).<sup>34</sup>

Eye also regularly presents the films locally outside the museum walls. For instance, under the project **Eye on Screens**, a selection of film clips from the earliest years of film can be seen on outdoor advertising screens that normally only show commercials. In this way, Eye gives



Eye Film Player



Eye on Screens



*Ze noemen me Baboe* (Sandra Beerends, NL, 2019)



*Allegory of Cave Men* (Imran Channa, NL, 2022)

the casual passer-by a glimpse into the world of a century ago.

## Eye on Screens

Over 500 fragments from the first thirty years of film history (1895-1925) were shown on fifty large advertising screens in stations, shopping centres and plazas across the Netherlands over a period of two years (2021-2023). The fragments came primarily from the collection of film pioneer Jean Desmet; an exceptional collection that has been added to UNESCO's Memory of the World Register. Fragments also came from Nederlands Centraal Archief (the Netherlands' first film archive, established in 1919); from the Bits & Pieces collection; and from the films Willy Mullens made as he travelled with his camera around villages and towns throughout the Netherlands.

## Target groups (re)using the Eye collection

Apart from using the collection for Eye's activities (programming, exhibition, education, etc.), the collection is intensively (re)used by various (inter)national target groups: the general public, academics and colleagues from the archival and museum world, educational users (facilitators and end users), television makers and filmmakers/artists. Eye aims to encourage all these groups to reuse the collection.

## Amateur and Small-Gauge Film collection

The Amateur and Small-Gauge Film collection contains 2,400 titles about the former Dutch East Indies. Over 2,000 amateur films, many of which are 8mm or 16mm, are a key focus of this collection. More than 700 of these films depict daily life in the former East Indies during the interwar period. These recordings were made by wealthy Dutch colonial families, who documented everyday life for their family back home.

Filmmakers, artists and researchers often use this collection to expose the complexity of colonial images, deploying them to create a new and personal narrative, such as researcher and filmmaker Jyoti Mistry created in her films *Cause of Death* (2020) and *When I Grow Up I Want to Be a Black Man* (2017).

Eye Artist-in-Residence Imran Channa was also inspired by visual material from the collection about the former Dutch East Indies. In 2022, two of his artworks were added to the collection: *Promised Land*, the interactive game installation with drawn images, and the experimental film *Allegory of Cave Men*. These works express Channa's ideas about land-



scape as a representation of national identity and, as a result, as an instrument of colonial domination.

The documentary *They Call Me Babu (Ze noemen me baboe*, 2019) contains over 400 clips from 200 titles selected from Eye's Amateur and Small-Gauge Film collection, and is solely constructed from archival footage. Eye conducted extensive visual research for this film depicting Indonesia's struggle for independence from the perspective of the nanny (the babu). Director Sandra Beerends and editor Ruben van der Hammen received no less than two Golden Calves, the Netherlands Film Festival prize for 'best documentary' and 'best editing', and also picked up an Emmy Award nomination.

For the exhibition *Looming Fire (Sluimerend vuur*, Eye, 2013), found footage filmmaker Péter Forgács also drew from the Amateur and Small Gauge collection, edited the amateur footage and combined it with quotes from letters including from the collection of the Royal Netherlands Institute of Southeast Asian and Caribbean Studies (KITLV).

More recently, material from this collection was used in the complementary programme Eye provided as a partner to the *Revolusi!* exhibition (2022) at the Rijksmuseum. This ten-part programme with films and (guest) lectures showed the political struggle of Indonesians and the legacy of colonialism from multiple perspectives.

In 2022, fifty titles of the 123 films from the sub-collection *Suriname and the former Netherlands Antilles* were digitised. Screenwriter Tessa Leuwsha and producer Pieter van Huystee Film & TV are currently using this collection for the documentary *Mother Suriname (Moeder Suriname)*. Composed entirely of archive material, this documentary tells the life story of a woman, born in slavery, against the backdrop of Suriname's development into an independent state.

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### **(Re)use of the collection in the Eye museum building**

Throughout the year, Eye screens films from its various collections within a wide variety of series such as *Restored & Unseen*, *Badlands*, *Eye Classics*, *Eye on Sound*, *Eye on Art*, *Eyeshadow*, *Koolhoven & Simons*, *Sunsets and Cinemini*; during special events such as the *Film Ball* and the *Museum Night*; and within themed programmes such as *Woman Make Film* and *Black Light*, in which social themes are explored in greater depth with curated programmes of films, talks and events.

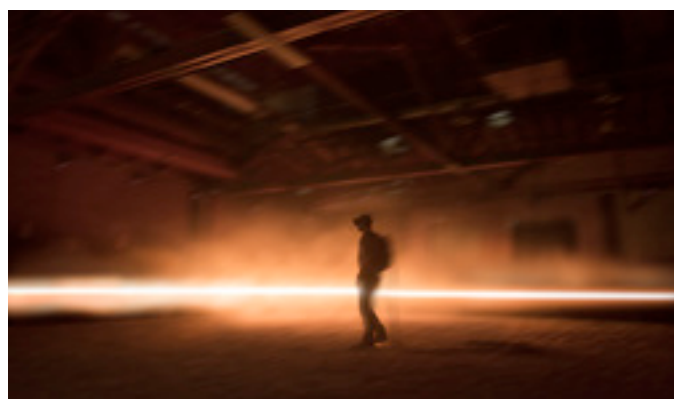
During the corona pandemic, the first live-stream experiments were conducted with hybrid programming, partly on-site and online for national and international audiences watching from home.



Permanent exhibition featuring, among others, a Mutoscope



Workshop History Repeats



A visitor in the VR space of Alejandro G. Iñárritu's *Carne y Arena*



*Footsteps* (Fiona Tan, NL, 2022)

Eye's Education department uses the collection as teaching material in almost all educational activities. Every year, Eye welcomes more than 11,000 students aged four to twenty and lets them discover the collection through interactive film screenings, guided tours with screenings and hands-on activities, and workshops. Examples include the History Repeats workshop, in which pupils make new short films inspired by films from the collection, and the Celluloid Remix workshop, in which pupils make music videos using silent film fragments.

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### Virtual reality, augmented reality, and mixed reality

In recent years, developments in the fields of virtual reality, augmented reality and mixed reality have rapidly progressed.

Experimentation with story-telling on a 'screen without edges' is booming. One example of this is the Eye Walk, an augmented reality tour Eye created for children seven years and up. This innovative video tour contains fragments of films from the collection and has won several awards, including the New Media Awards (Best of Industry in the Museums category) and the Highly Commended Prize awarded by MuseumNext.<sup>35</sup>

Virtual reality productions increasingly form an important part of the film experience. That is why Eye has highlighted these in a special programme: **Xtended**. Xtended presents work by artists and filmmakers including Alejandro G. Iñárritu, Laurie Anderson, Marina Abramović and Tsai Ming-liang who use the VR experience as a basis to create different, exciting ways to view the world.<sup>36</sup>

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Eye's collection is also a source of inspiration and material for the in-house exhibitions. The temporary exhibitions and contextualising programmes in the cinemas often include material from both the film and film-related collections. Three or four times a year, a curated selection of film posters from the collection can also be seen in the poster exhibition **Eye Frame** in front of Cinema 2 and 3. This selection often ties in with the current programming or temporary exhibition themes, and sometimes they are also stand-alone presentations of highlights from the collection.

Makers regularly donate their works after exhibition to the Eye collection. In recent years, films by William Kentridge, Anthony McCall, Francis Alÿs and a new installation by Jia Zhang-Ke have been added to the collection. For Guido van der Werve's exhibition, Eye has digitised and remastered a number of his 35mm and Super16 films. The new remastered copies and the other films from his oeuvre were subsequently included in the collection.

Under the title Eye on Set, seven monitors at the top of the Arena's steps display set photos from films including *More Sweetly Play the Dance* (William Kentridge, 2015). Eye's collection contains 95,000 film set photos. In 2022, Eye also featured a special presentation of set photos by Dutch photographer Bob Bronshoff, whose work was also added into the Eye collection.

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### Fiona Tan exhibition: Mountains and Molehills

In 2022, Eye presented a major solo retrospective of the work of Fiona Tan (Pekanbaru, Indonesia, 1966). This exhibition was a journey through diverse works from her oeuvre, in which the passage of time and the role of landscape as mental space were recurring points of departure. A highlight was the new work, made at the invitation of Eye. In *Footsteps* (2022), Tan connects personal stories to the surrounding world. To do so, she used material from Eye's collection: documentary film footage from the early years of silent film, which captured the Netherlands of more than a hundred years ago.

Fiona Tan is known for her video and film installations exploring memories, history, globalisation and the role of images. Her films are often a combination of archival and original footage. Tan is particularly interested in archives, and how classification is related to representation and identity. Tan's work is frequently shown and collected by international museums. She has collaborated with Eye before: her work was part of exhibitions in 2012 and 2021, and she based several of her previous films on material from the Eye collection.

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In recent years, film-related material from the collection has been made accessible through a permanent exhibition that displays film apparatus representing important moments in film history. Some major items include a Mutoscope, a magic lantern and the Kinamo, a very compact camera used by film pioneer Joris Ivens to film the famous documentary *The Bridge* (*De brug*, 1928). Visitors can scan QR codes in the permanent exhibition and watch **videos** in Dutch Sign Language about various apparatus, such as the zoetrope, the magic lantern, and the Mitchell camera.

Also spread throughout the museum building, replicas of interactive pre-cinema apparatus are waiting to be discovered (Eye Explore); to find these, children from the age of seven can take part in a treasure hunt (Eye Explore More).

Eye's permanent exhibition features a 360° installation called the Film Catcher, providing visitors with an immersive and interactive experience to explore a digitized film collection. Additionally, an interactive installation incorporating green screen technology



enables visitors to become participants by starring in a film scene from the collection.

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### New on-site presentation: Film Catcher

In this interactive space, visitors use a tablet to influence the flow of film scenes on the surrounding walls, conjuring up a dynamic selection of images with shared characteristics. Using filter searches, they may select images that share a colour (magenta, blue), or a shape (circle), a film frame (close-up, long shot), or even specific content (dance, cityscape).

After this immersion, if visitors want to delve into an individual film, they can 'capture' the film clip on the wall using the tablet and read more about the stories behind the film.

The Film Catcher concept builds on scientific insights gained by the NWO project The Sensory Moving Image Archive (SEMIA) in which Eye participated (see page 47).

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Film Catcher

In the four Pods (mini-cinemas with three-seat sofas), entire films from the collection are available for viewing. Visitors can also play a film quiz, watch film clips introduced by five Dutch celebrities, and watch over 520 complete films from the collection. Eye aims to expand this number to 1,000 titles in the coming years.

Finally, located in the Arena, visitors can sit down on 'listening benches' to learn more about the making of five films from the perspectives of a cameraman, a script writer, an editor and a composer: Eye Listen.

### (Re)use of the collection outside Eye

Through various channels, the collection can also be seen outside the walls of the museum.

To promote the screening of short films in cinemas, Eye initiated the Short Film Pool, a distribution platform through which subscribed film theatres have access to more than 700 digital, mainly Dutch, short fiction films, silent films with music, documentaries, experimental films and animations. The collection continues to expand every year and includes films from the Eye film collection, the former Filmbank, NTR Kort!, independent producers and Dutch film schools. The Short Film Pool also offers specially curated programmes, from compilation programmes of film festivals to educational programmes with free teaching material.

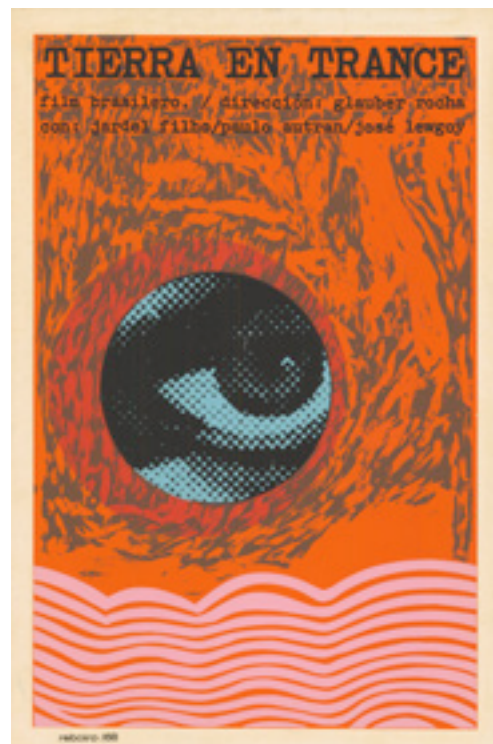
With the Eye Experimental distribution catalogue, Eye brings an annual selection of ten new Dutch experimental films and artist's moving image to the attention of international film festivals. The selection consists of works by established makers, for example Karel Doing and



From the distribution collection  
*Flowers of Shanghai* (Hou Hsiao-hsien, TW/JP, 1998)



Poster *Al-Raqissa wa-l-siyasi* (Samir Seif, EG, 1990). Loaned to Huis van het Boek for the exhibition *Groeten uit de Oriënt* (2022)



Poster *Terra em transe* (Glauber Rocha, BR, 1967). Design by Anotnio Fernández Reboiro. Loaned to CC St-Niklaas for the exhibition (RE)VOLVER! Art and cinema as a weapon against injustice (2021)

PolakVanBekum, and young talents such as Sohaib Bouaïss. In recent years, this has resulted in selections for the Berlinale Forum Expanded, Ann Arbor Film Festival and IndieLisboa, among others.

Eye's curators also create distribution programmes to highlight the work of filmmakers, including Barbara Meter, Henri Plaat and Martha Colburn.

Teaching materials using the collection are also offered free of charge on the education platform [Lesson Up](#). With these Filmkwartieren, or "fifteen minutes of film" in English, teachers themselves can deal with a different subject in class every month (for instance, why is it important to preserve old films?). In addition, Eye's museum teachers visit schools and give guest lessons with film screenings and assignments around a specific theme. The Eye Film Player also has a special access for teachers, allowing them to screen the films on the Player free of charge in the classroom.

Eye is committed to making Eye's film heritage available to a wider audience beyond the museum's walls. Dutch cinemas and film theatres can programme films from the Distribution collection. This Distribution collection, aside from the archive collection, has more than 1,000 titles and contains both classic and contemporary film – Eye currently owns the copyrights of nearly 150 titles. About 850 bookings are made every year.

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### Distribution collection

In the late 1980s, the collection and activities of the Film International distribution branch (now known as the International Film Festival Rotterdam, IFFR) were housed in the Filmmuseum.

This collection contains dozens of copies of notable arthouse films, mainly from Asia, Russia and Europe, as well as many modern classics. Between 1990 and 2000, ten to fifteen films distributed by NFM/IAF and later Filmmuseum Distributie were added to the collection each year. In the period since, the collection has continued to grow, partly through the active distribution of new restorations of classic films, but also through the acquisition of new titles for [Previously Unreleased](#), Eye's national distribution programme of several titles each year.<sup>37</sup> In the period up to 2000, the Filmmuseum maintained a close relationship with the IFFR and the work of a number of directors was closely followed and often acquired (such as Jessica Hausner, Pedro Costa, Zhang Yimou and Hou Hsiao-hsien). In combination with the collections of Cinemien and Contact Film, which are also included in the archive, the Distribution collection reflects the history of the smaller arthouse film in the Netherlands from 1970 to the present day. One of the aspects that makes the Distribution collection special is that it contains quite a few titles from films that were often only seen at festivals elsewhere in the world, not only

by big names such as Manoel de Oliveira (*No, or the Vain Glory of Demand*, 1990) and Werner Schroeter (*Der Rosenkönig*, 1986), but also many first and second films by directors who are now among the world's best regarded, such as Christopher Nolan (*Following*, 1998), Ruben Östlund (*Involuntary*, 2008) and Alice Rohrwacher (*Corpo celeste*, 2011). Unfortunately, many of the films were released in small numbers at the time for economic reasons. They often only rotated throughout the country with one or two 35mm prints; as a result, numerous copies show quite a few traces of frequent projection.

Along with other collections, the Distribution collection provides an excellent starting point to keep track of current and future developments in cinema. Asia, the Middle East, Eastern Europe and Latin America in particular are regions that Eye would like to focus on in the coming years. These hundreds of copies represent a large cultural capital that Eye will research, preserve, where necessary digitise and, rights permitting, present.<sup>38</sup>

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The Archival Loans department lends films to film festivals, (film) museums, archives and cinemas. The Digital Access department produces the digital delivery formats of these films, which are then sent around the world: about 550 copies and files each year.<sup>39</sup>

Museums in the Netherlands and abroad also regularly borrow film-related items, for example, Egyptian and Turkish posters for the exhibition *Greetings from the Orient* (Groeten uit de Oriënt, 2022) at the Huis van het Boek in The Hague; and Cuban posters as part of the exhibition (RE)VOLVER! Art and Cinema as a Weapon Against Injustice (2021) at the CC St-Niklaas in Belgium.

The Eye Sales Collection arranges the sale of digital or analogue copies of films and film fragments to museums, production companies, TV channels, newspapers and magazines/journals, web and app designers, artists, academics and private individuals. Annually, Eye delivers approximately 2,400 film files to around 500 clients, as well as close to 400 photographs and 100 posters to external parties.<sup>40</sup>

Eye also regularly acts as co-producer, for example for the archive film *When Forever Dies* (Peet Gelderblom, 2020), which is composed of hundreds of film clips, including fragments from the Bits & Pieces collection and Joop Geesink's collection.

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### Cinema's First Nasty Women

Eye is an archive partner in the international project [Cinema's First Nasty Women](#), which brings together 99 European and American early films (1898-1926)



drawn from thirteen international film archives. These rarely screened films about feminist protest, anarchist slapstick and gender play are offered on a DVD or Blu-ray box set (Kino Lorber, 2022). 43 of the films are from Eye's collection. The films cover a wide range of genres, including slapstick comedies, farces, trick films, cowboy melodramas and adventure thrillers. 'Nasty Woman' is a comment used by Donald Trump to refer to opponent Hillary Clinton in the run-up to the election. The term was then appropriated as a slogan by the feminists of the Nasty Woman Movement.<sup>41</sup>

On International Women's Day 2022, Eye screened a selection of these films to show that female film heroes can assume many guises.

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International distributors regularly release films and restorations by Eye on DVD and Blu-ray. Milestone Films handled the releases of DVD box sets around the restorations of *Filibus* (Mario Roncoroni, 1915) and *Shoes* (Lois Weber, 1916); their release of *The Spanish Dancer* (Herbert Brenon, 1923) is expected in late 2023. Lobster Films released the restoration of *Man with a Movie Camera* (Dziga Vertov, 1929) and *J'accuse* (Abel Gance, 1919). Distributors often make extensive use of the poster and photograph collection to add 'extras' to these DVDs.

The release of Flicker Alley's restoration of the Russian propaganda film *Fragments of an Empire* (Fridrikh Ermler, Sovkino, 1929) won the Peter von Bagh Award for best DVD at the Il Cinema Ritrovato DVD Awards in 2020. The jury wrote in its report:

*The film is an exceptional presentation of a silent film, a fruitful collaboration between Eye Filmmuseum, Gosfilmofond of Russia, The San Francisco Silent Film Festival, and Flicker Alley. Fridrikh Ermler's fascinating film, his last silent feature and his fourth with the actor Fidor Nikitin, benefits here from a revelatory restoration and is accompanied by texts and commentary that further illuminate its history. We applaud also the newly composed score by Stephen Horne and Frank Bockius, and the recreation of Vladimir Deshevov's original piano music from 1929, as performed by Daan van den Hurk.*

In 2020, Powerhouse Films released *Eve* (Joseph Losey, 1962) on Blu-ray. This special limited edition contains many extras, including a new 2K scan and digital remastering of Eye's analogue restoration of the longest version of the film, and a booklet providing insight into the restoration.

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## Eye's efforts to raise awareness of work by female film professionals

Eye has been championing greater attention to the role of women in cinema for decades and has undertaken many initiatives on the subject of women and (re)writing a more inclusive film history. In 2019, for example, the Eye International Conference hosted the tenth edition of the Women and the Silent Screen (WSS), a biennial international conference that looks at the presence of women in the first thirty years of film history – a much larger presence than film history books and the film canon suggest. Over 150 film scholars, filmmakers, archivists, curators, and restorers from around the world gathered at Eye to present their research and work around the theme of Sisters. The conference spanned three full days, with film screenings, academic panels, and show-and-tell presentations with themes such as 'Performing Sisters', 'Radical Feelings: Feminism, Affect, Early Cinema' and 'Sister(s) in the Archives'.

In 2020, Eye presented *Women Make Film*, a film programme featuring highlights of 'hushed-up film history' by female filmmakers. A follow-up came in September 2021 in the form of a seven-part course accompanying Mark Cousins' fourteen-hour *Women Make Film: A New Road Movie Through Cinema*, a road trip through film history as seen through the eyes of women directors.

In 2022, Eye started an oral history pilot study on the early years of feminist film collective Cinemien, one of the oldest still operational film distributors in the Netherlands (see further page 49).

Eye also organises so-called online writing afternoons as part of the [WikiProject Gender Gap](#), an initiative aimed at reducing gender inequality on the Dutch-language Wikipedia.<sup>42</sup> Together with its supporters, Eye is committed to tackling the under-representation of female film professionals on Wikipedia. By making accessible as much information as possible about these women, knowledge about their work is not limited to academic texts, specialist websites and archives to which only a limited number of people find access.

The online magazine features the regular [Female Gaze](#) section, a monthly interview series with female makers in which they talk about their own work through a film clip by another female maker.<sup>43</sup> On the [Eye Film Player](#), Eye additionally highlights a selection of films by female filmmakers.<sup>44</sup>

In episode seven of the online series [Meet the Archive](#), *Archiving the Legacy of Women in Film: Preserving and Sharing*, the curators elaborate on what Eye is doing to raise the visibility of women's work.<sup>45</sup>

## SEE NL

Since 2019, SEE NL is the new umbrella name under which Eye and the Netherlands Film Fund (including the Netherlands Film Commission) have joined forces to promote Dutch films, filmmakers and film culture abroad.<sup>46</sup> The SEE NL department does promotional work for selecting restorations at major international film festivals such as Cannes Classics and the Berlinale, and at film heritage festivals such as Il Cinema Ritrovato in Bologna, Le Giornate del Cinema Muto in Pordenone and Lumière in Lyon. SEE NL has booths at various film markets of festivals, thereby promoting Eye's catalogue at international film heritage festivals and archives.

SEE NL's annual catalogue includes a film heritage section highlighting the most recent restorations. [See-nl.com](https://see-nl.com) also regularly features the Eye collection, heritage activities at the Eye Collection Centre and, more generally, events and programmes mainly based on (parts of) the collection.

Among the projects SEE NL has promoted abroad are distribution programmes of the work of Henri Plaat (1936), a key figure of Dutch experimental cinema who is hardly known outside the Netherlands. In 2020, ten of his short films were digitally restored by Eye. Under the title *The Poetics of Plaat*, two distribution programmes have been put together that present a cross-section of his cinematographic oeuvre and include visual experiments as well as absurdist short fiction films and lyrical travel films.<sup>47</sup>



Keynote speakers Jacqueline Stewart and Annette Förster at the Eye International Conference 2019 'Sisters'

**\* CINEMIEN FILMKATALOGUS \***

**feministisch  
filmkollektief  
cinemien**

de cinemien filmcatalogus met ruim 50 films,  
artikelen, interviews en foto's  
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cinemien, nieuwe herengracht 95, amsterdam



# 5 Pionier: academic function, research and collaborations



**Eye plays a leading role in the fields of preservation, digitisation, restoration, research and presentation of film heritage, and closely collaborates with various partner institutions and experts in the Netherlands and abroad. In support of creative reuse of the collection and the development of talent, Eye has an Artist and Scholar-in-Residence programme and the traineeship programmes Film Restoration and Film Collection and Programmers of the Future.**

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### International recognition

Eye and the British Film Institute (BFI) won the 2021 FOCAL Award in the Best Archive Restoration & Preservation Project category for *The Brilliant Biograph: Mutoscope and Biograph Earliest Moving Images of Europe (1897-1902)*; the joint restoration project of fifty 68mm nitrate films from the collection of the Mutoscope and Biograph Company, one of the first film companies, and the oldest films in the Eye collection. The digital restoration (8K) and compilation of these one-minute films from the collections of both institutions came about with support from the European Commission.

With just under two hundred 68mm nitrate films in its collection, Eye has the largest holding of Biograph material, followed by BFI and MoMA. The compilation programme *The Brilliant Biograph* paints a stunning picture of life between 1897 and 1902 in cities such as Amsterdam, Paris, Berlin and London. The programme has been enthusiastically received around the world and selected for international festivals from Berlin to Shanghai and Rio de Janeiro. The programme can also be viewed for free on the [Eye Film Player](#).<sup>48</sup>

*La poésie qui se dégage de chaque vue, d'une minute environ, est celle d'un recueil de haïkus, où la brièveté et la fragmentation suffisent à concentrer tout un sentiment du monde.*

– Mathieu Macheret, *Le Monde* (2020)

*Travelling back in time, to the era of our great-grandparents, evokes a range of emotions. You can chuckle at the (bathing) fashions, be touched by an Italian funeral procession walking diagonally past the camera or be moved by the thought that all these people are long dead, but live again for a moment through these films.*

– André Waardenburg, *Filmkrant* (2020)

Eye has won several international awards for its restoration work, including the Jean Mitry Award for innovation in the field of colour preservation in nitrate film, the Film Preservation Honors, the Prix Henri Langlois and the San Francisco Silent Film Festival Award in appreciation of the presentations Eye Film-museum has shown in San Francisco in recent years.

In the 1990s, Eye was one of the first archives to use digital techniques for the digitisation of films and restoration of film images. In the past three decades, in collaboration with partner laboratories, Eye has been involved in the development of new analogue and digital techniques to restore films to their full glory so that they may be enjoyed by everyone.

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### International centre of expertise

The Eye Collection Centre functions as a centre of expertise where scholars, journalists, filmmakers, students and other film professionals can work with the collection. In the Eye Study, the public research centre, visitors may consult digital and physical materials, such as books, magazines/journals, films, DVDs, posters, photos, personal and institutional archives, screenplays, audio collections, sheet music and film apparatus. It is also possible to consult experts who work in the Eye Collection Centre, such as curators, information specialists and restorers. The building is equipped with a multifunctional 35-seat cinema, which is regularly used for various expert meetings, (press) screenings, courses, lectures and workshops.<sup>49</sup>

### Collaborations: national context

Eye works closely with various partner institutions and specialised network organisations in the fields of preservation, digitisation, restoration and presentation of film heritage.

#### Networks

##### *Digital Heritage Network (NDE)*

The Dutch [Digital Heritage Network](#) is a partnership of institutions, each representing a distinct domain within the heritage field. Together they represent a system of national facilities and services for improving the visibility, usability and sustainability of digital heritage. Eye in particular focuses on providing access to digital collections and copyright issues.<sup>50</sup>

##### *AVA\_Net*

[AVA\\_Net](#) is an independent network organisation for audiovisual archives in the Netherlands. The network reflects all sectors in which AV heritage is managed and made available. One of its core tasks includes the pooling and exchange of knowledge within and between the sectors. Its goal is to contribute to the safeguarding and (re)use of audiovisual heritage in the Netherlands. Director of Collections Frank Roumen sits on the AVA\_Net Domain Council. This council is composed of the most relevant umbrella organisations for AV-collection management institutions and advises on the formulation and coordination of activities for the entire AV domain in the Netherlands.<sup>51</sup>



## ARIAS

**ARIAS** is a network organisation promoting interdisciplinary research at the intersection of science, art and practice-based disciplines. Promoting a diverse and sustainable research ecology in Amsterdam, ARIAS acts as a mediator between a core group of five educational institutions and associate partners – including Eye – engaged in research related to art, heritage, technology or design.

ARIAS connects researchers from the core group and associate partners through public events, expert meetings and research groups working towards trans-disciplinary research projects.<sup>52</sup>

## CLARIAH

**CLARIAH** (Common Lab Research Infrastructure for the Arts and Humanities) is a research infrastructure that gives researchers access to large collections of digital data from various humanities disciplines. The CLARIAH consortium consists of Dutch humanities research institutions, university libraries, heritage institutions, public organisations and companies. Eye contributed to the **CLARIAH Media Suite**, a platform that brings together various multimedia, media-related collections. Within the project, digitised films from the Desmet collection were further unlocked using video annotation tools.<sup>53</sup> CLARIAH is funded by the Dutch Research Council (NWO) programme National Roadmap for Large-scale Research Infrastructure.<sup>54</sup>

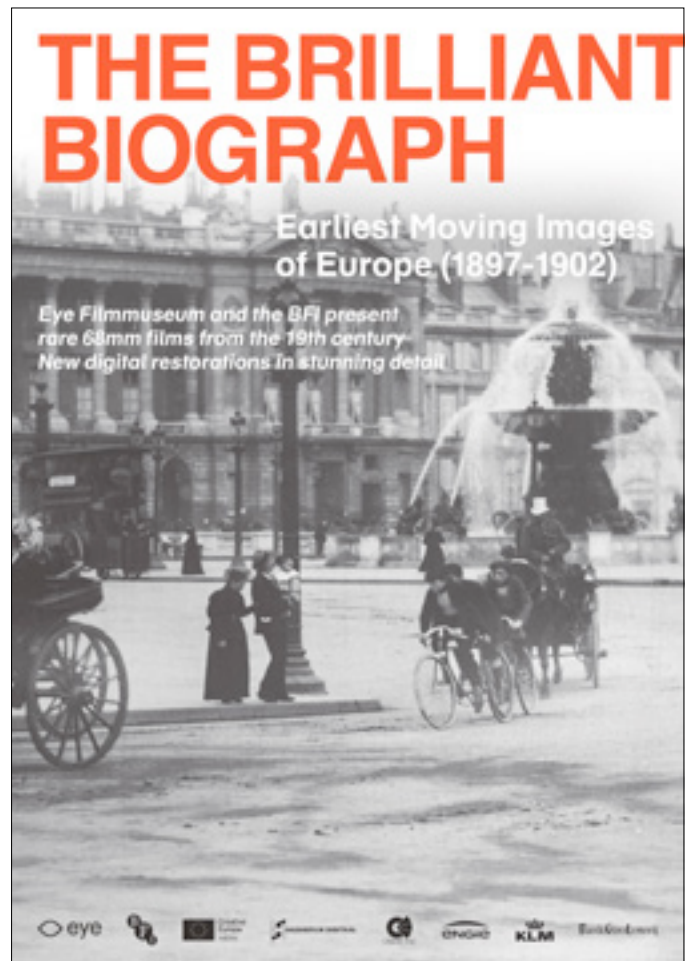
## PublicSpaces

**PublicSpaces** is a coalition of several public organisations, including public broadcasters, heritage institutions, festivals, libraries, museums and educational institutions. Under the PublicSpaces umbrella, these organisations are working together to solve a common problem: they are largely dependent on platforms run by Big Tech for their communication, information and media circulation. As these platforms are primarily driven by commercial interests, they often do not conform to public values such as privacy, autonomy and transparency. Eye is a partner of this initiative.<sup>55</sup>

## Partners

### Haghefilm

Eye sends its analogue preservation projects to Haghefilm, the only company in the Netherlands that has an analogue film laboratory with the latest equipment with which almost all film formats can be developed, duplicated, digitised and (digitally) restored. In recent years, Eye and Haghefilm have jointly completed several restoration projects and presented the results at prestigious film festivals around the world. The company is a partner in the Eye traineeship programme Film Restoration and



*The Brilliant Biograph: Mutoscope and Biograph Earliest Moving Images of Europe (1897-1902)*



*Donna: Women in Revolt (Yvonne Scholten, NL, 1980)*

Film Collection. It became part of Bologna's Film Laboratory, L'Immagine Ritrovata in 2022.

### *Netherlands Institute for Sound and Vision*

Eye and the Netherlands Institute for Sound and Vision in Hilversum closely collaborate in many areas: from making digital collections accessible to joint educational projects (for both primary and secondary education, MBO/HBO) and through various academic activities. Eye and the Netherlands Institute for Sound and Vision have been partners in the master's programme Preservation and Presentation of the Moving Image (P&P) at the University of Amsterdam since 2003, and collaborate on numerous research projects, including the NWO SEMIA project (See page 47).

Continuous communication takes place between Eye and Sound and Vision to avoid the growing historical overlap in the field of Dutch documentary film, among others. When Dutch material is donated, mutual consultation will determine which archive is best suited to acquire the material.

### **Collaborations: international context**

The Eye collection is part of the film heritage collection of a worldwide network of international archives, including the International Federation of Film Archives (FIAF) and the Association of European Cinémathèques (ACE); other renowned affiliates are the British Film Institute, the Austrian Film Museum, the Cineteca di Bologna, the Deutsches Filminstitut and the Cinémathèque Française. The collections and archives are connected and complement each other. Through this network, Eye users have worldwide access to a broad, international collection.

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*An incredibly strong and unique point of Eye is its generosity and its friendly readiness to give to the community of colleagues, curators, archivists and to be part of something sustainable across borders.*

*If you wonder why Eye gets so many compliments from the international stakeholders, I think it is because Eye is trying to find a way to reconcile the (artistic) ambition with a social responsibility. There are 'colonizers' and 'ambassadors': institutions that go out to gain territory and institutions that go out and give and create a community. I feel very firmly that Eye falls in the latter category.*

– Michael Loebenstein (director of the Austrian Film Museum)

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## FIAF

Eye has been a member of the International Federation of Film Archives (FIAF) since 1947 and thereby endorses the **FIAF Code of Ethics**.<sup>56</sup> When it was founded in 1938, the organisation had only four members. As of April 2023, ninety-four active members and seventy-nine partners from eighty countries are affiliated with the organisation. FIAF is an important consultative body in the film archival world and promoter of various international partnerships. FIAF works with three specialised expert committees engaged in the development and application of both theoretical and practical standards. Anne Gant (Head of Film Conservation and Digital Access at Eye) is Head of the Technical Commission, which also meets occasionally at the Eye Collection Centre.<sup>57</sup>

## ACE

Eye is also a member of the **Association of European Cinémathèques** (ACE), an affiliation founded in 1991 consisting of national and regional film archives and cinémathèques from across Europe.<sup>58</sup> As of 2023, ACE has forty-nine members. The association aims to safeguard, promote and make accessible European film heritage and is the initiator of various projects, such as the **European Film Gateway**. Eye participates in the ACE project **Cinemini Europe**, a film education programme containing films, activities and teaching material for children aged three to six. Collections from different heritage institutions have been bundled into a new collection that can be used royalty-free for educational purposes until 2027.<sup>59</sup>

On the **ACE Community Platform Zulip**, members can seek advice from each other and exchange ideas. From Eye, three staff members are involved in the following streams as moderators: Education (Head of Education Florine Wiebenga), Copyright (Legal Officer Leontien Bout) and Digitisation & Preservation (Head of Film Conservation and Digital Access Anne Gant). The other themes are: Curation, Cataloguing, Funding, Green Archive and Management & Policy.<sup>60</sup> Chief Curator Giovanna Fossati is a member of the ACE board. Project Director Paulina Reizi is coordinator of the European programme **A Season of Classic Films**.<sup>61</sup>

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## **A Season of Classic Films**

The **A Season of Classic Films** series is a collaboration of 22 film archives to make European film heritage accessible to all audiences. With free (online) film screenings of new digital restorations and accompanying activities across Europe, the initiative aims to enthuse young people about the work of European film archives and raise awareness of the importance of film preservation.<sup>62</sup>



In the first edition of the series in 2019, Eye screened the silent film classic *Menschen am Sonntag* (1930), a collaboration of later Hollywood greats Billy Wilder, Fred Zinneman and Robert Siodmak. New Cool Collective played a new score live for the restoration. For the second edition in 2021, Eye restored the Dutch nouvelle vague classic *A Morning of Six Weeks* (*Een ochtend van zes weken*, 1966) by Nikolai van der Heyde. For the third edition in 2022, Eye's 4K restoration of Mike van Diem's directorial debut *Character* (*Karakter*, 1997) was selected. The film won an Oscar for Best Foreign Film and a Golden Calf at the Netherlands Film Festival. In 2023, Eye restored a title from the Cinemien collection: the documentary *Donna: Women in Revolt* by Yvonne Scholten, a portrayal of 80 years of women's movement in Italy.

The initiative is financially supported by the EU Creative Europe MEDIA programme and coordinated by the Association of European Cinémathèques (ACE).

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### Academic function

Eye holds a strong position in the academic field. In recent years, the academic role has been further strengthened, partly due to Eye's special chair in Film Heritage and Digital Film Culture at the University of Amsterdam (UvA) of which Giovanna Fossati, Chief Curator at Eye, was appointed. The combined function of professor and chief curator is exceptional in the international film archival world and forms an ideal link between Eye restoration practices and academic research at the UvA. With its academic policy, Eye seeks to provide researchers, makers and students with optimal access to the collection and expertise within the film archive.

Collaboration with the UvA focuses on the master's programme [Preservation and Presentation of the Moving Image](#), the annual [Eye International Conference](#), the public lecture series [This Is Film! Film Heritage in Practice](#) and the academic book series [Framing Film](#). In addition, Eye and the UvA jointly participate in various national and international [research projects](#).<sup>63</sup>

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### Eye International Conference, 'Global Audiovisual Archives: Exchange of Knowledge and Practices'

In 2022, Eye organised the [7th Eye International Conference](#) around the theme 'Global Audiovisual Archiving: Exchange of Knowledge and Practices', a programme created with the help of a broad advisory board with nine members from different parts of the world.

With this edition, Eye wanted to focus on the digital divide: the gap between archives in Europe and North America and those of countries with less resources in

Latin America, Asia and Africa when it comes to digitising and making films available. Because the archives with more resources for digitisation and preservation focus mainly on their own national heritage, a distorted picture of global audiovisual history has prevailed. For three days, participants from all over the world discussed problems and possible solutions.

The conference was organised in collaboration with the University of Amsterdam (UvA), Amsterdam School for Cultural Analysis (ASCA) and the Association of Moving Image Archivists (AMIA).<sup>64</sup>

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### Master's programme Preservation and Presentation of the Moving Image

As co-founder and partner, Eye has been involved in the organisation and implementation of the English-language dual master's programme Preservation and Presentation of the Moving Image at the University of Amsterdam since 2003. On average, sixteen (inter) national students participate in (guest) lectures, such as Access and Reuse, Film Preservation and Restoration and Collection and Collection Management, and practical workshops such as Film Handling, Film Identification and Case Studies. Every year, Eye offers at least three internships at various departments, which give the interns the opportunity to gain practical work experience for four months under the guidance of experienced curators, restorers and digital film specialists.<sup>65</sup>

### Public lecture series *This Is Film! Film Heritage in Practice*

Eye and the University of Amsterdam annually present *This Is Film! Film Heritage in Practice*, a public lecture series for a wide audience that comprises six sessions in which various film heritage projects are discussed with international guest speakers. Each session consists of an introduction, an (online) lecture or interview and Q&A with the guest speaker, and the film screening. The theme is usually linked to the theme of the Eye International Conference. All sessions are posted on Eye's YouTube channel. With *This Is Film!* Eye aims to provide insight into the behind-the-scenes work of film archives and museums.<sup>66</sup>

### Research group *Moving Images: Preservation, Curation, Exhibition*

About three times a year, international guest speakers give lectures at the Eye Collection Centre on issues regarding the preservation and presentation of, and research into, archival films as part of the ASCA research group *Moving Images: Preservation, Curation, Exhibition*. This research group is led by Chief Curator Giovanna Fossati and Floris Paalman, coordinator of the master's programme Preservation and Presentation of the Moving Image (UvA).



Advisory board and programme committee Eye International Conference 2022 'Global Audiovisual Archives: Exchange of Knowledge and Practices'

## Research Labs

With the annual Research Labs programme, Eye seeks to encourage the development of the next generation of talented curators and artists. Students from art academies and universities create a programme containing their own work and films from the Eye collection. The curated programmes consist of a mix of performances, lectures, film, video, music, VR, dance or installations. With the Research Labs programme, Eye aims to engage young talents by offering the collection as a source of inspiration. Students can reuse the collections by making remixes with copyright-free material. Aside from providing an excellent opportunity for students to create new work and become familiar with the collection, the Research Labs programme is also often the first time that students get to work with a film heritage institution. The students' best audiovisual works are added to the collection.

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## Collaborations with educational institutions

In addition to the master's programme Preservation and Presentation of the Moving Image (UvA), Eye also collaborates with other universities and colleges, including the Reinwardt Academy, the Research Master Cultural Leadership at the University of Groningen, the study programme Conservation and Restoration at the Hochschule für Technik und Wirtschaft in Berlin, and the Master Film + Photography Preservation and Collections Management at the Toronto Metropolitan University. Collaboration may vary from internship programmes to various research and presentation projects.

The following institutions participate in the Research Labs programme: the Rietveld Academy, St.Joost School of Art and Design, Sandberg Institute, the Royal Academy of Art, Piet Zwart Institute, the University of Amsterdam, Leiden University, VRAcademy and the Master Institute of Visual Cultures.

Eye is also involved in art academy student graduation projects which use the Eye collection as a starting point.

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## *Eye International Conference and Meet the Archive*

The annual Eye International Conference allows scholars, professionals, filmmakers and students from around the world to come together to discuss current professional and academic issues in the field of audiovisual heritage. The conferences are organised in collaboration with national and international partners from the academic world and film heritage practice. Each year, the Eye International Conference opens with Meet the Archive, a programme in which curators present special projects regarding the collection to the public for



Eye International Conference 2023 'Activating the Archive'



This is Film! 2023 with Amal Alhaag (third Eye Scholar-in-Residence), Barby Asante, and Jefftha Pattikawa



the first time. The closing day of the conference always takes place in the Eye Collection Centre as an “open house” with lectures, presentations and tours of the vaults and collection areas.<sup>67</sup>

### *Framing Film publications*

Eye is actively involved in publishing (academic) publications in book form, magazines/journals and online. Since 2009, Eye has published its own academic book series entitled Framing Film in collaboration with Amsterdam University Press (AUP). The series consists of theoretical and analytical books in the fields of restoration, preservation, archival and presentation practices, which are in line with Eye’s work. Its first volume, *From Grain to Pixel: The Archival Life of Film in Transition* by Giovanna Fossati, was published in 2009; since then, twenty books have been published.

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### **Published Framing Film publications**

- *From Grain to Pixel. The Archival Life of Film in Transition* by Giovanna Fossati (2009 and 2011)
- *Watch and Learn. Rhetorical Devices in Classroom Films after 1940* by Eef Masson (2012)
- *Light Image Imagination* by Martha Blassnigg (2013)
- *Preserving and Exhibiting Media Art. Challenges and Perspectives* by Julia Noordegraaf, Vinzenz Hediger, Cosetta Saba and Barbara Le Maitre (2013)
- *Fantasia of Color in Early Cinema* by Tom Gunning, Joshua Yumibe, Giovanna Fossati and Jonathon Rosen (2015)
- *Filming for the Future. The Work of Louis van Gasteren* by Patricia Pisters (2015)
- *Multiple Language Versions Made in BABELSBERG. Ufa’s International Strategy, 1929-1939* by Chris Wahl (2015)
- *The Conscience of Cinema. The Works of Joris Ivens 1926-1989* by Thomas Waugh (2016)
- *Exposing the Film Apparatus. The Film Archive as a Research Laboratory*, edited by Giovanna Fossati and Annie van den Oever (2016)
- *Humour and Irony in Dutch Post-War Fiction Film* by Peter Verstraten (2016)
- *The Film Museum Practice and Film Historiography. The Case of the Nederlands Filmmuseum (1946–2000)* by Bregt Lameris (2017)
- *Images of Occupation in Dutch Film. Memory, Myth, and the Cultural Legacy of War* by Wendy Burke (2017)
- *The Films of Bill Morrison. Aesthetics of the Archive*, edited by Bernd Herzogenrath (2017)
- *Women in Silent Cinema. History of Fame and Failure* by Annette Förster (2017)
- *The Colour Fantastic. Chromatic Worlds of Silent Cinema*, edited by Giovanna Fossati, Victoria Jackson, Bregt Lameris, Elif Rongen-Kaynakçi, Sarah Street and Joshua Yumibe (2018)
- *From Grain to Pixel: The Archival Life of Film in Transition* (revised edition) by Giovanna Fossati (2018)

- *The Greatest Films Never Seen. The Film Archive and the Copyright Smokescreen* by Claudy Op den Kamp (2018)
- *Images of Dutchness. Early Cinema, Popular Visual Culture and the Emergence of a National Cliché, 1800-1914* by Sarah Dellmann (2018)-*Performing Moving Images. Access, Archive, Affects* by Senta Siewert (2020)
- *Dutch Post-war Fiction Film Through a Lens of Psychoanalysis* by Peter Verstraten (2021)

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On average, two books appear each year. The Framing Film publication *From Grain to Pixel: The Archival Life of Film in Transition* (revised edition) has also recently been released in Italian (2021) as well as in Spanish in Argentina (2019) and Spain (2020).

With the Framing Film series, Eye and AUP seek to support scholars and archivists in reflecting on film archival and restoration practices.

The series has received international recognition:

*I ... applaud this [series]’ effort, because for me the construction of film history has always been a complex matrix of social forces, academic research interest, and archival ability. Just as research queries by film scholars lead to films being prioritized for preservation and restoration, preservation initiatives in the archives also lead to an opening up of new film historical terrain.*

— Jan-Christopher Horak, former director UCLA Film & Television Archive

*The Eye Filmmuseum in Holland is a leader in the field and their Framing Film imprint adds invaluable scholarship to the field.*

— Mike Leggett, *Leonardo Reviews*

### *Other publications*

Together with Amsterdam University Press and several universities, Eye is co-founder and partner of NECSUS – *European Journal of Media Studies*, an international, peer-reviewed, open access, online English language journal in the fields of film, television and media studies. The initiative is actively supported by the European Network for Film and Media Studies (NECS).

Published bi-annually as themed issues, NECSUS encourages authors to include links to digital archives and the integration of audiovisual data and materials in their articles.<sup>68</sup>

### *Research and projects*

As a partner, Eye is involved in various national and international (research) projects necessary for the continued application of innovative methods of restoring, digitising and providing access to the collection.

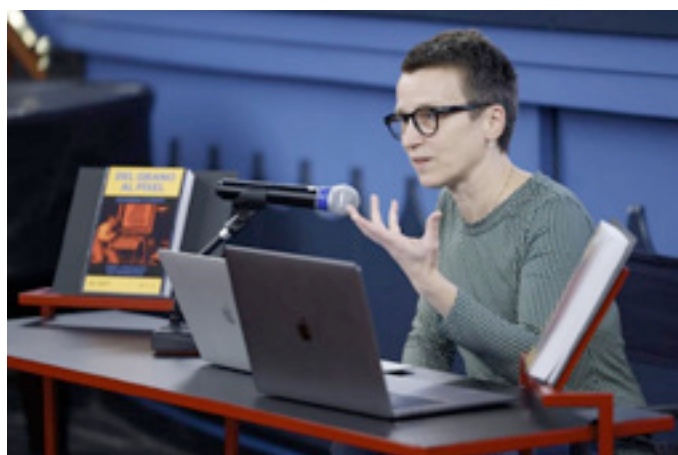
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## Completed research project: SEMIA

In 2020, the three-year research project **The Sensory Moving Image Archive: Boosting Creative Reuse for Artistic Practice and Research** (SEMIA) was completed. The SEMIA project, of which Eye was a partner, was led by Chief Curator Giovanna Fossati, in her capacity as Professor at the UvA. The SEMIA project used films from the collections of Eye and Sound and Vision to develop a tool to explore and reuse digitised audiovisual heritage collections based on visual characteristics (light and colour, shape or movement).

Eye collaborated on this project with the University of Amsterdam, the Amsterdam University of Applied Sciences, the Netherlands Institute of Sound and Vision and Studio Louter. Over two years, several workshops, expert meetings and a symposium were organised as part of this project.

The project was funded by the NWO's research programme Smart Culture – Art and Culture.<sup>69</sup>



Giovanna Fossati at the book presentation of *Del grano al pixel* in Madrid

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In addition, Eye has an ongoing involvement in the development of research projects in collaboration with various universities at home and abroad. For these research projects, grant applications are submitted to NWO (Dutch Research Council) and European funding bodies, among others.<sup>70</sup>

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## Ongoing research project Narratives from the Long Tail: Transforming Access to Audio-Visual Archives

The interdisciplinary research project **Narratives from the Long Tail: Transforming Access to Audio-Visual Archives** (2021-2025) combines the expertise of four leading academic partners in machine learning, visual analytics, digital museology and film archiving. Giovanna Fossati (Chief Curator Eye/Professor of Film Heritage UvA) leads the project team from the UvA and Eye. The research project explores Eye's Mutoscope and Biograph collection (1897-1902) based on spatial, temporal, material and aesthetic characteristics through the new 360° 3D Narrative Visualisation Engine. In 2024, the theme of the Eye International Conference will be an extension of this research project.

The research project is conducted by the Laboratory of Experimental Museology (eM+) at the École Polytechnique Fédérale de Lausanne (EPFL), the University of Zurich and the University of Amsterdam (UvA), in collaboration with Radio Télévision Suisse, the Montreux Jazz Festival Archive and Eye Filmmuseum.<sup>71</sup>

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## Artist and Scholar-in-Residence programme

Eye's **Artist and Scholar-in-Residence programme** aims to stimulate research into and reuse of the collection and to promote cross-fertilisation between film, arts and sciences. Every two years, Eye invites two people, an artist/filmmaker and a scholar, to explore and creatively reuse collection material at the Eye Collection Centre. The results are then highlighted through presentations, lectures and programmes in the cinemas or exhibition space. The work created by the Artist-in-Residence is also added to the collection.

The programme follows in a long tradition of previous collaborations between artists/filmmakers and Eye, such as projects with Gustav Deutsch, Peter Delpout, Fiona Tan and others. The programme has previously included projects with Alexandra Navratil/Christian Olesen (2017/2018), Aimée Zito Lema/Patricia Pisters (2018/ 2019) and Imran Channa/Amal Alhaag (2021/2022).

The Artist and Scholar-in-Residence programme is made possible in part by financial contributions from two giving circles Ladies Eye and FC Waterboys.<sup>72</sup>

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## Talent development within Eye

For many years, Eye developed programmes designed to increase professional competence, knowledge and experience about film and the film industry within various target groups of young people: **MovieZone** (15-20 years), **Exposed** (20-35 years), traineeship programme **Film Restoration and Film Collection** and the traineeship programme **Programmers of the Future** (>20 years).<sup>73</sup>

With these talent development programmes, Eye takes on a social responsibility while creating space for itself to stay young: it offers a stage to the new generation while simultaneously taking inspiration from them. Talent development programmes offer a great opportunity to train more diverse professionals and they create a platform for new and different voices in Eye.

### *Traineeship programme Film Restoration and Film Collection*

The traineeship programme Film Restoration and Film Collection fulfils an opportunity to bridge the gap between academic (theoretical) training in the fields of film collection and (hands-on) film restoration practices. It aims to secure practical knowledge and to train two trainees yearly for a specific path within the profession of film restoration and film collection (preservation and management), enabling them to transition into a corresponding position in an audiovisual archive or film lab upon completion of the course.

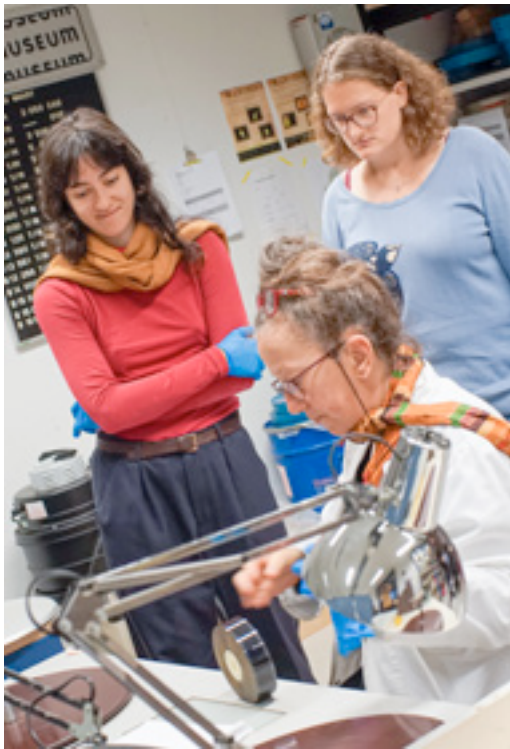
The traineeship is a ten-month paid position. The trainees work with material from the Eye collection



Eye's Artist-in-Residence 2021-2022 Imran Channa at Meet the Archive 2022



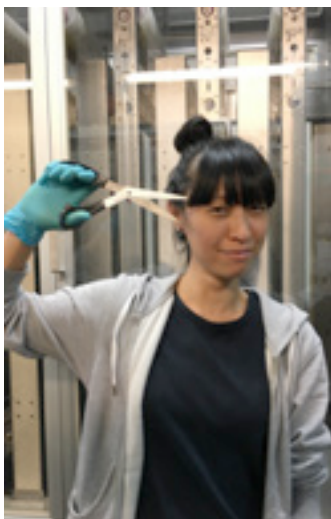
MovieZone Creative Producers 2021



Trainees Carolina Battaglini and Martine Bouw (2021-2022) with Head of Collection Management Catherine Cormon



Trainees (2022-2023) on excursion to the nitrate bunker in Castricum



Trainee Film Restoration 2019 Li-Chen Kuo

throughout the entire programme. This programme is funded by the Gieskes-Strijbis Fund and the Hendrik Muller Fund.<sup>74</sup>

### Oral history projects

Oral history is a form of historiography based on interviews with eyewitnesses. Within an archive, oral history is an important way of providing a stage for under-represented actors when no or few written sources are available. The complexity and multifaceted nature of the past can be better mapped using this ‘history from below’.<sup>75</sup> For Eye, oral history is therefore a valuable method to create polyvocality and improve inclusivity, representation and diversity. In addition, there is a certain urgency to secure the stories and memories of an older generation of filmmakers and professionals. Curators therefore regularly conduct interviews on a project basis. In time, Eye intends to embed these various oral history initiatives in a sustainable oral history programme as part of the Collections sector’s activity portfolio.

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### The women of feminist film collective Cinemien: an oral history pilot study.

In 2022, Eye started an oral history pilot study regarding feminist film collective Cinemien led by researcher Gerdien Smit. The aim is to use this to paint a more complete picture of the early activist years of one of the oldest operational film distributors in the Netherlands. With this project, the first steps have been taken in researching and unlocking the hitherto underexposed Cinemien collection that has recently been added to the Eye collection. Cinemien is a relevant collection in times when gender equality is high on the scientific and social agenda.

The year 2024 will mark fifty years since Cinemien was founded in 1974 by a group of women in the Amsterdam Women’s House at the peak of the second feminist wave. They initiated a wide range of activities to break the ceiling in the film and media world.

Eye’s extensive Cinemien collection consists of 2,000 film prints, posters, promo photos, dossiers and the company archive (1974-2006). Based on this collection, this project explored how Cinemien used the medium of film within the women’s movement to promote gender equality and inclusivity. Using the oral-history method, it zoomed in on aspects underexposed in archival, written and audiovisual sources about the second feminist wave.

This project is funded by the Museum Grants Programme NWO (Dutch Research Council).

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# 6 Looking ahead: plans, ambitions & aspirations



**Using the three policy pillars of ‘digitisation, sustainability and diversity’, Eye is pursuing several ambitions and aspirations for the future. This chapter lists them all, including the plans already discussed in earlier chapters. Some ambitions can be realised in the short or medium term, but other future aspirations Eye can only achieve with additional funding and an increased workforce.**

## More digital

*Wider access to the collection: deployment of copyrighted film works*

Eye aims to provide the broadest possible access to its collection. To achieve this, Eye intends to make greater use of the recent expansions in copyright law within the European Union, allowing digitisations of copyrighted film works to be used for museum purposes. Eye will declare parts of the collection as ‘orphaned’ and use the ‘Out of Commerce scheme’.

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### Out of Commerce scheme (OoC)

Since June 2021, heritage institutions have more opportunities to present their collections online. Amendments to the Copyright Act and related laws allow heritage institutions to put works that are not (or no longer) commercially available, so-called out-of-commerce works, on non-commercial websites. To do so, they must enter into a contract with a representative collective management organisation (CMO). If no representative CMO exists, the law contains a fall-back exception under which an OoC work may be put online free of charge. Should right holders afterwards object to this, the work will be removed from the heritage institution’s website. With this directive, the legislator hopes that a greater proportion of digitised heritage will become accessible to the public. Heritage institutions, together with the collective management organisations, are holding talks to draw up a covenant for each category to set out agreements. Eye is mainly concentrating on audiovisual works.

The Copyright Directive now in place is one of the directives stemming from Europe’s Digital Single Market Strategy, which seeks to ensure easier access for consumers to online content across Europe. To achieve this, the European Commission wants to modernise regulations on topics such as copyright, among other things.<sup>76</sup>

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### Presentation of restoration projects

Eye aims to present at least two major restorations every year. ‘Major’ in this context may refer to a ‘big’, famous,

classic film, a prestigious presentation or a major international collaboration. Due to the high demand for digitisation of collection material requested by several departments within Eye (Digital Presentation, Programming, Exhibitions and Eye Sales Collection/ Archival Loans), the Film Preservation & Digital Access department has too little time for complex (sound) restoration projects that require extensive research into the original historical, technological and aesthetic characteristics of the film to be restored. To remain at the forefront of restoration, additional funding is needed so that the department can once more accommodate complex restoration projects and research new restoration techniques.

### *Increased intake of digital files*

By the end of 2022, Eye’s digital collection will be around 3 Petabytes and continues to grow. On average, 350 Terabytes will be added each year through digitisation and the influx of new digital productions. The intake of films subsidised by the Netherlands Film Fund (around 200 productions) and digitisations at Eye (around 200 films) is stable. However, the intake of digital files coming in through curators, programmers, the Short Film Pool or through donation and acquisition is unpredictable. In 2022, the number was relatively high with 300 titles. The number of these differ every year while the file sizes continue to get bigger (4K, 8K). As Eye’s ambition is to enter into new partnerships in the context of diversity and inclusion (see also below), the total intake will grow sharply in the coming years. Eye can only fulfil this ambition with an expansion of the current staffing to handle this increase in digital files.

### *Transition to larger online presence: shooting, streaming and online programming*

Eye is transitioning to a larger online presence, with its online magazine, YouTube channel, Instagram channels and the Eye Film Player. For quite some time, films and excerpts from the collection have been offered online but since the corona crisis and lockdowns, the desire and need to offer more programming online and/or in hybrid form gained momentum. Hybrid and online programming require new investments, new techniques, new skills and new programme concepts. Eye believes it is important to offer a selection of programmes online for people who cannot or do not want to travel to Eye due to climate impact or for financial or other reasons.

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### **Eye International Conference 2024, 2025, and 2026**

In 2024, the conference will focus on innovative ways of presenting film heritage as part of the research project Narratives from the Long Tail: Transforming Access to Audio-Visual Archives (2021-2025) in which Eye is involved (see page 47).



The 2025 edition returns to the theme of *The Colour Fantastic* (2015) in which colour this time is centred on from a global perspective. This conference is organised in collaboration with the International Conference Colour in Film.

In 2026, Eye is planning a follow-up to the theme 'Global Audiovisual Archiving' of the 2022 Eye International Conference.

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### *New Framing Film publications*

Eye and Amsterdam University Press' academic book series Framing Film consists of twenty publications. Five new titles are forthcoming in 2023 and 2024, all of which tie in with Eye's work on restoration, preservation, archival and presentation practices.

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### **Forthcoming Framing Film publications**

- *Film Museums: Where Film History Meets the Digital Age* by Grazia Ingravalle
- *Film Sound in Preservation and Presentation* by Sonia Campanini
- *The Gray Zone of Film Restoration. From Practice to Theory* by Ross Lipmann
- *Moving Images of the Past in the Digital Age. Forgetting the Archive*, edited by Nezhir Erdog˘an and Ebru Kayaalp
- *Yervant Gianikian and Angela Ricci Lucchi at Work*, edited by Alo Paistik and Jonathan Larcher<sup>77</sup>

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## **More diverse**

### *More diverse staff composition*

Between 2023 and 2027, the Collection sector will say goodbye to nine retiring colleagues. On the one hand, this represents a brain drain of knowledge and skills; on the other, it provides an opportunity to assemble a team that is more diverse and with new digital film skills.

Eye is committed to safeguarding and transferring decades of accumulated collection knowledge of these departing colleagues in the short term, through talent development programmes, interviews and documentation.

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### **Need to transfer knowledge and preserve disappearing crafts**

Knowledge of working with analogue film is in danger of being lost since producers and cinemas, in the Netherlands and worldwide, switched en masse to digital technology in 2012. As a result of this so-called digital roll-out, many film labs worldwide have had to

close their doors. In the remaining labs and film archives, no small number of professionals will retire soon. It is therefore necessary to transfer decades of accumulated knowledge and experience about the analogue film medium to a new generation in the immediate future. The profession of film restoration must be future-proofed and the knowledge of analogue film collections must be preserved; not only because it is crucial for the preservation of our film heritage but also because a certain group of makers still prefers celluloid film to digital, such as directors Quentin Tarantino, Christopher Nolan and Paul Thomas Anderson or artists such as Tacita Dean. Knowledge of analogue and digital technologies is also inextricably linked. In the Netherlands, there is no training programme for film restorers, while the need for this is growing urgently. Thanks to the Film Restoration and Film Collection traineeship programme, prospective film restorer trainees can spend time at Eye, but Eye is dependent on external funding to continue this talent development programme in 2024.

Moreover, a practical film projectionist training programme does not exist (anymore). Eye now trains new operators itself 'on the job'. To support this process, Eye has created Wiki in which all professional and equipment knowledge is recorded.

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### *Curatorial department*

In the coming years, four curators will retire. Eye is taking advantage of their departure to change its working methods: the curatorial team will work integrally and explicitly on a project basis on parts of the collection. By shifting the specific responsibility for one collection area per curator to multiple specialisms per curator, knowledge about the collection areas will be shared more widely. This also applies to the film-related collection, which will be integrated into the responsibilities of all the curators. Thanks to this new way of working, there will be more room for collection items that were previously not covered by a single curator, such as International Film, Film Apparatus, Contemporary Dutch Film, and virtual reality, augmented reality and mixed reality projects.

The new curatorial team will cover more ground operationally and will establish new collaborations with fellow institutions that can provide complementary knowledge and perspectives.

### *D&I: Collection development*

Starting from a dynamic Dutch film culture that is increasingly diverse, Eye aims to fill gaps in its collection, showcase new perspectives and make room for more diversity and new collaborative partners, both

nationally and internationally. In the coming years, Eye intends to focus on revisiting its collection from a polyvocal perspective. Curators work on the basis of the following questions: who has decided what should/should not be preserved? Who/what is missing? What is Dutch film culture? In terms of collection development, Eye plans to focus on the following areas in the coming years:

### **1 Policy on acquisition of new productions/items/collections:**

- shifting the focus further to the film culture of marginalised groups in the Netherlands as a follow-up to important steps made over the past three decades to reintegrate women into film history (see page 38);
- better mapping of productions not subsidised by the Netherlands Film Fund;
- focusing more on film culture outside the cinema.

To achieve this, Eye will approach parties that currently fall outside its regular collaborations, such as funds that specifically target creators from diverse backgrounds, production companies that are yet out of Eye's field of vision: for example, AV schools/art academies across the country, lesser-known distributors releasing Turkish or Polish films in cinemas, and cinemas and film festivals with programming aimed at marginalised people.

### **2 Policy on acquisition of historical productions/items/collections:**

- mapping gaps in the collection and actively bringing in film (related) collections to fill these gaps, making the collection more inclusive.

To achieve this, Eye will approach parties mentioned under point 1. Eye will also focus on collections from external parties and look at opportunities for collaboration, acquisition or advice. These might include university collections, or collections of organisations like The Black Archive, LOSON, Atria, Polkin or Amsterdams Stads-journaal. Within such a collaboration, it remains important to define Eye's role, not as owner of the collections but instead as facilitator, helping to draw attention to such collections, collaborating or giving advice. Together with the relevant organisation, it will be determined how such collaboration could take shape.

Eye also wants to collaborate with interest groups and institutions such as the Dutch Muslim Archive and mosques to acquire films, film (related) collections and home movies of people with a migration background in the Netherlands. In addition, Eye aims to diversify its library collection by acquiring magazines/journals on Turkish and Indian cinema and arranging licences for databases of articles on gender studies and media studies worldwide, among other things.

Regarding acquisition, coordination between Eye and the Netherlands Institute for Sound and Vision is essential to avoid the overlapping of collections and, at the same

time, to encourage reinforcement, for example in the fields of amateur cinema and Internet productions.

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### **More inclusive, global film history**

Eye is concerned about the under-representation of digital film heritage from the Global South. Films from Asia, Africa and Latin America are shockingly scarce in the Netherlands. Not only does this limit our view, it also erodes our collective memory. It gives a distorted picture of our increasingly global society. To turn this tide, Eye, together with fellow archives from countries in Asia, Africa and Latin America, seeks to digitise audiovisual heritage at risk, restore it, and make it visible to the Dutch public. Eye has already taken steps towards a more inclusive global film history in recent years. Examples include collaborations with Suriname and Indonesia in the restoration and digitisation of *Wan pipel* (Pim de la Parra, 1976) and *Tjoet Nja' Dhien* (Eros Djarot, 1988). In the long term, Eye would like to embed these successes, which have so far been incidental in nature, in its regular restoration and presentation practice. In the near future, Eye wants to make more room for collaborative projects with fellow archives outside Europe and North America that focus on knowledge exchange and restoration/presentation of otherwise invisible collections.

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### **3 Policy regarding the collections already in place:**

- working structurally and sustainably with think tanks, guest curators and the Artist and Scholar-in-Residence to look at the collection from a polyvocal perspective;
- further intensify research on the collection, and better access, preservation and digitisation of the following areas, among others:
  - the collection of films from the former colonies, especially new material recently added to the collection. This will require recruiting more expertise on this history.
  - the Distribution collection with many Third Cinema productions and films from countries such as China, India, and the former Soviet Union republics with a focus on artistry;
- increasing knowledge of film culture outside the cinema;
- gather more knowledge about films watched by people with a migration background in the Netherlands. For example, researching the role of video stores in the 1980s/1990s (including Indian and Turkish films).

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### **Research Film and Society – 1970s**

In the coming years, Eye will pay more attention to socially critical films made by collectives and/or artists



made without support from the regular funding system for Dutch films. In the early 1970s, a great wave of emancipation swept through the Netherlands (and the whole of Western Europe) among women, students, schoolchildren, workers, migrants, guest workers and political refugees. It was a process that took place throughout society and was also visible within the Dutch film industry. Film was used as a medium to inform, as part of education and discussion and as propaganda. It meant that films were (partly) shown in a new circuit: in training centres, community centres, women's houses/cafés, schools/universities, and the newly established circuit of arthouse cinemas (the so-called Free Circuit). Foreign films were distributed through existing distribution channels (such as RVD and NFI) and new, alternative distributors such as Cineclub Vrijheidsfilms and Cinemien, or by interest groups and political or social groups. Dutch films were produced by newly established collectives such as Amsterdams Stadsjournaal, De Kritiese Filmers, Solidariteits Film, Cineclub Vrijheidsfilm, feminist film group Storing, and by filmmakers such as Leonard Henny, Nouchka van Brakel, Barbara Meter/Mattijn Seip (Polkin), Hillie Molenaar/Joop van Wijk (Molenwiek). These films were screened outside the regular cinema circuit – so they were not commercial expressions, but political, socially critical and activist productions. In essence, it was a production, distribution and screening circuit that existed independently and largely alongside the existing film and cinema scene. Eye has a number of these films in its collection, but some are also held in other archives/organisations such as the Stadsarchief, Netherlands Institute for Sound and Vision, the International Institute for Social History, Atria – the institute on gender equality and women's history.

A number of already completed or ongoing projects from this period, such as those involving the Cineclub Vrijheidsfilms collection, the Amsterdam City Journal and the oral history pilot study around the Cinemien collection (see page 48), form the prelude to a large-scale project around the 1970s in terms of research, acquisition, accessibility, restoration and digitisation, presentation and publication.

For Eye, the collection becomes more diverse and inclusive in terms of sex, gender, sexuality, ethnicity, religion, physical disabilities when:

- 1 The collection can be 'read', studied and used in multiple ways. This requires maximum possible accessibility through digitisation, availability for study, reuse and programming.
- 2 The collections mirror the film interests and experiences of society.
- 3 More films by and about marginalised people are acquired, preserved, and made accessible.
- 4 Films for and by marginalised people are also offered in programming and available online.

## Oral history projects

For Eye, oral history is a valuable method for creating polyvocality and improving inclusivity, representation and diversity. For the time being, oral history initiatives will continue on a project basis but, in the long term, it is desirable that they are embedded in a sustainable oral history programme within the Collection sector's range of activities. Such a programme is in line with an international trend within audiovisual heritage institutions that have included the collection and preservation of oral histories in their missions and set up special departments and projects for this purpose, such as the Academy of Motion Picture Arts and Sciences and the British Film Institute.

## D&I: Language use in catalogue

The Catalogue Working Group made recommendations on the use of language, the contextualisation of outdated descriptions and the bilingual availability of the catalogue. Partly thanks to the switch to a new collection management system, some of the twenty-four recommendations can be realised in the short term:

- The library and the film (related) collection will be registered in the same system. This will create the possibility of linking literature to the collection for contextual purposes. Additionally, managing keywords, film titles, persons, and organizations will be significantly improved as all these tasks will be centralized in one location.
- The new system features a thesaurus, where you can use keywords, persons and selection lists to establish relationships between contemporary and less contemporary terms (the current catalogue is not a relational database).
- Descriptive texts are provided with name of the creator and date of record creation. These description fields are repeatable, so older (possibly outdated) descriptions can also be preserved for historical information. For online publication, it is possible to publish only the most recent description.
- The new catalogue features a language toggle, so that field names, terms in the thesaurus and selection lists can also be displayed in English. In addition, there is a separate field for English-language descriptions. Apart from English-language descriptions, the current catalogue is only in Dutch.
- There are fields to document screenings and loans (also from external sources) which can help the reach and impact of film titles.
- Fields are available to record texts of exhibitions and data deliveries (websites, YouTube) with associated date, URL and publicity for contextual purposes.
- EIDR, ISAN and ISBN fields are available.
- Online publication will be made possible through an application programming interface (API), where a choice can be made as to which fields to show and which not (N.B. this applies to the entire catalogue, not

per record), which will increase accessibility to the collection information.

- Possibilities to exclude records from online publication (e.g. embargoed films).

## More sustainable

### *BREAAM certification*

Eye is working to further improve the sustainability of its buildings. In 2021, for instance, the BREEAM-NL In Use certificate awarded in 2017 for the museum building was renewed. BREAAM is a globally recognised method for assessing the sustainability of buildings.

Following the certification for the museum building, Eye also aims to achieve BREAAM certification for the Eye Collection Centre. This method provides insight into the current sustainability performance and areas of improvement for further sustainability projects.

### *New nitrate storage*

The nitrate collection is expected to become a bigger concern in the coming years: part of the nitrate collection is deteriorating in quality and new nitrate donations are constantly arriving. In addition, Eye's nitrate bunkers no longer comply with recent finding on sustainability and climate control. A new nitrate storage facility is urgently needed. The Eindhoven University of Technology (TU/e), commissioned by Eye, is conducting research into the realisation of a sustainable and safe vault for nitrate films.

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### **Researching a new sustainable wooden nitrate vault**

The safe and responsible storage of nitrate films is complex because of the risk to people and the environment in case of calamities. Eye wants to build a new sustainable and safe vault for its nitrate films based on the construction of solid wood building, as recently built by the Filmarchiv Austria. To begin realising this, a good concept based on scientific research is needed. With support from the Ministry of Education, Culture and Science (OCW) and co-funding from Eindhoven University of Technology (TU/e), a research project has been launched to explore the possibilities as part of the practically oriented two-year post-master's programme in technological design (EngD) at TU/e.

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### *Structural approach to inventory awaiting registration*

Following the closure of the Filmcentrale during the corona pandemic, the country's entire analogue distribution copies were transferred to the Eye Collection Centre. This means a huge increase in tasks for the Collection Management department: managing the

analogue prints to be distributed in the Netherlands, along with monitoring them. Currently, there are no additional resources to further shrink the increasing workload on a project basis. However, a large number of retiring colleagues within the Collection sector will provide opportunities to reorganise the existing workforce. Eye is opting for more hands-on work by recruiting a Nitrate Specialist and a Registrar in 2023 and 2024. With these new positions, there will be more skilled staff in a position to register the current inventory of 25,000 cans over ten years, and registration of the inventory will become part of the department's ongoing tasks.<sup>78</sup>

### *Project CE 2.0 – new catalogue system*

Eye is in the middle of a process to switch to a new collection management system: Axiell Collections. The film module is based on the FIAF Manual and guideline EN15907. In addition, the system has modules for cataloguing objects, archives, library items, events, loans and exhibitions. The library catalogue BIBIS (Square) will become part of the new system. The switch will also include proposals from the Catalogue Working Group on inclusion and diversity regarding guidelines for descriptions and the use of terms. In addition, the description format will also be adapted so that Expanded Cinema works such as installations and other digital presentation projects can be better documented.

From an ICT point of view, this standard catalogue package is easier to maintain than the current high-maintenance customised solution. The library module is in production first, followed by the other modules (film, objects, archive and documentation). Eye aims to have this system working by 2024.

Eye also intends to include the **Film Database** in the new collection management system. In addition, within this project, Eye is drafting advice to revamp CE Online (the publicly accessible, online version of the catalogue). Additional budget is needed to implement these items.

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### **Dependence on external parties**

When developing state-of-the-art projects, Eye sometimes depends on suppliers who provide unique products. External factors, such as recently the war in Ukraine, can impact the availability of such products. This was the case, for example, when unique software from Russia for the new on-site presentation Film Catcher could no longer be supplied.

For both photochemical film preservation and maintenance of the essential Steenbeck viewing tables, Eye depends on two Dutch companies whose financial position was until recently unstable. After having been acquired by foreign companies, they once again appear stable for the coming years.



The future maintenance of analogue projectors is also becoming a concern: there are fewer and fewer qualified technicians performing maintenance. In addition, parts for analogue projection equipment are almost impossible to acquire. Eye is therefore actively purchasing parts wherever possible, which will be stored to keep the equipment operational in the future.

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#### *Importance of talent development programmes*

Eye considers it important to share its knowledge of film and the art of the moving image with both audiences and (upcoming) professionals. Equally important, Eye considers it vital to learn from the knowledge and insights of (a young generation of) makers and audience groups that Eye has, until now, involved too infrequently in its activities. As a supporting institution, Eye shares the outcomes of the talent development programmes with the entire industry.

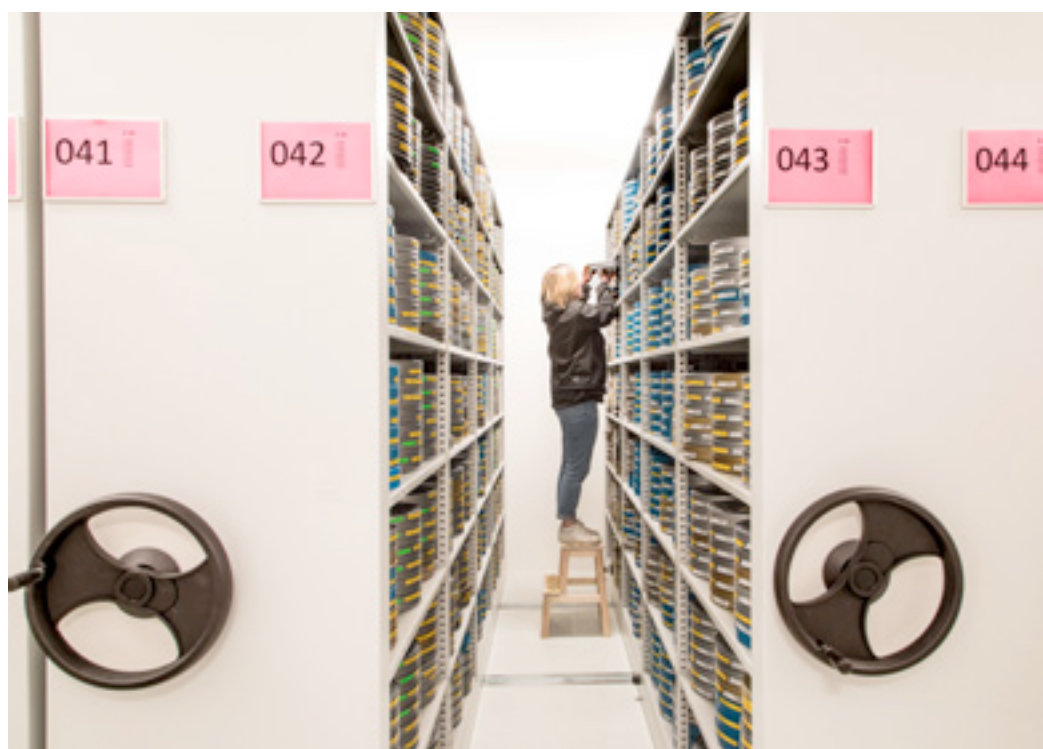
In addition, Eye wants to look at all the different programmes in relation to each other and make them more interconnected: to learn from each other, to combine forces, to be sufficiently different from each other yet complementary.

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#### **Realising ambitions**

The ambitions formulated in this Collection Policy largely fit within the established financial framework set out in the Eye Policy 2021-2024. However, some ambitions can only be realised with extra financial support. This applies, among other things, to the new nitrate vault and the continuation of the talent development programmes. In anticipation of the new policy period, Eye will seek additional funding in the coming years to realise these specific ambitions.

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Vault at the Eye Collection Centre

## Notes

- 1 See: <https://www.eyefilm.nl/en/about-eye/history>.
- 2 See: *Eye Activity Plan 2021-2024*, [https://www.eyefilm.nl/uploads/downloads/blocks/Eye\\_activiteitenplan\\_2021-2024\\_ocw\\_bis\\_2021-03-03-092455.pdf](https://www.eyefilm.nl/uploads/downloads/blocks/Eye_activiteitenplan_2021-2024_ocw_bis_2021-03-03-092455.pdf).
- 3 In the categories: motion picture/feature film, documentary, animation, research & experimental, high-end television series and short film.
- 4 In the assistance *Investigating Traces of Slavery and the Colonial Past in Collection Records* (Onderzoek naar sporen van slavernij en het koloniale verleden in de collectieregistratie), decolonisation is described as follows: 'Achieving diversity is part of decolonising museums and heritage institutions. This is not about political decolonisation but about correcting prejudices created during colonial times. You can do this by taking a critical look at staffing, collaborative partners, the collection, preservation and management, provenance, policy, presentation and programming. It is about the words we use and the stories we tell and from what perspective we tell them.' See: Cultural Heritage Agency: Ministry of Culture, Education and Science, *Investigating Traces of Slavery and the Colonial Past in Collection Records* (Amersfoort: Cultural Heritage Agency, 2021).
- 5 See: <https://www.eyefilm.nl/en/programme/badlands/509494>.
- 6 'Orphaned' is a legal term for work whose copyright holder can no longer be traced. Here, however, Eye uses a broader meaning: everything for which there is no place in traditional film history.
- 7 See: <https://player.eyefilm.nl/en/commercials-from-the-geesink-studio>.
- 8 See: <https://kortefilmpoule.Eyefilm.nl/>.
- 9 See: <https://www.eyefilm.nl/en/programme/cinemini/63168>.
- 10 See: <https://www.Eyefilm.nl/en/programma/Eye-on-sound/64019>.
- 11 Jean-Louis Bigourdan, 'Stability of Acetate Film Base: Accelerated-Aging Data Revisited', *Journal of Imaging Science and Technology* 5 (2006): 494-501; and Dan Nissen et al., eds., *Preserve Then Show* (Copenhagen: Danish Film Institute, 2002).
- 12 Paul Read and Mark-Paul Meyer, eds., *Restoration of Motion Picture Film* (Newton, MA: Butterworth-Heinemann, 2000); and Giovanna Fossati, *From Grain to Pixel. The Archival Life of Film in Transition*. Third revised edition (Amsterdam: Amsterdam University Press, 2018), 96-100.
- 13 See: <https://www.eyefilm.nl/en/programme/75-restorations/331289>.
- 14 The Cineclub Vrijheidsfilms was an activist film collective that operated from 1966 to 1986 as a producer, distributor and programmer of political and subversive film. The International Institute of Social History manages this collection.
- 15 See: <https://www.eyefilm.nl/en/programme/meet-the-archive-2023/948799> and <https://www.eyefilm.nl/en/programme/restored-unseen/65320>.
- 16 See: <https://www.Eyefilm.nl/en/programma/Eye-on-art/59498>.
- 17 See: <https://www.eyefilm.nl/en/collection/collections/film/film-files/digitale-film-restauratie>.
- 18 This large-scale digitisation project by Eye Filmmuseum, the Netherlands Institute for Sound and Vision, the National Archive and Kennisland received a budget of 115 million Euros for the digitisation of Dutch audiovisual heritage. For more information see: <http://www.beeldenvoordetoekomst.nl/>.
- 19 In order to properly register a digital film object and the 'genealogy' (succession) of such a work, Eye has developed *The Eye Filmmuseum Digital Film Registration Model* (Nils van der Meer, Anne Gant and Walter Swagemakers, 2018) within an NDE context.
- 20 For DCI (Digital Cinema Initiatives) specifications, version 1.2, see: <http://www.dcmovies.com/specification/>; for SMPTE and ISO DCDM standards, see: SMPTE ST 428-1 t/m 428-3, RP 428-4, RP 428-5, ST 428-7, ST 428-9 t/m ST 428-12 or from ISO 26 428-1.
- 21 For DCI (Digital Cinema Initiatives) specifications, version 1.2, see: <http://www.dcmovies.com/specification/>; for SMPTE DCP standards, see: SMPTE 429-2 t/m 429-10, 429-12, SMPTE 382M, SMPTE 422M, SMPTE 430-2, ITU-T X.509.
- 22 For delivery specifications, see: Netherlands Film Fund, 'Chapter 6', in *Financial & Production Protocol of the Netherlands Film Fund* (N.p.: Netherlands Film Fund, 2022), [https://assets.filmfonds.nl/eng\\_financial\\_and\\_production\\_protocol\\_22\\_08\\_22.pdf](https://assets.filmfonds.nl/eng_financial_and_production_protocol_22_08_22.pdf)
- 23 See: Céline Ruivo and Anne Gant, *Digital Statement Part V. Survey on Long-term Digital, Storage and Preservation* (N.p.: FIAF Technical Commission, 2019), 10-14, [https://www.fiafnet.org/images/tinyUpload/2019/04/Preservation\\_Digital\\_Statement\\_Final.pdf](https://www.fiafnet.org/images/tinyUpload/2019/04/Preservation_Digital_Statement_Final.pdf).
- 24 See: <https://www.breem.com>.
- 25 Measured on 8 July, 2022.
- 26 See: <https://www.eyefilm.nl/en/collection/eye-catalogue>.
- 27 See: <https://www.coretrustseal.org/about/>.
- 28 See: <https://www.Eyefilm.nl/en/programma/koolhoven-simons/65244> and <https://www.Eyefilm.nl/en/programma/Eyeshadow/64235>.
- 29 Measured on 21 June, 2023. See: [https://youtu.be/65DpZ\\_OnByE](https://youtu.be/65DpZ_OnByE).
- 30 See: <https://player.Eyefilm.nl/en/home>.
- 31 Measured on 21 June, 2023. See: <https://www.youtube.com/EyefilmNL>.
- 32 Measured on 21 June, 2023.
- 33 See: <https://filmdatabase.eyefilm.nl/en>; <https://www.eyefilm.nl/en/collection/collections/film/film-files> and <https://www.Eyefilm.nl/en/magazine>.
- 34 See: <https://www.facebook.com/groups/682869768531655/>.
- 35 See: <https://www.eyefilm.nl/nl/kinderprogrammas/eye-walk>.
- 36 See: <https://www.eyefilm.nl/en/programma/xtended/216231>.
- 37 See: <https://www.eyefilm.nl/en/programma/previously-unreleased/317067>.
- 38 See: <https://www.eyefilm.nl/en/collection/services/distribution>.
- 39 See: <https://www.eyefilm.nl/en/collection/services/archival-loans>.
- 40 See: <https://www.eyefilm.nl/en/collection/services/film-sales> and <https://www.eyefilm.nl/en/collection/services/sales-photos-posters>.
- 41 See: <https://wfpp.columbia.edu/cinemas-first-nasty-women/>.
- 42 See: <https://nl.wikipedia.org/wiki/Wikipedia:Wikiproject/Gendergap>.
- 43 See: <https://www.Eyefilm.nl/en/magazine/?tag=545974>.
- 44 See: <https://player.Eyefilm.nl/en/women-make-film>.
- 45 See: [https://www.youtube.com/playlist?list=PLQr50aajRw8MWKLHg91Raw-BA7b9x3W\\_zQ](https://www.youtube.com/playlist?list=PLQr50aajRw8MWKLHg91Raw-BA7b9x3W_zQ) and <https://www.youtube.com/watch?v=CFws0Lib4Vk>.
- 46 The department was formerly known as Eye International.
- 47 See: <https://see-nl.com/>.
- 48 See: <https://player.Eyefilm.nl/en/films/the-brilliant-biograph>.
- 49 See: <https://www.Eyefilm.nl/collectie/over-de-collectie/collectiecentrum>.
- 50 See: <https://netwerkdigitaalergoed.nl/>.
- 51 See: <http://www.avanet.nl/>.
- 52 See: <https://arias.amsterdam/>.
- 53 See: <https://mediasuite.clariah.nl/>.
- 54 See: <https://www.clariah.nl/>.
- 55 See: <https://publicspaces.net/>.
- 56 See: <https://www.fiafnet.org/> and <https://www.fiafnet.org/pages/Community/Code-Of-Ethics.html>.
- 57 See: <http://www.fiafnet.org/pages/Community/Commissions.html>.
- 58 See: <https://ace-film.eu/>.
- 59 See: <https://cinemini-europe.eu/>.
- 60 See: <https://ace-film.eu/about-ace/zulip/>.
- 61 See: <http://www.ace-film.eu/>.
- 62 See: <https://ace-film.eu/projects/season-of-classics/>.
- 63 See: <https://www.eyefilm.nl/en/academic>.
- 64 See: <https://www.Eyefilm.nl/en/programme/Eye-international-conference-2022/563352>.
- 65 See: <https://www.eyefilm.nl/en/academic/masters-programme>.
- 66 See: <https://www.eyefilm.nl/en/academic/public-lecture-series>.
- 67 See: <https://www.eyefilm.nl/en/academic/conferences>.
- 68 See: <https://www.eyefilm.nl/en/academic/publications>.
- 69 See: <http://sensorymovingimagearchive.humanities.uva.nl> and for the developed tool, see: <https://bertspaen.nl/semia>.
- 70 See: <https://www.eyefilm.nl/en/academic/research-projects>.
- 71 See: <https://data.snf.ch/grants/grant/198632> and <https://www.futurecinema.live>.
- 72 See: <https://www.eyefilm.nl/en/academic/artist-and-scholar-in-residence>.
- 73 See: <https://www.eyefilm.nl/en/about-eye/communities/moviezone>, <https://www.eyefilm.nl/en/about-eye/communities/exposed>, <https://www.eyefilm.nl/en/academic/traineeship> and <https://www.eyefilm.nl/en/programmeurs-van-de-toekomst/694727>.
- 74 See: <https://www.eyefilm.nl/en/academic/traineeship>.
- 75 See: Lian van der Zon, *Levende geschiedenis. Een oral history handleiding* (Arnhem: Erfgoed Gelderland, 2016), <https://erfgoed gelderland.nl/wp-content/uploads/2021/06/Levende-geschiedenis.-Een-oral-history-handleiding.pdf>.
- 76 See: [https://www.den.nl/actueel/artikelen/1419/out-of-commerce-meer-online-erfgoed#:~:text=Out%20of%20Commerce%20\(OoC\),representatieve%20collectieve%20beheersorganisatie%20\(CBO\)](https://www.den.nl/actueel/artikelen/1419/out-of-commerce-meer-online-erfgoed#:~:text=Out%20of%20Commerce%20(OoC),representatieve%20collectieve%20beheersorganisatie%20(CBO)).
- 77 See: <https://www.eyefilm.nl/en/academic/publications/framing-film>.
- 78 In any case, all films are bulk-registered and can be found in the database.

## Colophon

Design: Joseph Plateau, Amsterdam  
Photographers: Bete Photography, Mike Bink, Corinne de Corver, Tibor Dieters, Adeline Law, Cristina Kolozsváry-Kiss, Nadine Maas, Paul van Riel, Elif Rongen-Kaynakçi, Gardien Smit, Ton Söder, Studio Hans Wilschut, Jim de Vries and Jordi Wallenburg

Cover image: *Le voyage sur Jupiter* (Segundo de Chomón, FR, 1909)  
Back cover image: *Excursion dans la lune* (Segundo de Chomón, FR, 1908)

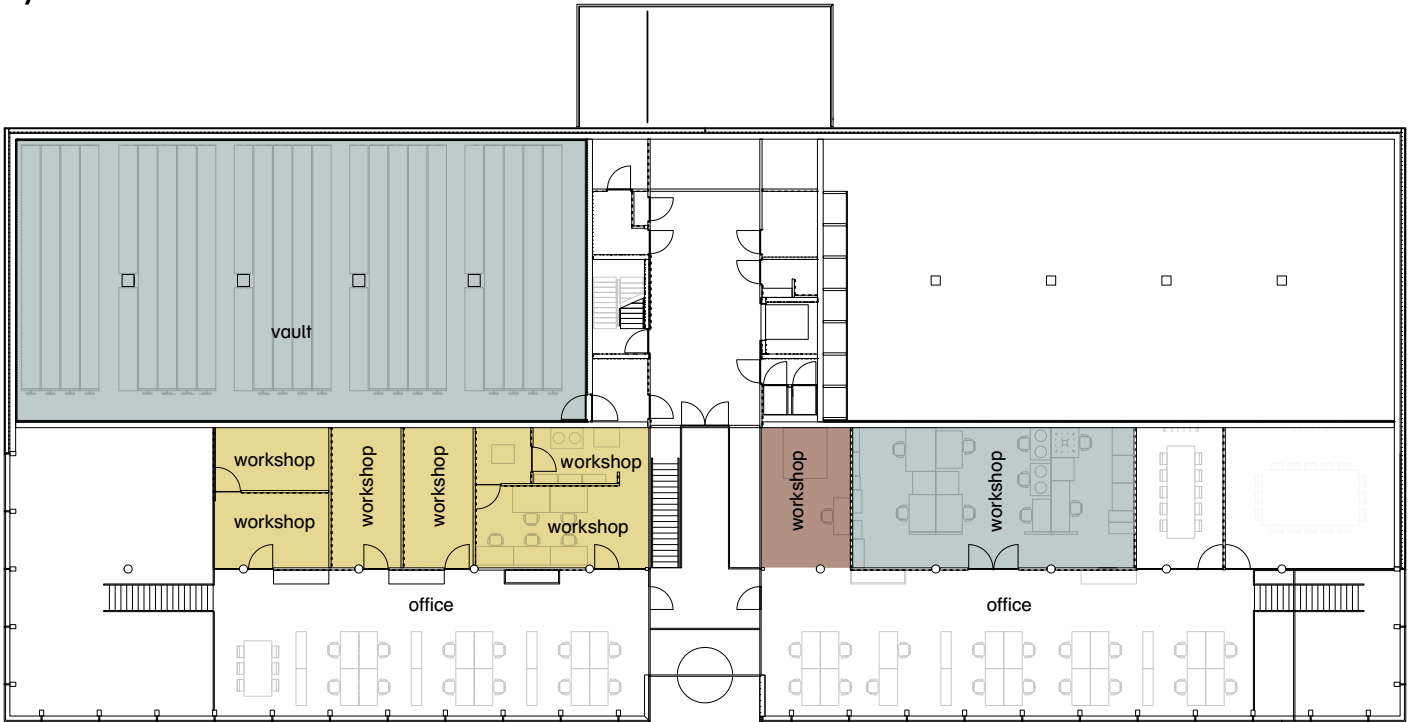
Publication date: 12 September 2023



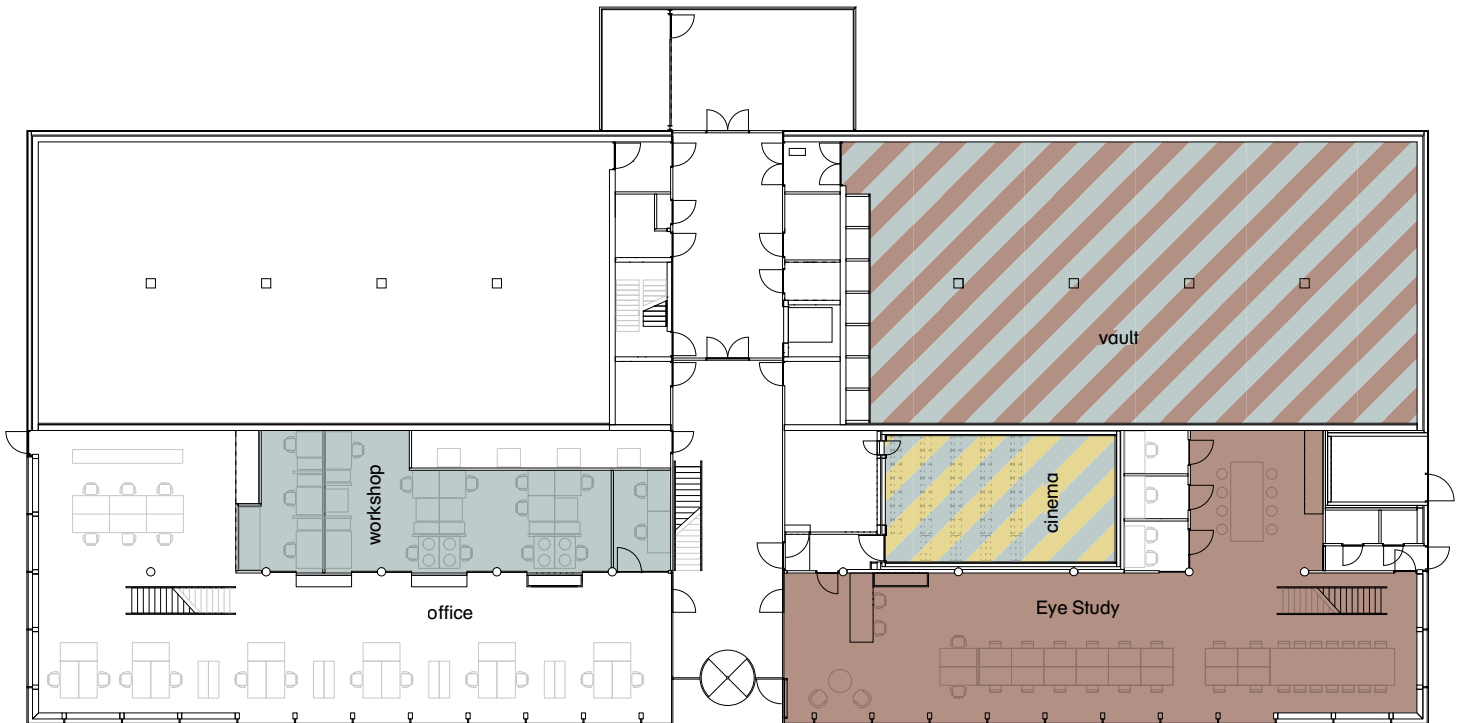
# 7 Appendice

- Film
- Digital
- Film related

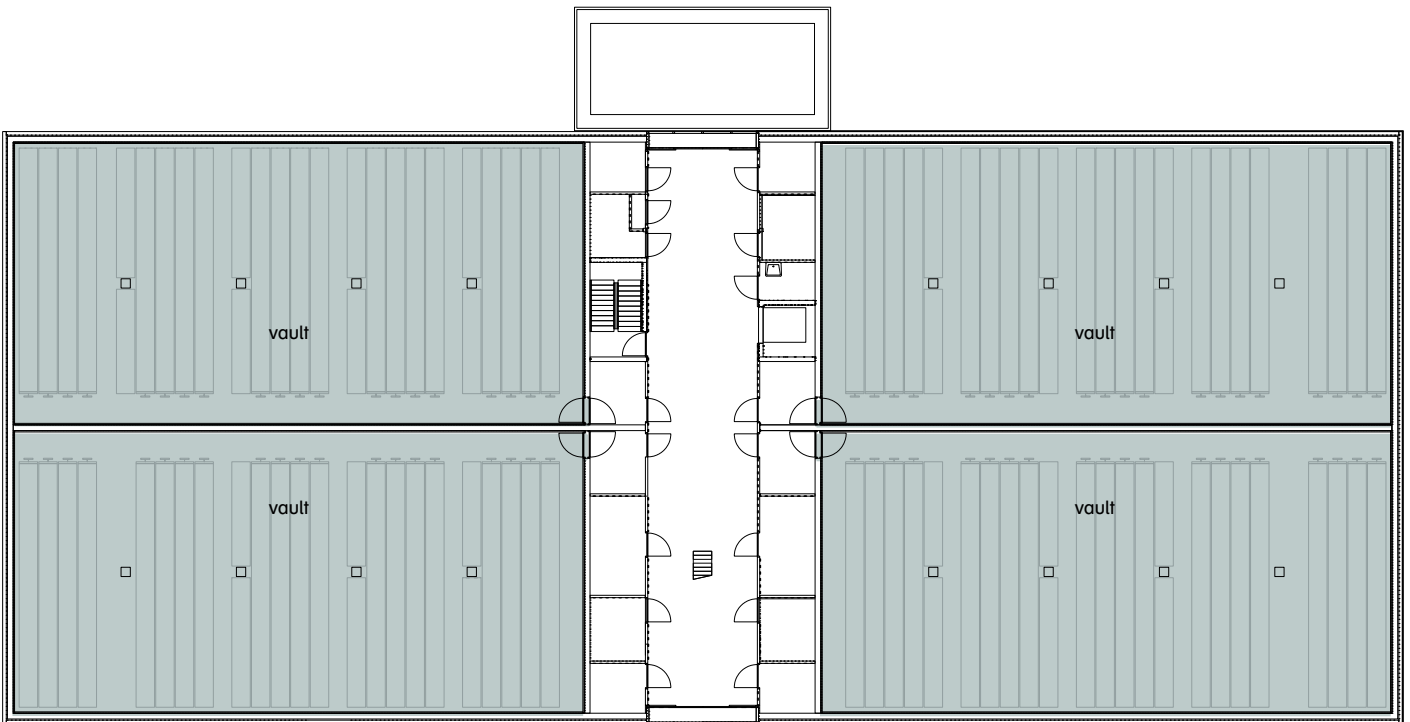
## Eye Collection Centre



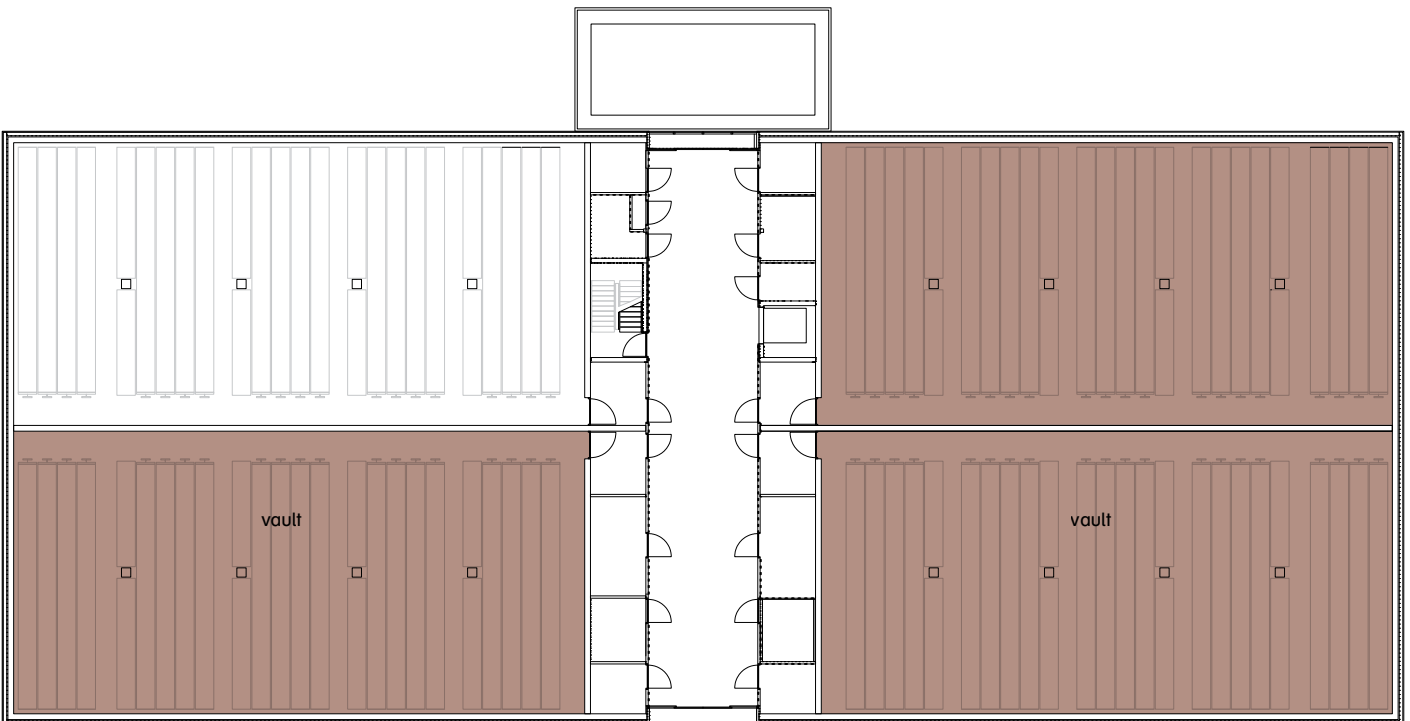
first floor



ground floor



third floor



second floor

