

Annual report EYE Film Institute Netherlands, 2010

Since January 1st 2010, EYE Film Institute Netherlands (EYE) is the new institute for film in the Netherlands. EYE unites the Filmbank, Holland Film, the Nederlands Instituut voor Filmeducatie and the Filmmuseum in one organization, under one name. EYE combines an extensive, world-famous film collection with valuable expertise in restoration and research and with educational programmes and international promotion. EYE promotes film culture, debate, reflection and innovation through adventurous film programming, distribution, research and experimentation.

The sector institute will target both wide audiences as well as the professional film world, making use of a renowned museum film collection, restoration and research expertise, and a great deal of experience in the fields of education and international promotion and marketing.

New EYE

In 2012 EYE will move to its new location in North Amsterdam. An EYE-catching building has been designed by the Viennese firm Delugan Meissl Associated Architects, previously responsible for the high-profile Porsche Museum in Stuttgart.

The new EYE will be housed on the Northern bank of the IJ, opposite the Central Station of Amsterdam. A spectacular landmark directly on the water in the shape of a broad, fanning, abstract shell. The move will enable EYE to realize large-scale ambitions. EYE will have four screening rooms of varying size and accommodate 600 visitors. New too are the modern exhibition area, an up-to-date study centre, various restaurant facilities and an attractive shop.

Project Images for the Future

EYE is working with The Netherlands Institute for Sound and Vision (Sound and Vision), the National Archive and KnowledgeLand on the project Images for the Future, which started on 1st of July 2007. The main goal of the project is realising maximum accessibility to the audiovisual material for the targeted user groups (educational institutions, the general public, and the creative sector). To reach this goal, Images for the Future is developing and offering innovative services and applications.

The archives of Sound and Vision in Hilversum, of EYE in Amsterdam, and of the National Archive in The Hague contain the visual history of the past 100 years. Films, documentaries, radiobroadcast, and television programmes comprise more than 700.000 hours worth of material. The costs for creating this oeuvre have run into the billions. The educational, cultural, and economical value of this material is unprecedented.

Preservation

In 2010, as part of our targets for Images for the Future, EYE preserved and restored a high volume of nitrate and acetate analog preservation, which runs relatively smoothly with few problems. In 2010 EYE also intensified its activities with regard to digital preservation. EYE, along with Beeld en Geluid, adopted a preservation policy which states that digital preservation is archival as long as it is : 1) stored uncompressed 2) digitized from the most original available material and 3) stored in two or more discrete locations. With this new policy, a new workflow has been implemented to scan and store 2K DPX files of many of EYE's contemporary films. EYE has also hired a Digital Film Archivist, whose tasks include the development of an archival, migration, cataloging and storage strategy for digital-born works. EYE now accepts digital-born works for the collection, and is looking forward in 2011 to having a digital projector to show them. EYE joins other archives in waiting for a DCP solution for heritage frame rates and exotic aspect ratios.

As part of the larger Images for the Future project, with its vendor Thought Equity, EYE also is scanning 20 hours/week of film and storing at uncompressed 2K DPX as well as lower-

resolution playable files. Our challenges in this workflow are the standard digital issues, but are not unusual.

Cataloguing, documentation and research

The cataloguing department of EYE contributes to the project Images for the Future by means of several activities. Our new catalogue system will be in production at the end of 2010. A lot of preparations have finished and the actual building is at full speed. Already our cataloguing system is linked with our new programming application Fiona. We decided on several standards; for instance we acquired the Getty thesaurus of geographical names.

The research carried out by EYE in 2010 has mainly focused on that part of the collection (early Dutch films) that will soon be available via the new EYE website Film in the Netherlands that will be launched in 2011. Also research on the colonial collection has resulted in a book and DVD in collaboration with the Royal Institute of the Tropics, *J.C. Lamster, een vroege filmer in Nederlands-Indië*, edited by Janneke van Dijk, Jaap de Jonge en Nico de Klerk.

Also, the department of Legal&Access at EYE has researched the situation of right clearance of audiovisual content in Europe. This groundbreaking research has recently been published in the framework of the project European Film Gateway, "Final Guidelines on Copyright Clearance and IPR Management" by Nusta Nina, Leontien Bout, and Géraldine Vooren (see: www.europeanfilmgateway.eu/downloads/D_5_3_Final_Guidelines_Copyright_Clearance_online.pdf).

Distribution

EYE annually acquires around a dozen films for distribution in Dutch cinemas. New work by directors from all over the world – from Southeast Asia to Argentina – are selected from several sources, including the programmes of the leading film festivals in Cannes, Venice and Locarno. The distribution collection currently features more than 1,000 titles and provides a fascinating overview of both contemporary cinema and film history. One of the important components of the distribution catalogue is the MGM/UA Collection, comprised of 75 modern classics, which features works from filmmakers ranging from Federico Fellini to John Huston and from Woody Allen to Paul Verhoeven.

Film showings, exhibitions and publications

EYE presents provocative programmes about film history, contemporary developments and the future of cinema.

Each month at EYE, you'll find a calendar full of film events such as screenings of classics, children's films and new productions by today's international filmmakers. Other important parts of EYE's programming include screenings from the early years of cinema, retrospectives devoted to prominent directors and actors, and programmes showcasing cinema from abroad. The starting point for most events is EYE's own rich collection.

Rights clearance at EYE for (online) exploitation

EYE participates in the video-on-demand platform "Filmotech" (working title) for which EYE will provide a substantial amount of films. In order to be able to do this (and for other forms of exploitation), the rights to these films need to be cleared. EYE has commissioned a clearing team to track down (heirs of) rights holders all over the world and to establish which films are in the public domain or orphaned. Three different databases have been developed by EYE to keep track of these searches for rights holders and the subsequent results. In 2010 a grand total of 2658 films were cleared.

European Film Gateway

The European Film Gateway (EFG) project which commenced in September 2008, financed by the European Commission, has the goal to develop a portal which will give access to 790,000 objects from almost all of the film institutions in Europe.

The collections that will be made available online will provide a glance at the vast amount of material which the archives hold. EFG will be part of the Europeana portal, which will become the biggest online archive of European cultural heritage. The launch of the EFG portal will be in the summer of 2011.

As leader of the Work package dealing with IPR Management and Administration EYE has delivered *Final Guidelines for Copyright Clearance and IPR Management* in 2010 which provide Audiovisual Archives in Europe with the necessary tools to clear the rights for the films in their collections.

Film Biennale 2011

EYE presented the Film Biennale (7 – 11 April 2011), with special film screenings at specific locations in Amsterdam. The program was produced in collaboration with the Museum of Modern Art in New York, which presented a selection of its internationally renowned film collection. The Biennial brings shows where a relationship is established with other art forms such as music, art, theater and poetry. The festival opened with the screening of *The Man with the Camera* (1929) of Russian film pioneer Dziga Vertov, accompanied by a live performance of the soundtrack by the Michael Nyman Band.

International relations

Due to the merge of Holland Film to the Film Institute, EYE has gained a large International Network. A full summary of this network is attached.

Acquisition and publication

As appendences, lists of acquisitions (for the purpose of distribution and collection) and publications by EYE in 2010, are included.