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Cinematic Rotterdam: the times and tides of a modern city

Paalman, F.J.J.W.

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CHAPTER 13. ANCHORING FILM AND TELEVISION

§ 1. city and port, film and television

After 1956, the port became the direct concern of the Mayor himself, and it kept its priority position within the city's policy, irrespective of the political orientation of the mayor. The president of the Port Authorities (*Gemeentelijk Havenbedrijf*) was also influential, which was, from 1959, the charismatic Frans Posthuma. Most council members were not able to follow him critically, due to his elaborate arguments and arrogance¹⁴⁴⁷.

The port continued to be the subject of an ongoing flow of media productions, from the Netherlands and abroad¹⁴⁴⁸. Among these film one may also count, for example, the navy propaganda film *HET KORPS MARINIERS* (1965). It was made on the occasion of the 300th anniversary of the corps that was spectacularly celebrated in the city¹⁴⁴⁹. Through its expressive cinematography, which was the work of Peter Alsemgeest, the film showed the challenges of the navy as a great adventure, which was directed as such by second Lieutenant Paul Verhoeven. It would be the beginning of his prosperous career as a film director. Since the anniversary received much media attention, various newsreels might eventually be considered as 'companions' to Verhoeven's film, which draws the larger media landscape in which his film appeared¹⁴⁵⁰.

Further, the municipality sponsored a range of port films. Rotterdam's city branding, according to Paul van de Laar (2000: 492), was a continuation of earlier strategies of the *transitopolis*: 'Image and message were part of a contention of Rotterdam's elite to actualise industrial ambitions and to transform the Rijnmond area into a work and traffic island for the oil and petrochemical industry'¹⁴⁵¹. This was accompanied by social-cultural and political motivations, while the industrial rhetorics also generated their own aesthetics. As a result, news reports and other informational films that monitored the developments were often not so different from promotional films. It hints at cultural ecological interdependencies and common 'attractors'.

A film that was explicitly political was *ROTTERDAM AND ITS HINTERLAND* (1974, Joep Könings¹⁴⁵²). The production of this film, of only half an hour, took four years, and was carried out by the educational media institute NIAM and the *Stichting Film & Wetenschap* ('Foundation

¹⁴⁴⁷ According to Van de Laar, 2000: 488/492.

¹⁴⁴⁸ Many references to visits by foreign producers and directors have been made in the official magazine of the city (i.e. *Rotterdam, Officieel Tijdschrift van de Gemeente Rotterdam*). The titles and credits of most of the productions are unknown, and therefore not included in the filmography. Here I give just a representative indication of some of the productions at stake (with references to the magazine). Productions by: Green Park Productions Ltd, London (vol. 4/3, 1966, p21); Ilya Kopalin, USSR (vol. 4/3, 1966 p21); Akira Mihara, Japan (vol. 4/2, 1966 p21); Maurice de Wilde / BRT, Belgium (5/2, 1967p21); Arne Rasmussen, Denmark – on the River Rhine (5/3, 1967); Walter Schmitt / WDR, Germany (6/2, 1968 p22); Prof. dr. Malassis, France on transshipment of grain and meat (6/2, 1968 p22); André Libik / Freies Berlin (6/2, 1968 p22); Gerhardt Quack & Kurt Walter Krebs / NDR, Germany (6/3, 1968 p26); Piet van de Sijpe / BRT, Belgium (6/3, 1968 p26); Pelican Films, UK (6/3, 1968 p26); Bob Guenette / CBS, USA (6/3, 1968 p26); Hans May, Switzerland > film on the river Rhine (6/3, 1968 p26); Herman Larcher / BRT, Belgium > on the Netherlands and the Northsea (6/4, 1968 p22); RAI, Italy > on the river Rhine (6/3, 1968 p26); Ms. Pfeiffer, Germany > on grain transshipment (6/4, 1968 p22); John F. Mackay / CBC, Canada > on containerisation (6/4, 1968 p22); Lilian Jordan (UK) > on tourism (7/1, 1969; p21); Leif Wagel, Denmark > on containerisation (7/1, 1969 p21) – and many more in the next decade, e.g. *GEHAVENDE STEDEN* (1971, Peter Robinson / BBC, NCRV); *NARANJAS DE ESPAÑA* (1974, José Lopez Clemente, Spain) > on the distribution of Spanish oranges; *DE RIJN ZOEKT ZIJN WEG NAAR DE ZEE*; *DE RIJNDELTA* (1977, Ion Bostan; Rumenia). The latter was the result of an exchange project, see: 'Uitwisseling', p28 in: *Rotterdam, Officieel Tijdschrift van de Gemeente Rotterdam*, vol. 13/4, 1975.

¹⁴⁴⁹ See the book: *1665-1965, 10 December, Driehonderd jaar Korps Mariniers. Een verslag in woord en beeld van de viering van het driehonderdjarig bestaan*, introduction by J.G.M. Nass (Commandant Korps Mariniers), Rotterdam: Korps Mariniers, 1966, GAR coll. Bibliotheek, aanvraagnr. IX E 119. The film is mentioned on pages 4, 11, 34.

¹⁴⁵⁰ Reports by Polygoon (1965-12-10) and a.o. ATTENTIE (NCRV, 1965-11-17), *JOURNAAL* (NTS, 1965-11-17).

¹⁴⁵¹ Van de Laar, 2000: 492. Original quote: 'Beeld en boodschap maakten deel uit van het vertoog van de Rotterdamse elite om industriële ambities te verwezenlijken en het Rijnmondgebied te transformeren in een werk- en verkeerseiland voor de olie- en petrochemische industrie.'

¹⁴⁵² Könings had previously assisted on the American educational film *ROTTERDAM – EUROPOORT, GATEWAY TO EUROPE* (1971, Irv Rusinov).

for Film and Science”), under the auspices of the Council of Europe of the European Economic Community (EEC), and with the support of the Dutch government. The film was released in four language versions, with 120 copies for foreign distribution. Artistic animations explain the port’s history in connection to its hinterland, from the emergence of Germany out of small kingdoms, to international collaboration at present. It argues that a united Europe brings peace and welfare through economic development, in which Rotterdam takes a lead. It is the main gate for navigation in Europe, which implies a network that ultimately connects West and East¹⁴⁵³. Moreover, Rotterdam is a hub in the global economy. It is illustrated by the transportation of paper rolls, for the production of newspapers. They are brought from the American inland, through the Mississippi, across the ocean to Rotterdam and over the Rhine to Germany and further. Something similar counts for oil, and Japanese cars, for which Rotterdam has become the main European distribution centre. The film thus combines political and economic motifs in a scientific-educational production. It is the best propaganda the port could wish for: its modernisation and enlargement go hand in hand with global development and peace. And indeed, one week after its premiere at the Hofpleintheater (1974-06-07), the port (*Havenbelangen*) had already used the film for propagandistic purposes during a meeting in Düsseldorf¹⁴⁵⁴.

Being part of a system of global economic exchange, the port became what would later be called a ‘space of flows’ (Castells, 1996). But global processes *take place* in real places, as Appadurai has argued¹⁴⁵⁵. Too often there seems to be an opposition between two spatial scales, with the ‘global’ determining the ‘local’, while they are actually interrelated (cf. Urry’s ‘relationality’, 2003: 121). One should consider how large scale developments were enabled through local acts of planning and engineering.

The growth of the port relied upon a range of facilities, such as docks, cranes and loading bridges; their design history has still to be written (cf. Kingma, 2005), and similarly upon buildings such as terminals, warehouses, silos and service complexes, of which a small section has actually become part of the canon of architecture history¹⁴⁵⁶. Exemplary is the office of the *Graan Elevator Maatschappij* (1963, Herman Haan), which was not ‘discovered’ before 2000, when it had got out of use. This fine piece of renewed modernism hangs over the water, with surprising views over the port from the inside. In terms of oblivion, there is an analogy with the film *PORT OF GRAIN* (1969-1972, Jan Schaper), which was made for workers and clients of the company. While architecture and film were means to particular ends, the means themselves were left unconsidered afterwards. This also applies to the building of the ‘Havenvakschool’ (1955-1960, arch. Piet Elling), a school for future dockworkers¹⁴⁵⁷. It was featured in several documentaries for NCRV television, including films by Jan Schaper¹⁴⁵⁸. They show the activities of the school, and the perspectives of its pupils. As such it presented not the formal but the programmatic side of the school building. Seven years after the death of its architect, architecture historian István Szénássy remarked (1969)¹⁴⁵⁹: ‘The place of Elling within modern architecture in

¹⁴⁵³ Another film that explicitly addressed the connections between western and eastern Europe was THOMSEN (1971, Dirk Jan Braggaar). Thomsen carried out the transportation of steel gas pipes for a pipeline that had to be constructed between the USSR and Germany (the film was released in various language versions, including Russian).

¹⁴⁵⁴ ‘Film over Rotterdam en zijn achterland’, NRC 1974-06-08.

¹⁴⁵⁵ In a lecture called ‘Cultural Globalization and the Public Sphere’, De Balie, Amsterdam, 2003-12-14.

¹⁴⁵⁶ E.g. *Poortgebouw Müller-Thomsen* (1958-1961, Hugh Maaskant); *Cementsilo NCHM* (1964, Alexander Bodon); ‘Magazijnpand H.H. de Klerk’ (1966-1969, Jan Hoogstad). See: Groenendijk & Vollaard, 2007: p111 + 224 + 143.

¹⁴⁵⁷ The school was an initiative of Jan Backx, president of *Thomsen’s Havenbedrijf* (cf. Van de Laar, 2000: 519). For its architecture: De Wagt, 2008: 440; cf. Bakkeren, 2002: wk 35.

¹⁴⁵⁸ See: HAVENARBEID: EEN VAK! (1960, Kees van Langeraad) – in which the later well-known tv-presenter Frits Bom, here still as a pupil, explains about sports lessons. It was followed by the NCRV productions *WEG NAAR DE WERELD* (1963, Van Hillo, Schaper, Kálman Gáll), which pays special attention to the way the architecture facilitates the school’s curriculum, and *WEG VAN DE HAVEN* (1969, Jan Schaper), a.o.

¹⁴⁵⁹ 1969: 25. Original quote: ‘De plaats van Elling in de moderne architectuur in Nederland komt tot nu toe niet overeen met de belangrijkheid van zijn oeuvre, ondanks de waardering ervoor van andere architecten. Hij heeft dan ook nooit de publiciteit gezocht.’

the Netherlands does, hitherto, not correspond to the importance of his oeuvre, in spite of its appreciation by other architects. He, for that matter, has never looked for publicity.’ Publicity, however, as Schaper’s films exemplify, is no guarantee to be remembered.

There are many remarkable buildings and films concerning the port that have ‘dissolved’ – including Elling’s buildings for Backx *Thomsen’s Havenbedrijf* (1954-1962)¹⁴⁶⁰. Certain buildings and media expressions have been of specific value within processes of transformation, which then rendered these forms obsolete, and with them the reasons of cultural emergence.

Profound transformations took place in the port in the 1960s and 1970s. Film was used to explain and promote plans and to articulate visions. Television, instead, offered space for criticism, since it was still controlled by public and non-profit organisations. Within this force-field, film and television became anchored in Rotterdam through the port, while the port strengthened its ‘cognitive domain’ to ensure further development.

A major node in this respect became the *Nederlandse Filmproductie Maatschappij* of Joop Landré (1909-1997). In Part II, I already sketched the conditions that lead to its establishment, through a significant investment by shipping entrepreneur Anthony Veder. The link between port and cinema was strengthened when Veder was appointed ‘honorary secretary’ of the *Gemeentelijk Havenbedrijf* (Port Authorities) in 1964¹⁴⁶¹.

§ 2. Europoort

After WWII, ocean-going vessels became larger, which required larger harbours. The petrochemical industry, moreover, called for extensions, and new complexes were built, since oil started to be distributed through pipelines. In order to facilitate these developments, the *Gemeentelijk Havenbedrijf* proposed the ‘Europoort’, which was accepted by the city council and the Dutch government in 1956¹⁴⁶². Gemeentewerken started the development in 1958, and its photographic department recorded it on film for reasons of documentation (EUROPOORT, 1958). Next to that, attention was paid to promotion and ‘imagineering’ through the media¹⁴⁶³.

The Europoort was projected at, and around the island of Rozenburg. Besides agricultural grounds, it also encompassed *De Beer*, a nature reserve of 1300 hectares (ca. 3200 acres) that was characterised by tides, dunes and woods, with special species of flora and fauna, especially birds¹⁴⁶⁴. This had already been addressed by filmmaker Simon de Waard, through a documentary for *Natuurstichting De Beer*, but in vain¹⁴⁶⁵.

In 1961 Wim van der Velde made the documentary *POLDERS VOOR INDUSTRIE* (1961), for VPRO television¹⁴⁶⁶. It explains that historically the port relied upon transshipment, which suffered from the crisis of the 1930s. More industry was needed, and the Botlek was developed for the oil industry. Farmers living there could move to the new Noordoost-Polder in the North of the Netherlands¹⁴⁶⁷. Whereas international developments affected the port, this affected the country in its turn. The film shows that the village of Rozenburg would rapidly grow, illustrated

¹⁴⁶⁰ Elling is only recently brought to the fore again, by Wim de Wagt, 2008 (for the buildings mentioned, see: p444).

¹⁴⁶¹ Lichtenauer (2003). www.inghist.nl/Onderzoek/Projecten/BWN/lemmata/Index/bwn2/vedera

¹⁴⁶² The name ‘Europoort’ had been coined by Rien Peeters through a film with that title (1951), which was made for the *Rotterdamse Waterklerken Vereniging*.

¹⁴⁶³ Some examples of television reports are: NTS JOURNAAL 1958-06-18; 1958-11-19; 1960-09-02; 1960-12-16. The port was also promoted through special events such as the *Havendag*, which attracted substantial (media) attention too (e.g. Polygoon, 1965-09-24), or something like the opening of the BP refinery by minister Luns (Polygoon and NTS JOURNAAL, 1967-07-24). See also the Visnews Background Feature on the port of Rotterdam (1967-11-01). In the case of Polygoon, e.g.: 1958-wk38, 1960-wk34; 1967-01; 1969-wk24; 1971-06-11 a.o.

¹⁴⁶⁴ VERGETEN VERHALEN: DE BEER (2005, Harm Korst)

www.rijnmond.nl/homepage/rtv/tv_rijnmond/programma_info/vergeten_verhalen

¹⁴⁶⁵ DE BEER, 1949, Van der Knoop & De Waard.

¹⁴⁶⁶ After its broadcasting (1961-11-08), the VPRO received many requests for (theatrical) screenings too. Letter (1963-11-01) by the VPRO to the GAR, Gemeentearchief Rotterdam, archive ‘Gemeentelijke Archiefdienst Rotterdam’ (archief van het archief), dossier ‘correspondentie filmcollectie’, toegangsnr. 297.01, inv. nr. 461 (1958-1962).

¹⁴⁶⁷ See the film *EEN NIEUW DORP OP NIEUW LAND*, 1960, Louis van Gasteren.

by a panorama shot that moves from old to new houses¹⁴⁶⁸. But the picturesque Blankenburg, ‘the oldest village of the island’, has to disappear. And next to these villagers, farmers across the area are uncertain about their future; they do not even know if they will harvest what they sowed that day. The next sequence, supported by rapid jazz music, applies classical Soviet montage: shots of sowing farmers that walk behind a plough are rapidly interchanged with shots of farmhouses that are demolished and machines that level the land. We finally hear the ironic remark that ‘the ruins of the farmhouses can always be used for campshedding the new harbours’¹⁴⁶⁹.

The film allows for another perspective to be drawn, as expressed by Dr. H.J. Lamberts, physician and city council member (for the PvdA)¹⁴⁷⁰. He criticises the way big economic projects were accepted by the city without any problem, while proposals for green belts, playgrounds or the university create too much struggle. He observes increasing psychological pressure, and points to the need for physical and spiritual harmony. One sees the quiet landscape of *De Beer*, and all of a sudden there is an explosion. Birds scream and try to escape. An old man appears who takes care of the area. While he is watching nature, draglines and bulldozers smash the vegetation in the next shot (i.e. an example of the Kuleshov-effect).

The destruction of nature is linked to the consumerism of the city, and exemplified by people shopping at ‘De Lijnbaan’. It is accompanied by joyful accordion music. The narrator says¹⁴⁷¹: ‘Industrialisation is necessary to keep up in this world, because it is the engine of our welfare and our progress. But do we dare to face the other side of progress openly and honestly?’ Next are shots of threatening chimneys, while a woman hangs laundry outside. It is argued that scientific data concerning water, soil and air should be used by planners to find a natural balance, and to avoid residents suffering from pollution.

The port director Posthuma replies that someone abroad would look with despair at the fast growth of Rotterdam’s port, but here people just agitate, saying that the west of Holland is full, that farmers are chased away and that the air gets polluted. Firstly, he says, the population density in the planning area is low, secondly, the farmers are well compensated, and thirdly, all kinds of measures are taken to control exhaustion. The film ends with a 360° panorama shot of a void: the new Maasvlakte, with oil refineries at the horizon. The narrator asks¹⁴⁷²: ‘Will there be a time in which we will also give our support to underdeveloped areas of our own human existence?’ Whatever the effects of the objections were, the port continued to grow, to such an extent that by 1962 it was the biggest of the world¹⁴⁷³. The VPRO remained critical, and more productions followed as such, also by other television stations¹⁴⁷⁴.

While television monitored the development of the port, the municipality and the *Gemeentelijk Havenbedrijf* became increasingly aware of the power of media. In 1961, the new head of the municipal Office for Information and Publicity, Koos Bax, commissioned the *Nederlandse Filmproductie Maatschappij* (NFM) to make two films. One had to promote the port, which became POORT VAN EUROPA (“Gateway to Europe”, 1962, Ytzen Brusse), and the other to promote the city in general, which became ROTTERDAM (1962, Eimert Kruidhof).

¹⁴⁶⁸ Rozenburg, with 2000 inhabitants, had to develop into a suburb of 18,000 people working in the Europoort.

¹⁴⁶⁹ Orig. quote: ‘Het puin van de boerderijen kan altijd worden gebruikt voor de beschoeiing van de nieuwe havens.’

¹⁴⁷⁰ For more information on Lamberts and other critical council members, see: Van de Laar, 2000: 488-489, 582.

¹⁴⁷¹ Original quote: ‘Industrialisatie is nodig om mee te kunnen in deze wereld, doordat ze de motor is voor onze welvaart en onze vooruitgang. Maar durven we de keerzijde van de vooruitgang open en eerlijk onder ogen te zien?’

¹⁴⁷² Original quote: ‘Zal er een tijd komen waarin we ook steun gaan verlenen aan de achtergebleven gebieden van ons eigen menselijke bestaan?’

¹⁴⁷³ See: Van de Laar, 2000: 512.

¹⁴⁷⁴ e.g. RUIMTE VOOR MILJOENEN (‘Space for Millions’, Wim van der Velde, VPRO 1965-10-27). It dealt with population growth and the economy to sustain it, which had consequences for land use and spatial planning, for the building of oil refineries. NCRV followed with a film on the demolition of the village Nieuwesluis (NIEUWESLUIS VAN DE KAART, Leo Moen: NCRV, 1968-09-30). The AVRO also paid attention to air pollution in the port: TELEVIZIER (1968-09-24), which had touched upon this topic already earlier (1964-04-17).

In 1965, Mayor van Walsum retired. On that occasion, Polygoon (1965-02) recorded him and his wife in a round-trip boat in the port, and emphasised his achievements concerning the Botlek and Europoort developments. He was succeeded by the social-democrat Wim Thomassen (PvdA), who supported the activities of Bax and NFM shareholder Veder even stronger. The year before, the two of them had already decided to have a film made by Joris Ivens. It was an exceptional choice since Ivens was disputed in the Netherlands for his political viewpoints. They were nevertheless convinced, for the impact that had been exercised by Ivens's *THE BRIDGE* (1928)¹⁴⁷⁵. By inviting a critical personality such as Ivens, they ran ahead of the critics.

While preparations were already happening for this film, the city council officially approved the budget of 121,600 guilders¹⁴⁷⁶. Next to it, the 'Office for Information and Publicity' stationed its employee Ivo Blom for a full year at the *Nederlandse Filmproductie Maatschappij*, which produced the film together with Ivens's French agent *Argos Films*. Blom provided the information Ivens needed, organised meetings, arrangements, and suggested locations for shooting¹⁴⁷⁷. Most of the shooting and the actual production took place in 1965, for which Ivens closely collaborated with his wife Marceline Loridan. The premiere of *ROTTERDAM – EUROPOORT*, as the film was called, took place on the 29th of April 1966, at Lumière, where the invited guests saw first *THE BRIDGE*¹⁴⁷⁸.

The film became a modern (and autobiographical) interpretation of the legend of the Flying Dutchman¹⁴⁷⁹. This cine-poème of eighteen minutes, with poetry-commentary by Gerrit Kouwenaar, starts with the words: 'City at the river Maas, at the edge of Europe – where Europe ends, where Europe begins.'¹⁴⁸⁰ The film reflects upon the interconnection between port and city. It results in an alienating interchange between images of pilot boats and youths riding mopeds, people coming out of a cinema and warehouses, movements of ships and people at the railway station. This alienation is reinforced by a collection of futuristic images throughout the film, which is further reinforced by Tom Tholen's sometimes abstract sound score that turns this film into 'reality science-fiction'. This applies particularly to aerial shots of the petrochemical industry. It was recorded by cameraman Eduard van der Enden, actually for a Shell film¹⁴⁸¹. Before the production of *ROTTERDAM – EUROPOORT*, Van der Enden showed Ivens some of his work, and Ivens wanted to include this scene in his film. It exemplifies cross-connections between different films and their institutional settings.

Besides Van der Enden, Ivens asked the French cameraman Etienne Becker, who had an Éclair 16mm camera, which was especially suitable for synchronous sound recordings, for street interviews and hand-held recordings. Although little direct sound was eventually used, it gave the recordings a special dynamic. People are shown in a casual way – whether it concerns a wedding, a funeral or a traditional *Sinterklaas* procession. Yet, these events, interchanged with the images of the port and the industry, come to the fore as instances of a social-cultural system, almost a collective organism. This is also reflected by the city's architecture, for example in a shot of a man running up the illuminated staircase of a housing block at night. Through the glass façade we follow him by a tilting camera. The camera subsequently moves towards individual apartments

¹⁴⁷⁵ See the folder *ROTTERDAM – EUROPOORT* [GAR: coll. Bibliotheek XVIII E246]. The text refers to *THE BRIDGE* (1928) and also to *NEW EARTH* (1934). 'It was the last Dutch subject on which he focused his fierce but humanly registering camera, until he went to work in Rotterdam last autumn.' Original quote: 'Het was het laatste Nederlandse onderwerp waarop hij zijn fel maar menselijk registrerende camera richtte, totdat hij vorig najaar in Rotterdam aan het werk ging.'

¹⁴⁷⁶ 'Film over Rotterdam van Ivens', p23 in: *Rotterdam, Officieel Tijdschrift van de Gemeente Rotterdam*, vol. 3/4, 1965.

¹⁴⁷⁷ Ivo Blom in: Hazewinkel & Van der Schaaf, 1996: 74.

¹⁴⁷⁸ GAR: Geluidsregistratie première Rotterdam-Europoort, Ivens, GV-III-2 (Luisterkopie CD878).

¹⁴⁷⁹ Cf. *JORIS IVENS OVER ROTTERDAM EUROPOORT* (1967, Jan Blokker/VPRO).

¹⁴⁸⁰ Original quote: 'Stad aan de Maas, aan de rand van Europa – waar Europa eindigt, waar Europa begint'

¹⁴⁸¹ Information by Van der Enden, in an interview by FP (2008-12-19). It was part of the film *SONG OF THE CLOUDS* (1957, John Armstrong).

where people watch television. The voice-over says: 'My floor is your roof. At nine fifteen all rooms burst in the same laughter. Your floor is my sky. Every man lives in his own skin. And a kiss replaces words, and love exists'¹⁴⁸². There is the wedding again, and once more the apartments. The film touches upon Corbusier's conception of the house as a 'machine for living'. It is combined with systematic processes in the port, like the transportation of wood and bananas.

The structural approach becomes personal when a captain appears, who is the Flying Dutchman – a role played by the artist Carel Kneulman¹⁴⁸³. He experiences the city as a theatre (or opera), in which he plays a role himself. The captain is an ambiguous figure, both observer and participant, outsider and insider. He moves through a desolate environment, with an old ship left to rust. While he stands on the ship, which is interchanged by shots from the opera, the voice-over says: 'Realities jostle each other, watch each other, beat and discover each other'¹⁴⁸⁴. The captain searches his way, and meets Senta, a girl from the opera, in front of a shop window. At central station, during rush hour, he approaches strangers, while we hear: 'It is today. I am tired. The city flows straight through me'¹⁴⁸⁵.

The acted scenes contrast with the documentary parts, but they tell the same thing: the discovery of a city is also its construction. This is not just a matter of systems opposed to a liminal individual; it is also the industrial city becoming a stage for play. The film ends with a paraglider flying through the port and under 'De Hef', which is the bridge from Ivens's film from 1928. Not only the city moves from industry to play, but also the cinema that reflects upon it. In this way, ROTTERDAM – EUROPOORT shows an oscillation between political divides, city and port, art and industry, reality and fiction. In terms of Nowotny (2005), it gave shape to 'emergent interfaces' between these different realms.

With the release of the film a folder was issued to advertise it, which included a letter that Ivens had written hastily after finishing the film, and which I quote here.

I believe that it is my best film, I'm very happy with it. It is good, strong, has a vigorous style and is new in its form of expression. It has become much more concise than I expected, giving the city and the harbour relief that is necessary in a film of these days. // One could say that it is a tribute to Rotterdam, the power of its harbour and the city are in it – of course also things like depersonalization and uniformity (...), which Rotterdam has in common with every modern city.¹⁴⁸⁶

Landré, Bax and Veder had been well aware of the reputation and ideas of Ivens, which was the very reason to invite him. They understood the developing public sensitivity for propaganda and promotional messages and chose a less singular, even paradoxical approach. This caused excellent publicity, according to information officer Koos Bax, although not everybody understood that immediately.

When Mayor Thomassen wanted to show the film 'Rotterdam Europoort' during a visit of a delegation of the Port of Rotterdam to the United States, in 1967, a revolt was about to happen. The port people grumbled, as such an artistic film did not give an appropriate image of reality. Thomassen persevered and a day later he had no longer any trouble or objections of any harbour

¹⁴⁸² Original quote: 'Mijn vloer is jouw dak. Alle kamers barsten om negen uur vijftien uit in dezelfde lach. Jouw vloer is mijn hemel. Ieder mens leeft in zijn eigen huid. En een kus vervangt woorden, en de liefde bestaat.'

¹⁴⁸³ Kneulman (1915-2008) was a sculptor based in Amsterdam; in Rotterdam he made (a.o.) a work for the façade of Cinema Thalia (1955).

¹⁴⁸⁴ Original quote: 'Werkelijkheden die elkander verdringen, elkander bekijken, slaan en onthullen.'

¹⁴⁸⁵ Original quote: 'Het is vandaag. Ik ben moe. De stad stroomt dwars door mij heen.'

¹⁴⁸⁶ Original quote: 'Ik geloof dat het m'n beste film is, ik ben er erg blij mee. Hij is goed, sterk, heeft een forse stijl en is nieuw in z'n uitdrukkingvorm. Hij is veel strakker geworden dan ik gedacht had, geeft de stad en de haven het relief dat nodig [sic] [is] in 'n film van deze tijden. // Je zou kunnen zeggen het is een ode aan Rotterdam, de kracht van de haven en de stad zit erin – natuurlijk ook dingen als depersonalisatie, eenvormigheid (m'n Nederlands!), die Rotterdam met elke moderne stad gemeen heeft.'

baron. The Journal of Commerce put an appreciating, extensive review of the film on its front page. The paper called it a relief that not every harbour promotion film consisted of just images of embankments, ships and containers. Joris Ivens had also signalled people. The city of Rotterdam – the paper concluded – had apparently done so too.¹⁴⁸⁷

A lot of footage had been shot, which became the basis for another film, called TOUCH (1967). Information officer Ivo Blom has recalled its production history.

Tom Tholen, who collaborated with Ivens, knew that there were many left-overs of Rotterdam Europoort. He asked me: ‘Shall we make a film of that material ourselves?’ ‘Alright’, I said. We actually stole that material. It was owned by a French film producer, Dauman, who did not want to release it. We went to the studio in Paris and we took the reels. When we started to make a film out of it, the material that was suitable for a new production turned out to be disappointing. But we had already embraced the idea to make a new film.¹⁴⁸⁸

The story of the stolen material started to lead a life of its own¹⁴⁸⁹. The facts, however, were slightly different. Impressed by the skills of sound designer Tholen, Ivens himself had encouraged him to create a film from the left-overs¹⁴⁹⁰. Ivens mediated its production, and acted as an adviser to Tholen. After the left-overs turned out to be not sufficient, new recordings were made, by the highly talented cameramen Robby Müller and Anton van Munster. The film would be sponsored by the public-private port promotion council (*Havenbelangen*), which signed a contract with the *Nederlandse Filmproductie Maatschappij*.¹⁴⁹¹

Whereas Ivens’s film concerned the city and the port, TOUCH was exclusively focused on the port, but it was not less ‘artistic’. Exemplary are the shots of ‘Water Purification Plant Berenplaat’ (1959-1965, arch. Wim Quist). The ‘plant’ appears like a large hydrological body. The moving camera follows the steel-and-glass façade, along the basins, while bubble sounds are to be heard, and turns smoothly when moving over winding stairs. The camera and the sound transform the highly artificial environment into a fluid organic structure; the building becomes part of the flows and cyclic courses of nature. As such the aesthetics direct the attention to the logic of the complex. Also important is the editing by Hetty Konink. Atmospheric images are contrasted to shots with strong movements and opposite screen direction. The film can be considered as a study of rhythm, to which the sound is crucial, which is not surprising, for the fact that Tholen was first of all a sound designer. The sound track is characterised by interchanging abstract and minimal music, dramatic music, ambient acoustic textures, songs, and sounds of seagulls and other diegetic and associational elements. Next to that, Tholen plays with the diegesis: we see the cameramen of the film and also the American singer Dorris Henderson, who did the title song. We are aware of the production of the film, which creates its own realism.

¹⁴⁸⁷ Koos Bax in: Hazewinkel & Van der Schaaf, 1996: 74. Original quote: ‘Toen Thomassen de film Rotterdam Europoort in 1977 [should be 1967] wilde vertonen tijdens een bezoek van een Rotterdamse havendelegatie aan de Verenigde Staten, dreigde er opstand uit te breken. De havenmensen liepen flink te morren, want zo’n artistieke film gaf toch helemaal geen reëel beeld van de werkelijkheid. Thomassen heeft doorgezet en had een dag later geen enkele last meer van welke havenbaron dan ook. De Journal of Commerce had op de voorpagina een lovende, vrij forse recensie van de film gepubliceerd. De krant noemde het een verademing dat niet elke havenpromotiefilm alleen maar uit beelden van kades, schepen en containers bestaat. Joris Ivens had ook mensen in de haven gesignaleerd. De gemeente Rotterdam – zo concludeerde de krant – blijkt ook.’

¹⁴⁸⁸ Blom in: Hazewinkel & Van der Schaaf, 1996: 74. Original quote: ‘Tom Tholen, die met Ivens werkte, wist dat er heel veel restmateriaal was van Rotterdam Europoort. Hij vroeg me: ‘Zullen we van dat materiaal zelf een film maken?’ ‘Akkoord,’ zei ik. We hebben dat materiaal eigenlijk gestolen. Het zat bij een Franse filmproducent, Dauman, en die wilde het niet vrijgeven. We zijn naar de studio in Parijs gegaan en hebben de rollen meegenomen. Toen we er een film van wilden gaan maken, bleek het materiaal dat bruikbaar was voor een nieuwe productie, tegen te vallen. Maar het idee van een nieuwe film hadden we al omarmd.’

¹⁴⁸⁹ Stufkens, 2004.

¹⁴⁹⁰ Boost, 1969, biographical section: Tom Tholen.

¹⁴⁹¹ Signed 1967-02-17. GAR: archief ‘Stichting Havenbelangen’, nr. 317, bestanddeel: 274 – contract.

While Tholen made TOUCH he was also asked to direct BACHER (1967), about dredging. Ivens had been a mediator again, and he advised Tholen. The film, produced again by the NFM, was made for the 'Royal Adriaan Volker Group'. Dredging and hydraulic engineering – the business of Volker – was crucial to the construction of the Europoort. The film framed contemporary dredging practices into a historical perspective, for which it animated old prints¹⁴⁹². The imagery was again the work of Robby Müller and Anton van Munster, together with Jan de Bont and Jan Oonk (which makes it a monument of Dutch cinematography). The visual quality goes well together with Tholen's conception of the music by Johann Sebastian Bach. The title is a play of words, since *Bagger*, which is pronounced similarly, means 'dredge' in Dutch.

Tholen's films were successful as promotional films and as works of art. TOUCH even won the Silver Bear for the best short at the Berlinale (1968), and also prizes in France and Italy¹⁴⁹³. However, this success caused a conflict. In the meantime the NFM had been dissolved and the rights were passed, *together* with those of ROTTERDAM – EUROPOORT, to Argos Films in Paris. Argos claimed the prizes (about 15,000 guilders). However, according to the chairman of *Havenbelangen*, Mr. A. Blussé van Oud Alblas, the prizes were not acquired by way of 'commercial exploitation', and according to the agreement *Havenbelangen* still had the 'non-commercial' rights – which was something rather vague¹⁴⁹⁴. In the end the deal was made that *Havenbelangen* got 75% and Argos the rest. Blussé wrote Tholen three letters to sign the contract in order to receive his remuneration, but Tholen did not understand what was going on and kept away from the affair¹⁴⁹⁵. The initial conflict between *Havenbelangen* and Argos, in combination with the story of the stolen images, was the basis for a self-reproducing myth. Eventually, this might also have been fed by the fact that Ivens's film did not win any award – on the other hand, the Rotterdams Arts Council (RKS) gave Ivens an honorary distinction, the *Penning van de Leuwe*¹⁴⁹⁶. This, of course, had a direct connection with his film for Rotterdam, and marked the beginning of his rehabilitation in his home country.

Taking ROTTERDAM – EUROPOORT, TOUCH and BACHER together, there is a direct relationship in terms of content, conditions and connections, but this has not been framed as such before. The three films are all mentioned in the book *Dutch Film, '66-'68*, edited by Charles Boost¹⁴⁹⁷ (1969), which was published by the Government Publishing Office to promote Dutch cinema abroad. The book addresses the policy to sustain attempts that 'use film as a means of self-expression'. Besides fiction films, documentaries and experimental shorts, there is only a very brief paragraph on 'industrial and other commissioned films', although they made up the majority of Dutch films at that time, and in spite of the fact that Boost had previously made an argument in favour of industrial filmmaking¹⁴⁹⁸. In the fact sheets Ivens's film is said to be made for the Rotterdam Municipal Council, but in the case of Tholen there are no commissioners or reasons mentioned. The artistic value is credited, but not the economic role of cinema.

¹⁴⁹² According to the technique of the Czech Karel Zeman.

¹⁴⁹³ The status of these prizes is unclear. In the documentation the French prize is called 'Prime à la Qualité' and the Italian is called 'Premio di Qualità' (apparently for the film's use of colour).

¹⁴⁹⁴ GAR: archief 'Stichting Havenbelangen', nr. 317, bestanddeel: 274 – letter of 1970-11-04 by Blussé to Mr. H.M. Alvares Correa. A delegated commissioner of the NFM, P.H. du Boisson, wrote Blussé a letter (1970-11-05). He mentioned that he had discussed the case with Argos by phone, and that they proposed a division of the French prize by the rate 25% for NFM/Argos and 75% for *Stichting Havenbelangen*. About the Italian prize they would talk later.

¹⁴⁹⁵ Letters dated: 1970-11-25; 1971-01-07 and 1971-01-21, *ibid*.

¹⁴⁹⁶ I.e. 1969-02-19. *Rotterdams Jaarboekje*, Rotterdam: GAR, 1970 – p14. In 1978, moreover, Museum Boijmans-Van Beuningen presented an exhibition and a film programme dedicated to the work of Ivens (1978-12-09 – 1979-01-14), 'Films en Tentoonstelling Joris Ivens, 50 jaar wereldcineast'.

¹⁴⁹⁷ Charles Boost was one of the most important Dutch film critics after WWII. In 1964 he received the *Pierre Bayleprijs* in Rotterdam (*Kriterion*, 1964-12-19).

¹⁴⁹⁸ For the concerning paragraph: Boost, 1969: 9; for the role of commissioned film in Dutch cinema: Hogenkamp, 2003: 179/282; for the earlier argument: Boost, 1960.

A similar argument can be made for a film like ROTTERDAM – EUROPOORT, GATEWAY TO EUROPE (1971, Irv Rusinov). It was produced by Milan Herzog for the film department of the Chicago based ‘Encyclopaedia Britannica’¹⁴⁹⁹. It was also supported by the Dutch Ministry of Foreign Affairs, while the Dutch director Joep Könings assisted on the production and created several additional recordings¹⁵⁰⁰. This film was used at educational institutes, and it informed shipping professionals about the world’s largest port, which is presented, along with images of the petrochemical industry, as a ‘well-oiled machine’. The film tells the stories of a Dutch bargeman on his way to the German Ruhrgebiet and of the captain of the American vessel ‘Atlantic Champion’. During a spare moment the latter tours through Rotterdam and visits the Euromast. Watching the city he understands that it is tied to its port and industry. Slightly critically, the narrator says that some Dutch wonder if the city has not become a machine itself, but this remark promoted Rotterdam’s efficiency all the more.

The port, the industry, the city and the infrastructure that connected them, was a smoothly operating system that provided a common attractor. This is also clear in cases such as the launching of the world’s largest tanker, the ‘Esso Europoort’, from the yard of Verolme Rozenburg (NOS JOURNAAL, 1970-07-11). The port, the shipbuilders and the oil industry, among others, supported one another to enlarge facilities and to strive for further growth, which had become a development that supported itself. But criticism became stronger, which was fuelled by the presentation of the too ambitious municipal *Plan 2000* (JOURNAAL, NTS, 1969-02-20). It foresaw further growth of the port and the industry south of Rotterdam, in and around the rural area of the Hoeksche Waard¹⁵⁰¹. What used to be positive feedback turned into negative feedback.

The NCRV, for example, showed the documentary WIJ STINKEN ERIN...! (1970, Jan van Hillo). It addressed environmental pollution and the danger of explosion and intoxication: ‘we live on top of a volcano’, which is illustrated by Jan Schaper’s spectacular recordings of fire at an oil refinery. Although the port authorities took measures against pollution, and to guarantee safety, such voices became ever louder¹⁵⁰². In 1972, the Club of Rome organised an exhibition in Rotterdam, which accompanied its report *The Limits to Growth* (1972)¹⁵⁰³. The oil crisis of 1973 made it rather concrete, at least in the perception of the public. In that year too, the Japanese director Tatsuo Sunagawa visited the Europoort for a documentary on the world’s energy supply¹⁵⁰⁴. He was not the only one. Since Rotterdam had become Europe’s main energy supply centre, the oil crisis was directly felt in Rotterdam, which attracted substantial attention from abroad¹⁵⁰⁵.

¹⁴⁹⁹ By then the Yugoslavian-American Herzog had already produced 400 educational films. With degrees in journalism and law, he worked for the US Office of War Information during WWII, before joining the film department of Encyclopaedia Britannica. In 1973 he began Herzog Associates; www.herzogmedia.com (2005-12-16).

¹⁵⁰⁰ ‘Bezoekers’, p21 in: *Rotterdam, Officieel Tijdschrift van de Gemeente Rotterdam*, vol. 8/3 1970; *ibid* p23 vol. 8/4.

¹⁵⁰¹ Before the plan was officially presented it was already rejected: HIER EN NU (NCRV, 1969-02-17).

¹⁵⁰² Various measures were taken concerning pollution and safety, e.g. JOURNAAL, NOS, 1970-04-08; WAARSCHUWINGSNET RIJMOND, Polygoon, 1969; cf. Polygoon, 1972-18 and NOS JOURNAAL, 1972-04-16. Reports on environmental issues e.g., a protest against the establishment of Hoogovens (DEMONSTRATIE TEGEN VESTIGING HOOGOVENBEDRIJF, 1970, J. van Rhijn); a dispute between city council and college about environmental measures (JOURNAAL, 1971-09-02; cf. 1971-09-20 and 1971-09-24); oil pollution (e.g. JOURNAAL, 1971-10-01 and 1974-08-16), transportation of chemicals (TELEVIZIER, AVRO, 1972-03-20), the dependency on oil (LEVEN MET OLIE, 1973, Albert Gols / KRO) etcetera, including foreign reports, e.g. by Japanese television on preventing water pollution (by Makato Murai): *Rotterdam*, vol. 11/1, 1973 – pp26-27.

¹⁵⁰³ *Rotterdam, Officieel Tijdschrift van de Gemeente Rotterdam*, vol. 10/2, 1972 – p24.

¹⁵⁰⁴ *Rotterdam, Officieel Tijdschrift van de Gemeente Rotterdam*, vol. 11/1, 1973 – pp26-27.

¹⁵⁰⁵ On the oil crisis and Rotterdam a large number of reports were made by a.o.: Bob Holst, Yorkshire Television (UK); David Harrison, BBC (UK); Claude Gagnière, ORTF (F); Jeffrey Archer, ITN (UK); Denis Poncet, ORTF 2 (F); Kärner, WDR (D); next to them a large number of radio and press reports were made, see: ‘Bezoekers’, p26 in: *Rotterdam, Officieel Tijdschrift van de Gemeente Rotterdam*, vol. 12/1, 1973. For more references to television (and radio) programmes related to the oil crisis and Rotterdam, see the next issue of *Rotterdam* (vol. 12/2, 1974 p25).

a tale of giants

Those responsible for the Europoort development, particularly the city of Rotterdam, the Ministry of Traffic and Waterworks, and a joint-venture of contractors (CH3), drew their own image to guarantee support. Following the example of the Delta works in the province of Zeeland, they established, near Rozenburg, a permanent exhibition centre, called 'Eurorama' (since 1969-03-26). According to Minister Bakker, the reason for this centre was to show the Dutch tax payers what is done with their money, and to show foreigners how a small country grows day by day¹⁵⁰⁶. The centre was included in various tourist excursions (e.g. by Spido). Within the exhibition, films were shown too, next to models, maps, drawing, photographs and so on. Mundofilm was asked to make the film GATEWAY FOR GIANTS (MOND VOOR MAMMOETS, 1970, Burcksen & Herblot)¹⁵⁰⁷.

The film, of half an hour, with a production time of three-and-a-half years, was commissioned by the Ministry, the Dutch cement industry (ENCI) and CH3¹⁵⁰⁸. According to Mundofilm-director Joop Burcksen¹⁵⁰⁹, they got this commission because of their film ELEMENTS FACING ELEMENTS (1966). It deals with the construction of the Zeelandbrug, a bridge of five kilometres that is part of the Delta Works, and the contractor Van Hattum en Blankevoort had also been part of the consortium at that time. However, the cement industry, which provided its products to all companies, took a leading role in coordinating the film production this time.

The commissioners and the filmmakers thoroughly discussed the construction plans and the requirements for the film. Burcksen and Herblot wrote a draft of the script and started. Rather than showing the construction works, they paid attention to the research that preceded it¹⁵¹⁰. Because of their previous work the commissioners had confidence and did not interfere. Instead, the filmmakers themselves regularly inquired what was going on, and once they were into the subject they knew what would happen next.

The film starts with an oil tanker at sea. A man rides a bicycle over its deck, which emphasises its enormous size. This needs special facilities: the Europoort. It has to be close to the sea, and therefore the island Rozenburg is sacrificed. Further extensions are projected into the sea, which will be the new Maasvlakte. It is illustrated by animated maps (made by Toonder Studios). For the construction of the new port's mouth, the film tells, it is necessary to analyse the movements of the ships. It is done by travelling with them, and by scale models, to study the effects of waves and the required depth. The results are applied to the design of the port, which is created by 'trailing suction hopper dredgers' (*sleephopperzuigers*). People count and draw. Next are experiments with machines shooting giant blocks of concrete to simulate the construction of dams in sea. The method fails: the blocks simply break – to the astonishment of the engineers. It is an engaging scene, since it is an instance of negative feedback, amplified by the film, which requires new methods to be developed. Besides this, shingle is shot in sea, which is shown by spectacular shots. Brief scenes show the quarries where the shingle comes from: Belgium, Germany and Sweden. For the construction of the southern dam (*Zuiderdam*), one sees the production and transportation of the concrete blocks, now being shot by precision cranes. Underwater shots show the blocks sinking to the bottom; without an index of scale they look like

¹⁵⁰⁶ *Rotterdam, Officieel Tijdschrift van de Gemeente Rotterdam*, vol. 7/2, 1969 – pp10-13. See also the television reports OPEN OOG (NTS, 1968-08-02), which explicitly heralded the Eurorama as part of the ANWB harbour tour, and VRIJ UIT (NTS, 1970-12-30), which as such were 'extensions' of the Eurorama.

¹⁵⁰⁷ The appearance of the mammoth tanker (or VLCC) drastically affected the shape of the harbour, which has been addressed, for example, by the television report EUROPOORT-OLIEPOORT (1968, Will Simon, AVRO).

¹⁵⁰⁸ Ministry of Traffic and Waterworks = *Ministerie van Verkeer & Waterstaat*, cement industry = *Eerste Nederlandse Cement Industrie* (ENCI), CH3 = *Combinatie Havenmond Hoek van Holland* (CH3). The latter was a joint-venture of (indeed) Adriaan Volker, Dredging Company Bos & Kalis and Van Hattum & Blankevoort (Stevin). Factsheet MOND VOOR MAMMOETS, archive Mundofilm (private archive Joop Burcksen).

¹⁵⁰⁹ For this and other information: interview by the author, Almere Hout, 2007-05-22.

¹⁵¹⁰ In article 'Achter de camera's van Mundo-film' (anon. tv-magazine), in relationship to the broadcasting of ACHTER DE KAMERA'S [on Mundo film] (Jan van Hillo, Han Baartmans, NCRV Ned. 1, 1973-08-17, 21h55 – title missing at B&G) – personal archive of Joop Burcksen. Cf. Bromberg, 1973.

sugar cubes in a cup of tea. A montage-sequence shows the act of pulling handles and falling blocks, which is emphasised by a rhythmic editing of the sound.

When the film was almost finished, Burcksen and Herblot presented a working copy, with a draft of the commentary, to a committee of about ten people, which consisted of engineers and company representatives. Burcksen¹⁵¹¹:

There were always members that missed something, and they wanted the thing they worked on to be shown. There were discussions about it, and sometimes it became much too technical. It was at a time when there were no specialised PR departments. There were people who were directly involved, although Van Hattum & Blankevoort was the first to appoint someone for it. I always explained that not all stages can be shown. A film should not be too complete, because then one won't make head or tail of it. Events have to follow each other logically, and I think that was our quality. At the premiere of the film on the Zeelandbrug, for example, the wife of an engineer told me that she finally understood what her husband had been doing all the time. But it was also illuminating to the engineers themselves, since one usually worked on parts of the plan, without having the overview. Moreover, much happened at the same moment, which we put in a certain order. We streamlined the process. One suddenly saw the connections. Their appreciation appears from the fact that we were asked once and again. One literally said: "it should be just as nice as last time".

GATEWAY FOR GIANTS had its premiere in April 1970¹⁵¹². It was subsequently shown at 'Eurorama', which attracted more than 120,000 visitors¹⁵¹³. Besides that, two hundred copies of the film were distributed abroad¹⁵¹⁴. The film was shown to specialised audiences, such as the 'Society of American Military Engineers' in Frankfurt¹⁵¹⁵. It was also shown at various film festivals, where it won major prizes for industrial cinematography¹⁵¹⁶.

Certain commissioners, however, still wished to highlight other aspects. Burcksen:

¹⁵¹¹ In an interview by the author, Almere Hout, 2007-05-22. Original quote: 'In zo'n commissie waren er altijd leden die zeiden 'ik mis dat en dat', en wilden dat hetgeen waar zij aan werkten getoond werd. Daarover ontstonden dan discussies. Soms werd het veel te technisch. Het was in een tijd dat je nog geen gespecialiseerde PR-afdelingen had, met talloze mensen die zich daarmee bezighouden. Hier zaten gewoon de directe betrokkenen zelf, hoewel Van Hattum en Blankevoort op een gegeven moment wel iemand speciaal hiervoor aanstelde. Ik legde altijd uit dat niet alle etappes getoond kunnen worden. Een film moet niet te compleet zijn, want daar kan je geen touw meer aan vast knopen. De gebeurtenissen moeten elkaar logisch opvolgen. De mensen konden het inderdaad volgen. Ik denk dat dat onze kracht was. Zo was er bij de première van de film over de Zeelandbrug, in Goes was dat, een echtgenote van een ingenieur die tegen mij zei: 'nu snap ik eindelijk waar die al die tijd mee bezig is geweest'. Ook voor de betrokkenen zelf had het betekenis, want men werkte altijd aan delen van een plan, en hadden zelden het overzicht. Er gebeurde ook veel op hetzelfde moment, wat wij dan in een bepaalde volgorde zetten. Betrokkenen zagen plotseling de verbanden. We stroomlijnden de gang van zaken. Dat men daar tevreden over was blijkt wel uit het feit dat ze steeds weer bij ons terugkwamen. Men zei letterlijk: "het moet net zo mooi worden als vorige keer".'

¹⁵¹² *Congrescentrum*, The Hague; 'Mond voor Mammoets' [review], in: *Handels- en Transport Courant*, 1970-04-20. The film would also be shown as part of the Filmweek Arnhem, in the programme 'Opdrachtfilm 1971', at theatre Saskia (1971-10-13), where it was introduced by J.F. Agema, chief engineer of Rijkswaterstaat – ref. p9 in: *Film, orgaan van de Nederlandse Bioscoopbond*, nr. 271, Dec. 1971.

¹⁵¹³ In article 'Achter de camera's van Mundo-film' (anon. tv-magazine), in relationship to the broadcasting of ACHTER DE KAMERA'S [on Mundo film] (Jan van Hillo, Han Baartmans, NCRV Ned. 1, 1973-08-17, 21h55 – title missing at B&G) – personal archive of Joop Burcksen.

¹⁵¹⁴ It was, for example, part of a programme of Dutch films that was distributed in Switzerland by the RVD i.c.w. Cinéma Scolaire et Populaire Suisse, ref. personal archive Joop Burcksen.

¹⁵¹⁵ Letter to the Dutch Consulate in Frankfurt, 1975-05-28 by A.R. Textor of 'Louis Berger GMBH engineers'. He mentions that 75 members of the 'Frankfurt Post of the Society of American Military Engineers' have seen the films ELEMENTS FACING ELEMENTS and GATEWAY FOR GIANTS. He reports on the enthusiasm of the viewers and expresses his gratitude for seeing the films. Copy of the letter in the personal archive of Joop Burcksen.

¹⁵¹⁶ E.g. first prizes at the 'International Festival for Industrial Films' in Florence (1970); at the 'Film Festival of San Francisco' (category 'films as communication', 1971), at 'Techfilm' in Czechoslovakia (1971), in Milan (E.A. Fiera, Premio Prua d'Oro), at 'Mediorama Filmfestival' in Blankenberge (Belgium), a.o.

This was negotiated by the members of the committee, which resulted, without any objections of anyone, in another film commission. They immediately agreed upon a budget, and all companies took a share in it. Since it concerned a combination of enterprises, together they could afford a reasonable budget, of about 200,000 guilders [\approx 90,000 euros]. The government had no money for it, but that was easily fixed. The contractors, which carried out the work for the government, just put it on the bill under the heading of 'extra work'. (Listen, I haven't said it, but I know it went that way.) In this manner, we subsequently made POORT VAN EUROPA, which shows the things from a slightly different perspective.¹⁵¹⁷

POORT VAN EUROPA (1972) was released in episodes, before the final version premiered at *De Doelen* (1972-03-09), as part of the celebration of the 100th anniversary of the *Nieuwe Waterweg*.

The film begins with the development of the seaway since the 17th century¹⁵¹⁸. Because of sedimentation, ships had to travel increasing distances to reach the port. In 1858, engineer Caland proposed a canal and the first ship passed through it in 1872. One hundred years later, mammoth tankers need a similar intervention, and so the film provides a historical legitimacy: 'The North-western part of Rozenburg, an island that emerged through centuries of sedimentation, which almost suffocated Rotterdam in earlier times, is deemed to disappear'¹⁵¹⁹. This comment, a reversal of the argument of POLDERS VOOR INDUSTRIE, is accompanied by shots of dunes. There are bird tracks, which are wittily 'replaced' by bulldozer tracks through a graphic match. This brutality is followed, alternatively, by a scene of weaving enormous mats of twigs, according to an old tradition. They are needed to build a dam to split the Europoort from Caland's 'Nieuwe Waterweg'. Amidst modern building technology it suggests a link between people and nature, in the Dutch spirit of struggling against the water. On the mats, rocks are shot. Next to that dredging is carried out (for a depth of 23m). While old things disappear, new things come instead, such as (unintended) beaches, illustrated by girls in bikinis walking over a great heavy metal tube that discharges sand. Finally the film deals with navigation; ships will be coached from the port until thirty-five kilometres offshore, by a chain of radars. To design it, tests are carried out in a laboratory¹⁵²⁰. A mobile camera registers movements of ships in a model, monitored by a woman behind a television screen. In this way positions of light houses are determined, to build a light line. At the end, the Europoort is opened by Queen Juliana.

While Mundofilm worked on POORT VAN EUROPA, Van Hattum & Blankevoort also commissioned the film EROP OF ERONDER (1971), about Kleinpolderplein, while cement industry ENCI asked for a film to present the new cement trucks (EEN STOET VAN REUZEN, 1972). Moreover, another film was made out of the material of POORT VAN EUROPA. Free in its conception, it was simply called EUROPOORT, which offered a brief general impression.

Besides films, the combination CH3 commissioned photographer Cas Oorthuys to make the book *Tideway to Tomorrow* (1971). It contains aerial views of the port, close-ups of the construction work, and shots, some in colour, of ships and building machines, all with straight compositions. Typical for Oorthuys, many pictures show people: designing the plans, testing them in huge models, and constructing them. The book was made apart from the films, but 'when

¹⁵¹⁷ Original quote: 'Als men toch vond dat er bepaalde aspecten meer aan bod moesten komen dan werd daar over onderhandeld. In dit geval kwam daar uit voort dat er een tweede film moest komen. Daar werd dan ook verder niet moeilijk over gedaan. Er werd gewoon zakelijk een budget afgesproken, en alle bedrijven namen een deel voor hun rekening. Bij grote bouwprojecten ging het altijd om aannemerscombinaties. Ieder bedrijf betaalde een deel van de film, en zo waren het flinke budgetten, van rond de 200,000 gulden. Vanuit de overheid was er vaak geen geld, maar dat werd wel geregeld. De aannemers, die het werk in opdracht van de overheid deden, zetten het gewoon onder 'meer werk' op de rekening, en als zodanig betaalde de overheid toch (ik heb het niet gezegd hoor, maar ik weet wel dat het zo ging). Op die manier maakten we vervolgens POORT VAN EUROPA (1972), dat de zaken vanuit een iets ander perspectief liet zien.'

¹⁵¹⁸ This film won several awards as well, e.g. at the Maritime Documentary Film Festival of Milan, 1974.

¹⁵¹⁹ Original quote: 'Het noordwestelijk deel van Rozenburg, eiland ontstaan door eeuwenlange aanslibbing, waardoor Rotterdam in vroeger tijden bijna verstikte, is gedoemd te verdwijnen.'

¹⁵²⁰ i.e. *Scheepsbouwkundig Proefstation Wageningen*

you have a look at it now', Burcksen says, 'you would almost think that some of the pictures have come immediately from the film. Apparently we had a similar take on the things those days.'

Burcksen and Herblot would make many other films on technical subjects, such as *DUNLIN-A*, about the construction of an oil-rig¹⁵²¹. Burcksen: 'Our film productions had something in common with building projects, in the way we had to make plans for them. I think that if I had not become a filmmaker, I would have done something in the world of building, as an architect or so.' Due to the complexity of its productions, Mundofilm fed the 'know-how' in Hilversum, through collaborations with, for example, Toonder Studios, and with broadcasting stations¹⁵²². Besides that, its films became transmitters within the network of the Dutch industry, since engineers and company representatives watched each other's films to learn about one's achievements, and to have reference material before commissioning a film themselves.

§ 3. corporate images

In the 1960s and 1970s, many enterprises related to the port asked filmmakers for 'corporate images'. Different from films on particular projects, they had to communicate the company's general identity, to workers, clients, investors and social organisations. In order to give an idea how film was applied, and how complications were solved, the case of warehousing firm *Pakhuismeesteren* may be exemplary. In 1961, it commissioned Polygoon to produce *KEY TO WORLD TRAFFIC* (1961, Jan Moonen). From the point of view of logistics, the port is seen in a general perspective; the company and the port are presented as interdependent. The film was shown about 1,500 times to groups visiting the company's home, and several copies of the film were distributed abroad through government and business organisations¹⁵²³. Due to the rapid changes in the port, the company commissioned a new film from Polygoon a few years later: *THE RESTLESS PORT* (1967). It was directed by Charles Huguenot van der Linden, who said about it:

It is definitely not the first time that I, Amsterdammer, have filmed in Rotterdam, and it won't be the last time either, if it is up to me. Because a filmmaker, who needs action, will get inevitably in the flush of the restless being-in-movement of the *Maasstad*.¹⁵²⁴

However, as Huguenot van der Linden has addressed too in this case, of logistics and storage, much happens behind the scenes, like a great deal of office work, which is a challenge to make visually attractive. He did so through fast-forwarding images, a rhythmic repetition of parts of telephone conversations, and a fast montage that makes use of graphic matches and contrasts of colours and compositions. The film was produced in 1966 and it premiered early 1967. Different language versions were made. However, within the same year *Pakhuismeesteren* fused with *Blauwhoed* to become 'Pakhoed'. A new version had to be made (released in 1969). Internal discussions took place to decide which shots had to be left in and what needed to be added¹⁵²⁵. As a matter of self-reflexivity, it became a discursive agent that channelled the priorities and visions of the stakeholders. The film was not a fixture, but able *and* subject to change.

¹⁵²¹ For some other productions by Mundofilm, see: www.nfdb.nl keys: Mundofilm, Burcksen, Herblot. (2007-04-05).

¹⁵²² In 1971, for example, Van Hattum & Blankevoort approached Burcksen, since they worked on the construction of the harbour Mina Zayed in Abu Dhabi. Through his contacts in Hilversum, they went there to shoot a film for the NCRV: *ABU DHABI; AAN DE PERZISCHE GOLF* (1971, dir.: Jan van Hillo).

¹⁵²³ 'Rusteloze haven: een film van Huguenot v.d. Linden', in: *Rotterdamsch Nieuwsblad*, 1967-02-17. See also letter from *Pakhuismeesteren* to Landeskonferenz der Filmdienste, Bad Godesberg, 1961-10-24. Collection GAR, dept. *Bewegend Beeld*.

¹⁵²⁴ Huguenot van der Linden, 'The Restless Port', report in: *Cinecentrum Filmbulletin* (Hilversum), early 1967 (?), collection GAR, dept. *Bewegend Beeld*. Original quote: 'Het is bepaald niet de eerste keer dat ik, Amsterdammer, in Rotterdam heb gefilmd, en het zal ook wel niet de laatste keer zijn, als het aan mij ligt. Want een filmer, die het van actie moet hebben, komt onvermijdelijk in de roes van het rusteloze in-beweging-zijn van de *Maasstad*.'

¹⁵²⁵ NFM, arch. nr. 04/IX 'Huguenot van der Linden', letter of G. Bakker to F.A. van der Horst (1969-04-23) and annotated shotlist.

Regarding corporate interests, film has fulfilled different functions in moments of change. Illustrative is the case of the Holland America Line (HAL). In the 1950s, emigration meant business for this renowned shipping company. But after 1960, the numbers of emigrants decreased. The branch had to change, by providing other services and addressing new groups of people. Film helped to do so, for example the comic triptych *DIG THOSE DUTCH* (1960, Rosinga & Trebert), commissioned by the *Nederlands Bureau voor Toerisme* and supported by HAL, to promote tourism in the Netherlands. In the first part, *A DOG'S LIFE*, a French dog travels with her owner Jane through Holland in a convertible. They start in Rotterdam, with its modern high-rise buildings and 'De Lijnbaan', where the lady buys perfume, before having dinner at the exceptional restaurant of the Euromast. While Jane enjoys the cityscape, the poodle is running after a cat. In the second part, *FLYING HIGH*, an (animated) Italian fly arrives at Rotterdam Airport, where the car of its driver is taken from the aeroplane by a special lift. The fly visits the Dutch cuisine, through the kitchen of the HAL ship 'SS Rotterdam'. In *FISH AND SHIPS*, finally, a big British fish visits the Dutch waters, together with a girl in bikini, who visits, in this outfit, different cities and the port of Rotterdam.

While HAL shifted its attention towards tourism, it gradually experienced competition from air traffic. Therefore it promoted exclusive cruises¹⁵²⁶. In *FLYING HIGH* one even travels by aeroplane in order to embark on a cruise ship. The studio of Joop Geesink made various (colour) films to advertise these cruises¹⁵²⁷. Many of them feature the flagship 'SS Rotterdam' (V), since it was HAL's showcase of luxurious travelling¹⁵²⁸. Carrying the name of its hometown, the ship itself became a floating advertisement for Rotterdam. Besides that, modern Rotterdam even got its own 'embassy' in New York, when HAL built 'Pier 40' (1959-1963), at the foot of Houston Street¹⁵²⁹. Instead of the traditional finger pier, this terminal was a square, which was the biggest of its kind, and 'certainly the most modern, with inner-core as well as roof-top parking, drive-alongside facilities and three instead of the usual two berths'¹⁵³⁰. This too was advertised by way of film (*PIER 40*, 1965, Bob Chrispijn)¹⁵³¹.

The HAL filmography reflects its changing business¹⁵³². Remarkable, however, is the lack of films on cargo transport, which the company had run since WWII, next to other marine businesses¹⁵³³. The company gradually restricted its interests and concentrated on passengers, which is emphasised by the documentary *LADING? PASSAGIERS!* (1963, A. Tjepkema/VPRO).

Instead of line shipping, moreover, cruises became central, and Rotterdam as a terminal lost its importance. Instead of destinations, the cruise became the main thing, which is clear from film titles such as *THE BEST FOOD AFLOAT* (HAL, 1970), and *THE MEMORYMAKER* (HAL, 1975), about cruises to South-America, and *WELCOME ABOARD* (HAL, 1975), which was made to attract American clients for cruises towards the Caribbean¹⁵³⁴. The Holland America Line became an 'experience provider', and film was an appropriate medium to address this quality.

¹⁵²⁶ For its history in connection to HAL, see: William Miller, 1998: 11. An example of a film that promotes cruises, with entertainment and relaxation aboard of the 'SS Statendam' and 'SS Nieuw Amsterdam', is: *VAREN IS GENIETEN* (Max de Haas, 1959). To emphasise its message, the film was shot in colour.

¹⁵²⁷ E.g. *KOERS AMERIKA MET DE HOLLAND AMERICA LIJN* (1963; *YOUR SAFETY OUR CONCERN* (1965, Joop Geesink).

¹⁵²⁸ See also: *KOERS AMERIKA MET DE HOLLAND AMERICA LIJN* (1963, Joop Geesink), *ROTTERDAM V* (1965, HAL), s.s. *ROTTERDAM* (1970, HAL). Besides that, the HAL made also a film on the ship *STATENDAM* (HAL, 1970). See furthermore: *SCHEPEN VAN DE HOLLAND AMERICA LIJN* (1963, see: HAL, made by Polygoon).

¹⁵²⁹ Cf. : William Miller, 1998: 37.

¹⁵³⁰ William Miller, 1998: 4.

¹⁵³¹ See Geesink in filmography. The construction of the new pier was also reported by Fox Movietone News (1961).

¹⁵³² An exception is *HOLLAND AMERICA LINER TESTS*, showing a ship in the MIT towing tank that simulates waves. It is recorded in slow-motion to see the effects.

¹⁵³³ Miller, 1998: 66.

¹⁵³⁴ See also the films made for the Rotterdamsche Lloyd, e.g. films by Jaap Nieuwenhuis, such as *PASSAGE NAAR DE ZON* (195x ?), *CIRCLING THE GLOBE IN COMFORT* (1958), *WIE VAART MEE OVER ZEE* (1960).

In 1977, the headquarters of HAL moved from Rotterdam to Seattle, and the next year the last travel from Rotterdam to New York took place, after 105 years of service¹⁵³⁵. A prelude had been the farewell of the famous 'SS Nieuw Amsterdam' some years before (reported by J. van Rhijn for the *JOURNAAL*, 1971-11-08). Later on the NOS made a tribute to its history¹⁵³⁶. It shows historic images of its construction, its launching in 1937 and its maiden trip to New York in 1938, and finishes with its deconstruction in Taiwan. This documentary marks the end of a history, in which film accompanied and reflected the ability to adapt to changing conditions of transport and leisure, which demanded new visions and marketing strategies.

Many other corporations related to the port used film, which supported the emergence of a professional film infrastructure in Rotterdam. As such I have already paid attention to the NFM, and to the Open Studio, and others can be mentioned here too, especially Capricornus and Korver. Together they made up a small-scale cultural industry, but in this case it was part of a larger cultural ecology, related to the port. Moreover, corporate images were expressed through different means, including photography, (graphic) design, and architecture. In programmatic terms, one might therefore speak of a corporate *Medienverbund*.

The NFM production *BACHER* (1967, Tom Tholen) is a case in point. It stressed the growth of dredging company Volker, which indirectly helped to prepare the grounds for the construction of a new headquarters. In 120 years, the company had rapidly grown in parallel to the port, and it had developed into a multinational. To confirm that status, it wanted a representative building: the *Adriaan Volkerhuis* (1968-1974, Hugh Maaskant e.a.¹⁵³⁷). The initial plan was a ninety metre high tower, but it became sixty metres in the end because of protests from citizens and because of 'public opinion'¹⁵³⁸. By way of a zigzag-like ground plan and interchanging tender black and white walls, the building kept its vertical dimension. It is situated along the river Nieuwe Maas and the Maasboulevard, which is one of the main routes from the *Ruit* towards the city centre. 'Maaskant designed an abstract, autonomous office building, which was not bothered by the environment. The unapproachable forms are purely conceived as an abstract composition of white and black verticals. The building contains no reference whatsoever to the human dimension or human activity'¹⁵³⁹. It was one of Maaskant's last works; it marks the end of high modernism in the Netherlands and the beginning of a new era. According to Michelle Provoost (2003), the building is emblematic for a new kind of architecture, that of corporate identity.

An even more elaborate example of corporate identity, to address the parallel tracks of film and architecture, is that of Shell. This case may simultaneously give an idea of how the city's film production network was extended, since Shell made use of film services in and outside the city. Shell had its own building department, which constructed – apart from its headquarters in Hoogvliet – a representative office in the city (1956-1960, C. A. Abspoel)¹⁵⁴⁰. The film board was housed here too, which initiated films about different topics, in collaboration with Shell's London based Film Unit. These films were directed by well-known filmmakers, among them Bert Haanstra, George Sluizer and Charles Huguenot van der Linden, while the cameraman Eduard

¹⁵³⁵ In 1984 the office in New York was closed too. http://nl.wikipedia.org/wiki/Holland-Amerika_Lijn (2006-04-27).

¹⁵³⁶ I.e. *PANORAMIEK* (1974-12-01). The HAL achieved a mythical status, which is also reflected by amateur films, e.g. *ZEEKASTELEN* (1958-1971) by J.W. Soek. He first shot the launching of 'SS Rotterdam' (1958-09-13), the last trip of the Willem Ruys (1964-10-16) and of the 'SS Nieuw Amsterdam', to New York (1971-11-08). The latter includes interior shots that express the atmosphere of the ship, next to shots of loading and mooring, and of a crowd saying farewell at the Wilhelminakade.

¹⁵³⁷ Cf. Provoost, 2003.

¹⁵³⁸ Groenendijk, 2004: Architectuur > Gebouwen > Adriaan Volkerhuis.

¹⁵³⁹ Original quote: 'Maaskant ontwierp een abstract, autonoom kantoorgebouw, dat zich niets aantrekt van de omgeving. De ongenaakbare vormen zijn puur als abstracte compositie van witte en zwarte verticalen opgevat. Het gebouw bevat geen enkele verwijzing naar de menselijke maat of menselijke activiteit.'

¹⁵⁴⁰ i.e. Shell Building at the Hofplein, see: Groenendijk, 2004: Architectuur > Gebouwen > Shellgebouw. For Shell films, see: www.nfdb.nl (2007-04-05).

van der Enden became a frequent collaborator¹⁵⁴¹. With Sluizer he made, for example, *HOLD BACK THE SEA* (1961), in which the port of Rotterdam was shown as part of Dutch water maintenance, and with Huguenot van der Linden he made *OKTOBERVAART* (1964)¹⁵⁴². This film was produced by the NFM, for which Van der Enden used to do cinematography, which exemplifies already personnel interconnections. Since the film is illustrative for the way Shell made use of film, I will discuss it here in some further detail.

OKTOBERVAART has a poetic touch. The narrator says, ‘The last October days... and still sparkling is the sun in a clean washed sky’¹⁵⁴³, and later, ‘October... the ship ploughs its way. In the furrow of the wake the roving scum searches for the swag’¹⁵⁴⁴, while seagulls dive into the water. The film was made for the role of Shell within inland navigation, since it provided fuel to barges, and for the importance of inland navigation to distribute fuel as well. The film is not obviously promotional, nor is the company the main subject. Shell is an integral factor within a broader landscape; its position is self-evident and hence reliable. Similarly, throughout the film several references to Rotterdam are made, as ships have to load, unload or provide services there. Like Shell, Rotterdam affects the whole system of inland navigation.

The film tells the story of the family Kamphuizen and its barge ‘Casa Nova’. There is an emerging love between their eighteen year old daughter Jannie, and Wim, who works on the ‘Shell 42’ tanker. They briefly meet at the beginning of the film, when their boats pass. He tells that he is going to Leeuwarden, while she is going to Rotterdam. When the family arrives there, we hear skipper Kamphuizen thinking, through a *monologue intérieur*.

For forty years I have come to Rotterdam already ... but things have changed so much! Of course, as it is located on the Rhine mouth it made Rotterdam grow. But there would never come so many sea vessels without the inland navigation, which enables the transit to the hinterland after all. How would they get all that cargo transported otherwise? Won’t it be far too expensive?¹⁵⁴⁵

The narrator mentions that like this family, 15,000 barges are on the move, through a network of waterways that extends to Germany, Belgium, France and Switzerland. It is also the reason that the film was released in four language versions (Dutch, French, German and English).

In the end, Jannie and Wim meet each other. We just see their feet; Jannie’s dog is the only witness of what happens. Like Italian neorealism, Huguenot van der Linden worked with non-professional actors playing themselves. He selected a family working on a barge that transported various goods, without fixed routes, so it was flexible and able to be contracted for the film. Although *OKTOBERVAART* looks like a documentary, it was entirely scripted and staged. The way Huguenot van der Linden conceived it can be illustrated by an incident after the shooting. On the 14th of October 1963, Huguenot van der Linden was upset; he wrote an angry letter to NFM director Landré for the fact that the dog from the film was ‘annihilated’, due to the executive producer (Mr. Kits). ‘You know that I have turned all the rushes through this morning. In many of them the dog does what the Americans call ‘stealing the scene’. If later, at the premiere, the skipper’s family presents itself, it will be hard to let the journalists be devoid of the

¹⁵⁴¹ E.g. *SONG OF THE CLOUDS* (1957, John Armstrong). Van der Enden frequently collaborated with the Shell Film Unit afterwards, but also for its competitor BP – information by Van der Enden in an interview with FP, 2008-12-19.

¹⁵⁴² Cf. Hogenkamp 2003: 206. For the script, see: NFM, archive ‘Charles Huguenot van der Linden’, 04-VII.

¹⁵⁴³ Translation FP from the original Dutch quote: ‘De laatste oktoberdagen... en nog sprankelt de zon in een schoongewassen lucht.’

¹⁵⁴⁴ Transl. FP from or. Dutch quote: ‘Oktober... het schip ploegt... voort. In de voor van het... kielzog speuren zeeschuimers [meeuwen duiken in het water] naar buit.’

¹⁵⁴⁵ Transl. FP from or. Dutch quote: ‘Veertig jaar kom ik al in Rotterdam... maar wat is het hier veranderd! Natuurlijk, dat het aan de monding van de Rijn ligt, dat heeft Rotterdam groot gemaakt. Maar er zouden nooit zoveel zeeschepen komen als de binnenvaart er niet was. Die zorgt toch maar voor de doorvoer naar het achterland. Hoe zouden ze al dat goed er anders heen willen krijgen? Dat zou toch veel te duur worden?’

fact that one of the four ‘main characters’ has been murdered for financial reasons¹⁵⁴⁶. Moreover, he wrote, it prohibits promotion activities such as a photo shoot for women’s magazines.

The dog embodies the crossing of film genres, the balancing act to pull audiences into the subject matter, and to provide information. The dog is an emotional marker of an otherwise impersonal system, that of transportation networks, its logistics and the fuel that keeps it running. Moreover, the dog underlines not only the staged character of the film, but also the staging of the film’s *value*, through its premiere and through magazines (i.e. *Medienverbund*). Like this film, Shell made various other ones related to different aspects of its business.

At the same time, Shell articulated its presence through architecture. It extended its office complex in the city centre by a new tower with a height of nearly one hundred metres (1971-1976, arch.: Zanstra, De Clercq, Zubli & Lammertsma). On the occasion of the opening, Shell commissioned Gerrit van Dijk to make a film about it (OUR HOUSE, 1976). Meanwhile Shell enlarged its industrial complexes in Pernis (1975, arch.: Postma, Smit, Haayen), and it continued to grow over the next years¹⁵⁴⁷. Besides that, the Maasvlakte Oil Terminal was developed, a joint-venture of Shell and other oil companies, which became one of the largest of the world, notwithstanding initial tensions due to the oil crisis of 1979¹⁵⁴⁸. Both complexes have often been featured in films and reports on Rotterdam’s oil industry¹⁵⁴⁹.

Many other companies in Rotterdam were actively involved with media, among them Unilever, whose films were also, like those of Shell, distributed as educational films¹⁵⁵⁰. Especially concerned with media, and not the least in terms of corporate identity, was shipbuilder Cornelis Verolme (•1900-†1981)¹⁵⁵¹. In 1954, as part of the Botlek development, he established the *Verolme Dok en Scheepsbouw Maatschappij NV* (VDSM). Near the encapsulated village of Rozenburg he built the largest Dutch shipyard (1957). It was able to construct oil tankers, and allowed for the construction of even bigger ships in the future¹⁵⁵².

Since Verolme was new in Rotterdam as a ship builder, and not accepted by the elite, he used media to promote his concern. It became the responsibility of spin doctor Gert van der Hoest, who joined Verolme in 1957¹⁵⁵³. In about fifteen years, Verolme appeared in more than

¹⁵⁴⁶ Carbon copy of this letter in the NFM archive ‘Huguenot van der Linden’, arch. nr. 04/VIII. Original quote: ‘U weet dat ik vanmorgen alle rushes heb doorgedraaid, waarbij er vele zijn, waarin het hondje doet wat de Amerikanen “stealing the scene” noemen. Als straks, op de première, het schippersgezin zich presenteert, zal het moeilijk zijn de journalisten onkundig te laten van het feit dat een van de vier “hoofdrollen” om financiële redenen werd vermoord.’

¹⁵⁴⁷ Up to 80 km of roads, 160,000 km of pipelines and fifty factories in 2005.

¹⁵⁴⁸ Cf. JOURNAAL, NOS, 1979-05-18.

¹⁵⁴⁹ E.g. EUROPOORT-OLIEPOORT (AVRO, 1968-11-11); directors of oil companies are interviewed: Martin (Gulf), Rodenburg (Shell), Claessens (Esso), and Posthuma (Port Authorities). It was not a promotional film, but it gave the companies nevertheless an opportunity to explain their reasons and to generate support.

¹⁵⁵⁰ e.g. through the *Gemeentelijke Filmotheek* (Catalogus 1976, GAR: ‘Collectie Bibliotheek’ P2815). Once more there is the connection between ‘food and fuel’, regarding the collections of films produced by Unilever, and that of Shell, as well as that of, for example, oil company Esso, e.g. ESSO BOUWT (1960), ESSO IN NEDERLAND (1961), and also the annual ESSO JOURNAAL (since 1954, Otto van Neijenhoff > 1960s) – for these references see the correspondence between Esso and GAR, 1960-1961: Gemeentearchief Rotterdam, archive ‘Gemeentelijke Archiefdienst Rotterdam’ (archief van het archief), dossier ‘correspondentie filmcollectie’, toegangsnr. 297.01, inv. nr. 461 (1958-1962).

¹⁵⁵¹ We might draw here a direct link to Anthony Veder. In 1928, Verolme began to work for the Stork engineering works in Hengelo. During WWII he supplied engines to various Dutch shipping companies, especially that of Veder, which was not allowed according to the laws of the occupier. Through these illegal transactions, Verolme had been able to gather capital that enabled him to establish his own company, in 1946, as mentioned in his biography written by Ariëtte Dekker (2005: 89). Verolme soon moved to Rotterdam (IJsselmonde). In 1950, he took over the shipyard of Jan Smit at Alblasterdam, near Rotterdam, and his enterprise grew rapidly. He kept in touch with Veder, and as such he was aware of his interests.

¹⁵⁵² See e.g. the Polygon newsreels of 1961-wk39; 1969-wk20; 1971-wk13.

¹⁵⁵³ As addressed by Dekker (2005: 144), he used to operate together with his wife Miny (not unlike Verolme who was often accompanied by his wife Anneke, *ibid.*, 449-450).

one hundred newsreels and various other television programmes and documentaries¹⁵⁵⁴. The first feature length television documentary about Verolme was ANDERS DAN ANDEREN: CORNELIS VEROLME (VARA, 1960-01-15). Van der Hoest collaborated on it for months. This portrait, presented by Bert Garthoff, propelled the prestige of Verolme in the Netherlands¹⁵⁵⁵. Next to that, Verolme commissioned about thirty promotion films¹⁵⁵⁶. Several of them were made by Polygoon-Profilti, like IT'S MORE THAN JUST A SHIP (1964, Lajos Kalános)¹⁵⁵⁷. This film, directed by one of the most talented cameramen working for Dutch television, including the JOURNAAL, showed the complex organisation, technology and skills needed to construct a gas tanker.

Because of his interest in media, Verolme got involved with an initiative for commercial television, the *Reclame Exploitatie Maatschappij* (REM), which ran TV Noordzee. Its director, Jo Brandel, had previously directed TV55, the experiment with commercial television at the E55 in Rotterdam. Joop Landré, the director of the Rotterdam based film production company NFM, and former director of Polygoon, who had been involved with TV55 too, became its adviser. Verolme was one of its investors, and its spokesman¹⁵⁵⁸. He was interested in it as a business, and to get access to television.

As the Dutch law did not yet allow commercial television, the station was located in the North Sea, outside the Dutch territorial waters, ten kilometres from Noordwijk. It followed the example of Veronica, which broadcast from a ship since 1960. The REM, instead, was located on a platform, which was thought to be safer. Verolme built the platform, at his expenses, at his yard in Cork, Ireland. After some complications – it collapsed on the ship ‘Global Adventurer’ during transshipment (JOURNAAL, NTS, 1964-05-24) – it was brought to Rozenburg to be finished. The REM broadcast its first television programme on the 12th of August 1964. It raised much discussion.

An emergency law soon prohibited broadcasting from constructions in sea¹⁵⁵⁹. On the 17th of December, a day after Verolme had explained the reasons of REM once more for the JOURNAAL, the island was confiscated by the navy. It is a remarkable coincidence that on this day Verolme himself was to be seen as a guest of Phyllis Knight in her programme SMALL TALK on WHAS-TV (Louisville, Kentucky), which was an example of commercial television in America. After Verolme was introduced, an advertisement for shoes was shown; it was not so different from Verolme’s own appearance, who was there to promote his metalised curtains.

¹⁵⁵⁴ Concerning newsreels about Verolem and/or his firm: 23 x Polygoon, 74 x NTS JOURNAAL in 1957-1972; www.beeldengeluid.nl collections Polygoon + NOS Journaal. Some examples are: JOURNAAL, NTS [catapult installation at aircraft-carrier ‘Minas Gerais’ for Brazil] 1960-06-24, cf. Polygoon 1960-wk50; NTS JOURNAAL [launching of tanker “Esso Hampshire” at Verolme Rozenburg] 1962-03-18, cf. Polygoon 1962-wk13; JOURNAAL [inauguration of two docks by Minister Pous, at Verolme Rozenburg] 1962-05-10; cf. Polygoon 1962-wk21; JOURNAAL [tanker Esso Libya] 1962-08-26; cf. Polygoon 1962-wk36; JOURNAAL [christening of “Esso Den Haag” by Princess Beatrix] 1963-07-04; cf. Polygoon 1963-wk28. Verolme used all possibilities to attract media attention (e.g. the ‘event’ of launching the 100th ship at Verolme Rozenburg, JOURNAAL, 1965-02-10), which also meant that the media knew their way when an incident happened. An example of the latter is the fire and ravage that happened after an explosion took place at the tanker ‘Rona Star’ at Verolme Rozenburg (JOURNAAL, 1965-06-16).

¹⁵⁵⁵ Dekker, 2005: 178.

¹⁵⁵⁶ Verolme was particularly keen on using film and television for publicity purposes (including Polygoon and the NTS Journaal). See filmography > Verolme, for a number of examples. Most of these films are to be found in the collection of the Maritiem Museum, Rotterdam (www.maritiemdigitaal.nl – 2008-12-28).

¹⁵⁵⁷ See also the Polygoon productions: WHEN THE TRIGGER FALLS (1960s); MAMMOETTANKER – MAMMOETHELLING (1969); A WHARF IN THE WILDERNESS (1966), a.o.

¹⁵⁵⁸ Van Lier, 1963; Landré, 1994: 70; Dekker, 2005: 269. See also the interview with Verolme in TELEVIZIER (1964, AVRO, dir. Gerard van der Meyden). The REM had been the idea of the publisher W. Hordijk from The Hague (Van Lier, 1963). In order to carry out his plan he contacted Jan Marie Fehmers, of the bank Texeira de Mattos, offshore engineer and entrepreneur Pieter Heerema, and through him Cornelis Verolme (Dekker, 2005: 270). Soon a conflict arose; Hordijk withdrew and sold his plan to the others. They asked Jo Brandel to become REM’s director instead (Van Lier, 1963). Later on the entrepreneur Reinder Zwolsman got involved too (Landré, 1994: 70). Landré had collaborated with Zwolsman on the construction of the Pier of Scheveningen (cf. Polygoon, 1964-wk34).

¹⁵⁵⁹ i.e. Wet Installaties Continentaal Plat (anti-REM-wet). It did not catch, however, the pirates of Veronica.

The REM developed into the legal station TROS, with Landré as its director (1966-1973)¹⁵⁶⁰. The end of the NFM was a loss for Rotterdam, but Landré's move reinforced the connection with *Standort Hilversum*¹⁵⁶¹. Verolme, in turn, would be frequently shown in television programmes, especially in 1967, when he presented his plan for a shipyard to build and repair the world's largest *mammoettankers* ('Very Large Crude Carriers')¹⁵⁶². The way it had to be financed became a struggle between Verolme, the state, and other yards, which was largely fought in the media¹⁵⁶³. It is also no coincidence that it was in this period that Roelof Kiers made his well-known documentary CORNELIS VEROLME, SCHEEPSBOUWER (AVRO 1967-09-17). It was the onset of the 'direct documentary' movement in the Netherlands, as a variant of the *cinéma vérité*, which became known as the VPRO-school after Kiers moved to the VPRO. However, as Dekker has argued too (p279), the content of this production was actually not so different from the former ones. Verolme himself was, after all, the figure who decided what was shown. In this way, cinema and television, promotion films, newsreels and documentaries got all interwoven in respect of one agenda: raising publicity and reinforcing the reputation of Verolme.

Verolme, already sixty-seven years old, finally won the competition to build the yard¹⁵⁶⁴. To celebrate his victory he commissioned Polygoon to make the biographical TIME TO WORK (1968)¹⁵⁶⁵. The preconditions for the support, which the Dutch state had set, and the changing economic perspectives, nevertheless caused his downfall in 1970¹⁵⁶⁶. He had to withdraw as the president from his enterprise, which had to merge with the Rijn-Schelde enterprise¹⁵⁶⁷.

Verolme's competitors also established significant track records in respect of media. The shipyard RDM even produced films itself, such as SAMEN WERKEN AAN DE TOEKOMST (1960, RDM), to attract pupils to the RDM school, and various films about the construction of cranes, ships, power plant instruments, weaponry, and oil rigs, among other¹⁵⁶⁸. Since the 1970s it had also made an annual *journaal*, after the example Wilton-Fijenoord in Schiedam, which had done so since the early 1950s¹⁵⁶⁹. These reports dealt with major commissions, innovations and achievements, and to some extent labour conditions or the company school. The images were professionally made, shot in black-and-white and accompanied by a voice-over, music and occasionally diegetic sound.

¹⁵⁶⁰ TROS = *Televisie Radio Omroep Stichting*, but 'Tros' was also the title of the film that was produced by Piet van Mook in 1956 (dir.: Wim van der Velde, scr.: Jan Schaper). Van Mook made several films for Landré's NFM afterwards (e.g. Brusse's POORT VAN EUROPA, 1962). Moreover, the director and scriptwriter of TROS established the production group Trosfilm, which (briefly) shared the building with NFM (Eendrachtsweg).

¹⁵⁶¹ Landré became also a member of a committee (1970) to advice on the future of the NOS JOURNAAL, see: Scheepmaker, 1981: 67.

¹⁵⁶² see for example the NTS JOURNAAL, 1967-09-22 and 1968-01-02, in which Verolme explains his plans.

¹⁵⁶³ The main yards included RDM, Rijn-Schelde, Wilton-Fijenoord, NDSM.

¹⁵⁶⁴ See: JOURNAAL (NTS, 1968-04-26), which shows the start of the construction works of the *mammoetdok*.

¹⁵⁶⁵ Cf. Dekker, 2005: 310.

¹⁵⁶⁶ In order to construct the *mammoetdok*, Verolme had to take over the NDSM yard in Amsterdam (JOURNAAL, NTS, 1968-07-09 and 1968-12-29), cf. HIER EN NU (NCRV, 1968-07-04). NDSM was in trouble and it caused serious problems for Verolme (cf. HIER EN NU, NCRV, 1969-09-11 and 1969-09-25). In some sense, his down fall was already announced by the first strikes that took place at Verolme Rozenburg, see: BRANDPUNT (KRO, 1968-09-21) and JOURNAAL (NTS, 1968-09-20, 1968-09-23, 1968-09-24).

¹⁵⁶⁷ Cf. tv-interviews with Verolme, a.o. by the VARA ACHTER HET NIEUWS (1969-09-18); AVRO: TELEVIZIER (1969-09-23); NOS JOURNAAL (1971-02-11 and 1971-04-08); VOOR DE VUIST WEG (1971-02-12) and TELEVIZIER (1971-09-07); and the NCRV: HIER EN NU (1970-09-04; 1971-02-13), a.o. See also discussions in the parliament about Verolme, e.g. ACHTER HET NIEUWS (VARA, 1969-09-26); NOS JOURNAAL (1971-03-23 and 1971-04-07). However, the dramatic change in his career did not harm his newly gained position within the elite (e.g. his 70th anniversary: NOS JOURNAAL, 1970-09-04). The new firm made also use of media to promote itself, e.g. RHINE SCHELDE VEROLME (1974, Tuscan).

¹⁵⁶⁸ Resp.: BOUW VAN EEN 90 TONS KRAAN (1960); BOUW ONDINA (1960); BOUW VAN DE ARRIVA (1968); OPBOUW EN PROEFSCHieten M 114 (1970); HET BOOREILAND PETRO BALTIC (1975) etc. Next to such films the RDM made also film about, e.g. its 75th anniversary (75 JAAR RDM 1902-1977), the launching of ships (e.g. TEWATERLATING FINA ITALIA, 1975), and various other activities. More titles can be found at GAR.

¹⁵⁶⁹ Gemeentearchief Schiedam, <http://archieff.schiedam.nl/content/schiedambeeldengeluid/2b.pdf> (2006-04-27)

The WILTON-FIJENOORD JOURNAAL of 1970, which I take here as an example, features the newly acquired ‘mammoth crane’ that removes damaged parts of the ship ‘Theologos’. It is shown from low perspectives and special vistas; long shots give an overview of the work, interchanged by close-ups of the workers. The report makes use of comic effects, such as organ music and the sound of a whistle when the production of pipes is shown. There are startling shots of a dock that needs to be relocated, including a ship in it that is under construction. While the dock floats through the port, workers continue their job, not to waste time. Also remarkable are shots of an oil tanker under construction, which is pictured by a photographer of the magazine *Wilton-Fijenoord Nieuws*, as mentioned by the narrator. This cross-media reference is another instance of *Medienverbund*, to communicate what was accomplished, and to generate an understanding of the enterprise as a whole. They created involvement and provided feedback, literally as ‘reports’, to generate further growth.

In the next chapter I will present another case in detail, that of ECT, as part of the process of containerisation and its effect on socio-economic development. It shows the way that corporate images were embedded in a broader cultural ecology, and that all of them have helped a media infrastructure in Rotterdam to emerge. Through the port, cinema got firmly anchored in the city.