



DFFF

**DEUTSCHES
FILMINSTITUT
FILMMUSEUM**

PROFILE
ENGLISH VERSION

WWW.DFF.FILM

DFF – Leitbild

Das DFF – Deutsches Filminstitut & Filmmuseum ist eine führende internationale Filmerbe-Institution. Wir sind Vorreiter darin, das Filmerbe zu bewahren und Filmkultur mit einer weltweiten Öffentlichkeit zu teilen. Dafür vereinen wir auf einzigartige Weise Museum, Kino, Archive und Sammlungen, Festivals, digitale Plattformen, Forschung und Digitalisierungsprojekte sowie zahlreiche Bildungsangebote. Von der kulturell vielfältigen und dynamischen Metropole Frankfurt am Main aus arbeiten wir aktiv an der Gestaltung einer offenen Gesellschaft mit. Wir unterhalten Beziehungen zu Institutionen und Initiativen aus Film und Wissenschaft weltweit. Dabei verbinden wir die materielle und historische Bedeutung von Film mit der digitalen Zukunft.

Es ist uns Anliegen und Aufgabe, gemeinsam mit unserem Publikum Filmkultur lebendig zu halten. Wir, ein Team von mehr als 200 Mitarbeiter:innen, widmen uns dieser Mission mit Fachkenntnis und Leidenschaft. Für uns ist alles Film und Film alles.

DFF – Mission Statement

The DFF – Deutsches Filminstitut & Filmmuseum is a leading, forward-thinking international film heritage organization. We are a pioneer in preserving and sharing film culture with a worldwide public, uniquely combining museum, cinema, archives and collections, festivals, digital platforms, research and digitalization projects and numerous educational programs. Based in the diverse and dynamic city of Frankfurt, Germany, we actively work toward intercultural understanding, cultivating connections to institutions and initiatives in the film arts and sciences around the world. We link the history, materiality and meaning of film to the digital future.

Promoting film culture, in close collaboration with our audiences, is our mission. As a team of more than 200, we bring our professional knowledge and infinite passion for film to all that we do. For us, everything is film, and film is everything.



DFF DEUTSCHES
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**ALLES IST FILM
EVERYTHING IS FILM**

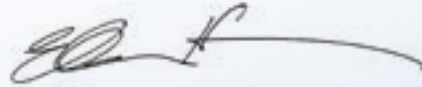
#DFFfilm

Welcome to the DFF

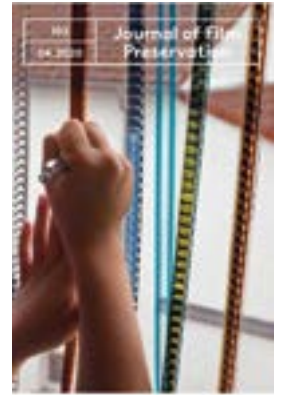
2020 started a promising decade for the DFF, although it also confronted us with significant challenges created by an unexpected pandemic. We took the opportunity to expand our programs even farther into the digital sphere and are now focusing on hybrid delivery of our offerings. We see a new future growing our digital audience, in addition to always offering in-person experiences. Compelling exhibitions go on tour, worldwide networked digital projects are created and the Archives are pleased to receive new collections. The digitization of German film heritage continues with exciting projects and with approximately 152,000 entries on German films we marked 15 years of filmportal.de. Together with the ACMI, Melbourne, the Constellation 2.0 project has launched, which will expand the museum experience into the digital space. goEast celebrated its 20th edition – with a hybrid format.

In our anniversary year of 2019, we celebrated seventy years of the DFF, and opened our new Archive and Study Center at its DFF Fassbinder Center location. We were awarded both the Hesse Film Prize, and the

Integration Prize of the City of Frankfurt. We also had to bid farewell to Dr Nikolaus Hensel, long-standing Chairperson who retired from his leadership roles. We thank Nikolaus Hensel for his committed, loyal, generous work and for his kindness. We are pleased that the Board of Directors has appointed Aurélio de Sousa as the new Chairperson and we are happy to announce the new Chairman of the Patrons Circle, René Parmantier. We look forward to a dynamic future together.



Ellen M. Harrington,
Director of the DFF



DFF-Cover Story in: Journal of
Film Preservation, FIAF

Ellen Harrington and Aurélio de Sousa



200 employees at seven locations

Frankfurt am Main:
Schaumainkai
Archive and Study Center | DNB
Technical Archive
Offices Schweizer Straße

Wiesbaden:
goEast Festival Office
Film and Photo Archive

**200,000 visitors to the DFF in
Frankfurt (2019), plus:**

316,000 visitors worldwide, plus:

**85,000 school students
participating in educational
projects throughout Hesse**

3 million visits online

2020

Project launch:

Constellation 2.0

**Aim: expansion of the
museum visit into the
digital space | In cooperation
with ACMI, Melbourne**

Funded by:

Kulturstiftung des Bundes

**Acquisition of the Werner Nekes
collection with partners**

Archives and Collections*

Film Archive

29,136

films:

26,872 analogue

2,264 digital

Library & Text Archive

80,000

publications

1 Million

press articles

45,000

film programmes

8,000

screenplays

4,200

catalogued DVDs/
Blu-rays

Film Loans

6,540

films available for loan,
analogue + digital

753

loans in 2019,

644 national

109 international

Technical Archive

2,800

objects from five
centuries

Poster Archive

50,000

posters of

20,000

films

Photo Archive

2,3

million photos

660,990

digital photos

Special Collections and Bequests

Documents from
more than

150

filmmakers

Archives of numerous
film producers and
distributors

Acquisition of the Werner Nekes Collection



Various motifs of the Polyorama Panoptique in reflected light, Paris from 1849 © Rheinisches Bildarchiv, Helmut Buchen, Anna Wagner

The Werner Nekes Collection, with around 25,000 objects on the history of the visual arts and seeing, is one of the largest collections of its kind in the world. It is as unique as it is outstanding in its diversity and scope. It not only documents visual culture since the early modern times, but also concerns itself with early forms of visual storytelling from a global perspective and with objects from numerous continents. Thanks to the joint efforts of three institutions and eight funders, this collection has been preserved for Germany and made accessible to the public: The Theaterwissenschaftliche Sammlung of the University of Cologne, the DFF – Deutsches Filminstitut & Filmmuseum, and the Filmmuseum Potsdam jointly acquired the collection in the summer of 2020.

The aim of the buyers is to jointly develop the collection and make it accessible to the public. A digital platform

will serve as an instrument for research and documentation of the collection. In the future, exhibits from the collection will be shown in the permanent exhibition of the DFF in Frankfurt am Main, in the show depot of the Filmmuseum Potsdam and in various NRW museums. Plans for a changing and travelling cabinet as well as a larger complete exhibition are currently being developed with the Wallraf-Richartz-Museum.

In addition, an exhibition from the collection's holdings will be curated and subsequently tour worldwide.

Also, the close cooperation of the three institutions guarantees an extensive network and sound expertise in the fields of archiving, conservation, exhibition, programming, publication and research. This provides an excellent basis for exhibitions, research projects and publications.



Ensemble of Laterna-magica, in the foreground Bi-Union
double Laterna-magica from England around 1860, wood©
Hermann und Clärchen Baus



The Exotic Dancer, Peeling film in a shell mutoscope, around 1900
© Rheinisches Bildarchiv, Helmut Buchen, Anna Wagner



Werner Nekes © Ulrike-Pfeiffer

The acquisition of the collection was funded and supported by the Ministry of Culture and Science of the State of North Rhine-Westphalia, the Federal Government Commissioner for Culture and the Media, the Cultural Foundation of the States, the Hessian Cultural Foundation, the Hessian Ministry of Science and Art, the Ministry of Science, Research and Culture of the State of Brandenburg, the Adolf and Luisa Haeuser Foundation for the Promotion of Art and Culture, the Dr. Marschner Foundation and the Ostdeutsche Sparkassenstiftung together with the Mittelbrandenburgische Sparkasse in Potsdam.



Prof. Monika Grütters, Federal Government Commissioner for Culture and the Media; Angela Dorn, Hesse Minister for Science and the Arts; Dr Ina Hartwig, City Councillor for Cultural Affairs; and the DFF Director Ellen Harrington at the DFF Archive and Study Center.

70 Years of DFF

Celebration in the new Archive and Study Center / Press comments

„An educational facility has been created not only for students at the nearby Goethe University, but also for academics and other researchers from around the world. In the future, they will be able to work with the collections at designated computer work-places in the main room.“

*Frankfurter Rundschau,
21.05.2019*

„The Federal Government Commissioner for Culture and the Media paid tribute to the DFF as an institution that not only [embodies] the ‘cinematic memory’ of Germany, but also carries out outstanding educational work.“

*dpa, cited in the Hamburger Abendblatt,
20.05.2019*



Celebratory opening (l-r): Eva Claudia Scholtz, Chief Executive of the Cultural Foundation of Hesse; Prof. Monika Grütters, Federal Government Commissioner for Culture and the Media; Dr Ina Hartwig, City Councillor for Cultural Affairs; Angela Dorn, Hesse Minister for Science and the Arts; Mayor of Frankfurt, Peter Feldmann; DFF Chairperson Dr Nikolaus Hensel; Prof. Dr Markus Hilgert, CEO of the Cultural Foundation of the German Federal States; and DFF Director Ellen Harrington at the DFF Archive and Study Center.

„On two floors with approximately 1000 square meters, post-war German film is given a new, outstanding research .“

*Mario Scalla in hr2-Kulturcafé,
13.09.2018*



Ellen Harrington with (l-r): landlord Carlo Giersch; Juliane Lorenz, President of the Fassbinder Foundation; Larry Kardish, long-standing film curator at MoMA, New York; Karin Giersch; Dr. Nikolaus Hensel; and filmmakers Ulrich Tukur, Jan Harlan and Volker Schlöndorff.



Ulrich Tukur

„Frankfurt has a new and attractive cultural institution.“

*Sabine Mahr, SWR 2,
20.05.2019*

„With the written archives of Rainer Werner Fassbinder, [the DFF] has gained a further international highlight for its seventieth anniversary. The new archive center, close to the University of Frankfurt, is the outcome of many people’s sustained work over the years. In particular, [Ellen] Harrington has been able to build on the work of her predecessor, Claudia Dillmann, and the Head of the Archive, Hans-Peter Reichmann.“

FAS, 26.05.2019

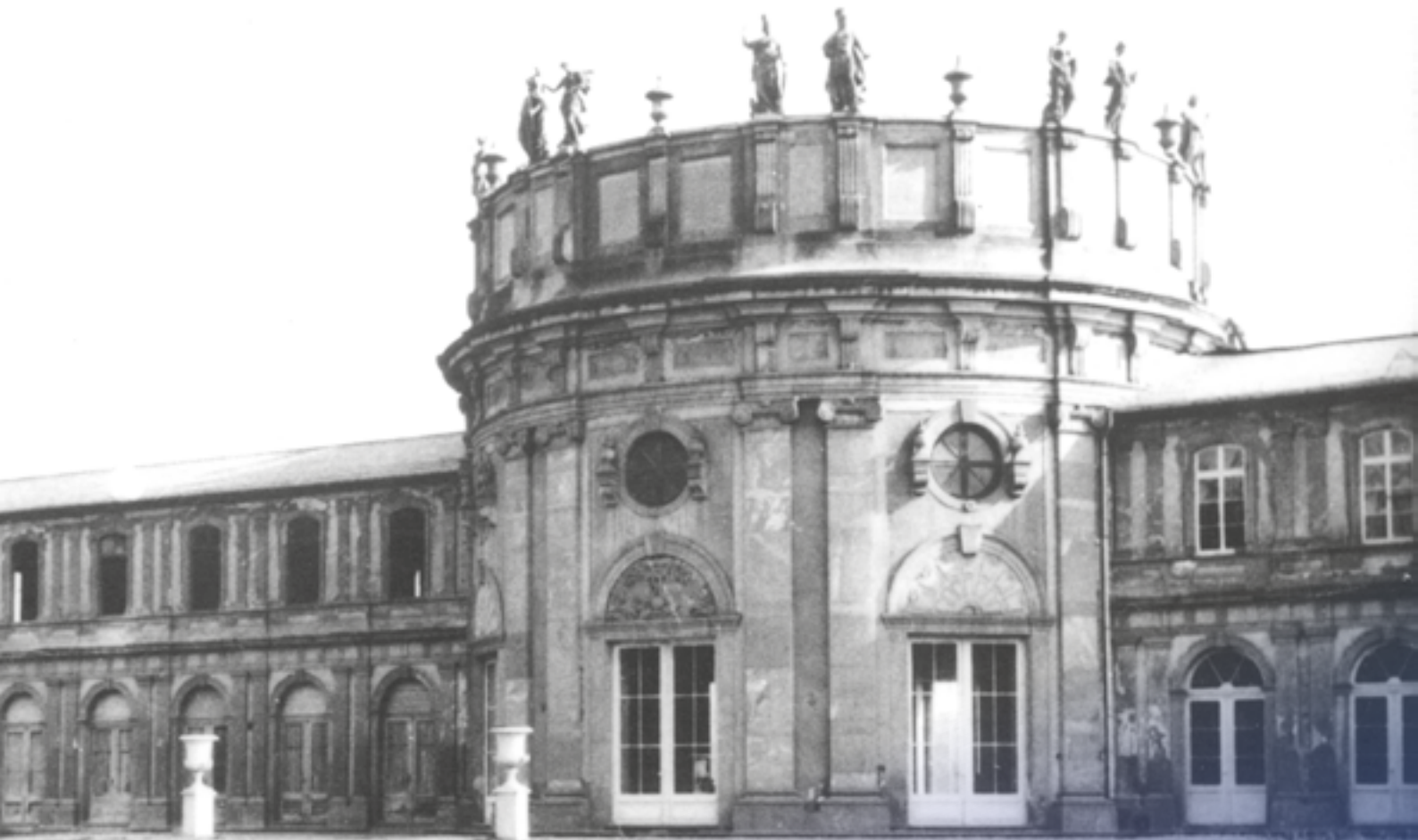


History of the DFF

Since coming into existence just 125 years ago, cinema has undergone incredible changes.

The journey alone from short, flickering sequences of images thrown onto screens by clattering projectors at fairgrounds, to the many artistically ambitious and admired feature-length films from the silent film era demonstrates an enormous range. Film as an art form has continued to reinvent itself at a remarkable speed: from the invention of sound and colour film, to experiments with visual language, narrative style, and even today's digital film, cinema has never ceased to reinvent itself.

For more than seven decades, the DFF – Deutsches Filminstitut & Filmmuseum – which was founded on 13 April 1949 in Wiesbaden as the Deutsches Institut für Filmkunde (DIF) – has been accompanying these developments in its research and collections.





13 April 1949

Founding of DIF in Wiesbaden Hanns Wilhelm Lavies* (photo) founds the Deutsches Institut für Filmkunde in Wiesbaden. It is initially housed at Biebrich Palace. Supported by the American occupation authorities, it brings together archival materials scattered after the war. Lavies had already established an "Archive for Film Science" in Wiesbaden in 1947. After the war, the film industry is concentrated in the capital of Hesse. Several film officials and film producers moved to Wiesbaden, the administrative center in the US zone, from Berlin which had been isolated as a result of the Berlin Blockade. By the end of the 1940s, the Spitzenorganisation der Filmwirtschaft (Head Organisation of the Film Industry, SPIO), the film classification institutions and the film industry's divisional associations are also based there.

* A critical biography of the founder of the Institute, who in the late 1930s worked for the UFA-Lehrschau, an institute closely associated with the National Socialist state, and who very likely became an early member of the NSDAP, is currently being developed as part of a research project at the DFF (as of November 2020)



1 January 1959

Max Lippmann becomes Director

On 1 January 1959 Max Lippmann replaces Lavies as Director of the DIF. Henceforth, the Director of the DIF has a member of the executive board of SPIO by their side.

1953

DIF becomes a member of FIAF

The DIF becomes a full member of the Fédération internationale des archives du film (International Federation of Film Archives, FIAF) which was founded in 1938 with the participation of the Reichsfilmarchiv. This moment signifies the international recognition of the German institute and the return of the country to the archive community.

1956

DIF becomes a registered association

29 May 1956

Film Archive replaces DIF as a member of FIAF

Disputes over the financing of the DIF and the dominance of public versus film industry funding lead to the German Film Archive breaking with the DIF and being admitted as an independent organisation to FIAF on 29 May 1956. In addition to the SPIO, funders of the DIF include divisional associations of the film industry, the Federal Ministry of the Interior, the Filmbewertungsstelle Wiesbaden, the Federal State of Hesse and the City of Wiesbaden. ZDF becomes a member of the association in 1963. From 1966 the ARD broadcasters are represented by DEGETO. The Friedrich-Wilhelm-Murnau Foundation joins in the same year. The list of patrons expands: the City of Frankfurt joins in 1978, the FSK Fernsehen in 1998, and KirchMedia GmbH (later Kinoes GmbH) in 1999.

1966**Dr Theo Fürstenau becomes Director**

Following Lippmann's sudden death in 1966, Dr Theo Fürstenau assumes the office of DIF Director which he holds until 1981. His time in office coincides with the development of New German Cinema, which is viewed critically by the film industry. The DIF helps to shape the programme for the International Short Film Festival in Oberhausen and collaborates with the Kuratorium junger deutscher Film (Board of Young German Film).



Theo Fürstenau (left) und Gerd Albrecht (right)

1981**Dr Gerd Albrecht becomes Director**

Political education and a thematic focus on National Socialist films are the two priorities set by Dr Gerd Albrecht, Director of the DIF from 1981 to 1996.

January 1962**DIF re-joins FIAF**

Hanns Wilhelm Lavies resigns from the management board of the German Film Archive. The Film Archive is subsequently reintegrated into the DIF and, in June 1962, the DIF re-joins FIAF.

1971**Founding of the Kommunales Kino in Frankfurt**

1973 marks the start of the collaboration between the DIF and the Kommunales Kino (Community Cinema), founded in Frankfurt in 1971. This allows for the continued screening of treasures of film history from the archive. In 1980, the DIF establishes its own venue in the Caligari FilmBühne in Wiesbaden.

1978**Founding of the Kinematheksverbund**

Numerous attempts to centralise a German cinemathèque had failed over the years. In 1978, the contractually regulated Kinematheksverbund (German Federation of Cinémathèques) finally comes into being. Its members comprise the German Federal Archives, the Stiftung Deutsche Kinemathek, founded in 1963, and the DIF. Henceforth, the members jointly undertake the duties of a German cinemathèque. The film museums in Frankfurt (opened in 1984), Munich (founded in 1963), Potsdam (founded in 1981 as the Film Museum of the GDR) and Düsseldorf (opened in 1993) are later admitted as co-opted partners.

1979**Official founding of the Deutsches Film Museum**

7 June 1984

**Opening of the Deutsches Film Museum in Frankfurt am Main
Kommunales Kino and DIF move into the building at Schaumainkai**

On 7 June 1984, the Deutsches Film Museum opens on Frankfurt's Museumsufer on the initiative of Hilmar Hoffmann, who at the time was City Councillor for Cultural Affairs. The first Director is Walter Schobert. The basis for the museum's special collections – purchased by the city of Frankfurt – are the film history holdings of the collector Paul Sauerländer. They comprise 1300 film copies, 2000 film posters, 7000 photos and numerous items of equipment from film history. The Gründerzeit villa on Schaumainkai is architecturally remodelled at a cost of 16.4 million Marks to accommodate the museum, the special collections, a public library for film history and the Kommunales Kino. The DIF Documentation and Information Department and the DIF management move in at the same time. To date, the DFF has staged more than 200 special exhibitions.



City Councillor for Cultural Affairs Hilmar Hoffmann (left) and Mayor Walter Wallmann receive former German President Walter Scheel (second from the left). On the right is the Museum Director Walter Schobert.



Giulietta Masina at the Film Museum in 1988

1993

**Resistance against the planned closure of the Kommunales Kino
Kommunales Kino becomes**

„Kino des Deutschen Filmmuseums“
After the announcement by Linda Reisch, then the City Councillor for Cultural Affairs for the City of Frankfurt, that the Kommunales Kino was to close, activists in the Film Museum organise far-reaching resistance. They are supported by figures including Alexander Kluge, Wim Wenders and Hanna Schygulla as well as numerous other filmmakers. The plans are abandoned shortly thereafter. The Film Museum becomes responsible for the cinema which is renamed the „Kino des Deutschen Filmmuseums“.



Hanna Schygulla during her appearance at the DFF Berlinale reception on 11 February 2014. Source: DFF / Photo: Jirka Jansch



Geraldine Chaplin at the exhibition "Charlie - The Bestseller" on 3 March 2012. Source: DFF / Photo: Chris Hartung



The Oscars® arrive in Frankfurt on 7 November 2012. Source: DFF / Photo: Uwe Dettmar

1997

Claudia Dillmann becomes Director

In 1997 Claudia Dillmann (pictured below with Hilmar Hoffmann), previously Deputy Director of the Film Museum, is appointed Director of the DIF.



October 2003:

Hans-Peter Reichmann is named Acting Director of the Film Museum following the retirement of Walter Schobert until the merger with the DIF in early 2006.



2008

Project launch europeanfilmgateway.eu headed by the DIF

1998
The Deutsches Institut für Filmkunde is renamed the Deutsches Filminstitut – DIF e.V.

2001
Founding of goEast – Festival of Central and Eastern European Film

2005
filmportal.de goes online

2006
Merger of the DIF with the Deutsches Film Museum
In 2006 the DIF and the Deutsches Film Museum merge. Claudia Dillmann is appointed Director and Dr Nikolaus Hensel is named Honorary Chairperson.



Signing of the merger agreement, 2006.

12 – 14 August 2011

Reopening of the Deutsches Film Museum after renovations

From the end of 2009 to mid-2011, the Film Museum undergoes renovations at a cost of 12 Million Euros and receives a new permanent exhibition.



The 2012 Museum Prize of the Sparkassen-Kulturstiftung Hessen-Thüringen is awarded to the Deutsches Film Museum



Ellen Harrington with Wim Wenders

1 January 2018

Ellen Harrington becomes Director

**20 May 2019
70 Years of the DFF Ceremony;
Opening of the new Archive and
Study Center**

2019

Hesse Film Prize

**Integration Prize of the City of
Frankfurt for Africa Alive**

**Start of the intercultural project
360°**

**Dr. Nikolaus Hensel retires as
Chairperson
Aurélio de Sousa named new
Chairperson**

**2019
A New Name:
DFF – Deutsches Filminstitut &
Filmmuseum e.V.**

Ellen Harrington completes the formal merger of 2006 by making the institution recognisable to the outside world as a single unit under the name DFF – Deutsches Filminstitut & Filmmuseum e.V.

DFF DEUTSCHES
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**30 October 2020: Press Conference
on the acquisition of the Collection
Werner Nekes together with the
Theaterwissenschaftliche Samm-
lung of the Universität zu Köln and
the Film Museum Potsdam, made
possible by eight funders**



Laterna magica screening in the DFF Cinema

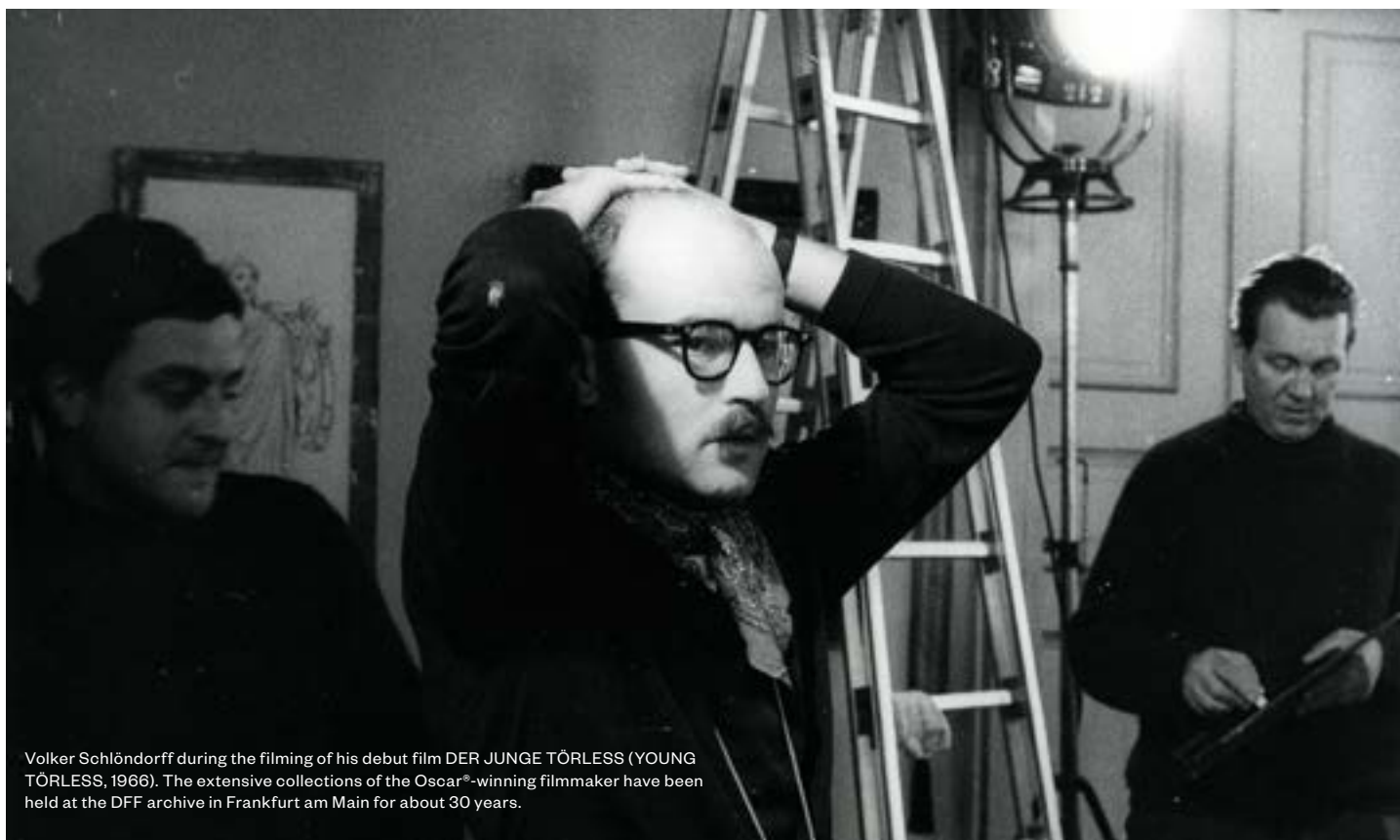


Awarding of the Hesse Film Prize on 18 October 2019 (l-r): Claudia Dillmann, Nikolaus Hensel and Ellen Harrington

The DFF Archive and Study Center

New research site offers academics ideal access to the DFF special collections

On a 1000 square metre site opened in 2019, the DFF Archive and Study Center houses its special collections and bequests (including the 2018 acquisition of the written archives of Rainer Werner Fassbinder) as well as its poster and music archive. With the new Archive and Study Center, the DFF is able to provide ideal access to its special collections: researchers and students are invited to consult the diverse materials and immerse themselves in their chosen material in the Center's reading room (appointments by arrangement).



Volker Schlöndorff during the filming of his debut film DER JUNGE TÖRLESS (YOUNG TÖRLESS, 1966). The extensive collections of the Oscar®-winning filmmaker have been held at the DFF archive in Frankfurt am Main for about 30 years.

Focus German Post-War Cinema

One of the main focuses of the DFF special collections is post-war German cinema, especially New German Cinema. The DFF holds the archives of the StudioCanal and Filmverlag der Autoren distribution companies, the special collections of the directors Volker Schlöndorff, Peter Fleischmann, Reinhard Hauff, Rudolf Thome, Romuald Karmakar and Niklaus Schilling, of the production company Visual Film and the work archives of the set designers Heidi and Toni Lüdi, costume designer Barbara Baum, and the Estate of Rainer Werner Fassbinder.

The DFF also maintains the archives and special collections of more than 150 other filmmakers including directors, producers, actors, cinematographers, set designers, costume designers, art directors and (still) photographers including Thea von Harbou, Peter Lorre, Curd Jürgens, Lotte Reiniger, Maria Schell, Liselotte Pulver, Maximilian Schell, Walter Reimann, Hans Poelzig and Oskar Fischinger as well as the archives of the production companies Bioskop Film (Eberhard Junkersdorf), X Filme Creative Pool, Roxy Film (Luggi Waldleitner) and the CCC Archive of Artur Brauner.



Costume design by Barbara Baum for LILI MARLEEN (FRG 1980, Dir. Rainer Werner Fassbinder). Barbara Baum Archive. Permanent loan from the Adolf und Luisa Haeuser-Stiftung für Kunst- und Kulturpflege

The diverse range of film professionals is matched by the scope of the material in the special collections. The material traces the different phases of film production. The special collections include preparatory sketches, notes, treatments and different versions of screenplays; pre-production photos of location scouting and financial planning; shooting schedules, storyboards, shooting scripts, daily call sheets, costume and set designs, production photos; post-production edit lists, subtitle lists, special effects lists, mixing plans, scores; and finally distribution and marketing material including press kits, advertising material,

DFF Fassbinder Center, Frankfurt

In 2018 the Rainer Werner Fassbinder Foundation (RWFF) in Berlin placed the director's extensive and invaluable written archives, acquired with the support of the Hessische Kulturstiftung (Hesse Cultural Foundation), the Kulturstiftung der Länder (Cultural Foundation of the German Federal States) and the city of Frankfurt, into the care of the DFF. The new Archive and Study Center was then opened in 2019. The City of Frankfurt has provided further funding for the establishment of the special collections at the site. The written archive, stored in more than 180 archive boxes, includes 25 shooting scripts, 97 mainly handwritten scene sequences, 31 scene compositions, 118 handwritten dialogue lists, 61 calculation and finance plans, 53 cast and crew lists, 16 shooting schedules, 30 contracts, numerous production files that have yet to be opened up, 27 letters, 13 telegrams and 27 awards. The entirety of the RWFF's remaining collections comprises production files, text archive (film and theatre work), press archive, photo archive (film and theatre work), 3D objects – including Fassbinder's pinball machine and his legendary leather couch – his video collection, an extensive audio and video archive, the complete set of interviews with Rainer Werner Fassbinder and documentation about his work and these have all been transferred to the DFF on permanent loan.



© DFF / Collection Peter Gauhe; Photo: Peter Gauhe

posters, lobby cards and press reviews, scrapbooks and individual articles.

The core aim of the DFF's collection activities and the work of the archivists and librarians is to preserve these invaluable materials, to make them accessible and to facilitate their long-term use. The special collections are complemented by a poster and music archive as well as by 2.3 million photos (at the Photo Archive in Wiesbaden). Finally, the holdings of the DFF Library and the text archive located in the German National Library can also be accessed.

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Film Culture Online Website and Social Media

To accompany its new brand identity, in 2019 the DFF – Deutsches Filminstitut & Filmmuseum completely redesigned and re-conceptualised its website. The result is a visually pleasing and well organised online presence which provides all relevant information and products for visitors in a service-orientated manner. It also makes it easy to find the DFF's departments and projects, and invites visitors to the site to browse and continue reading. The

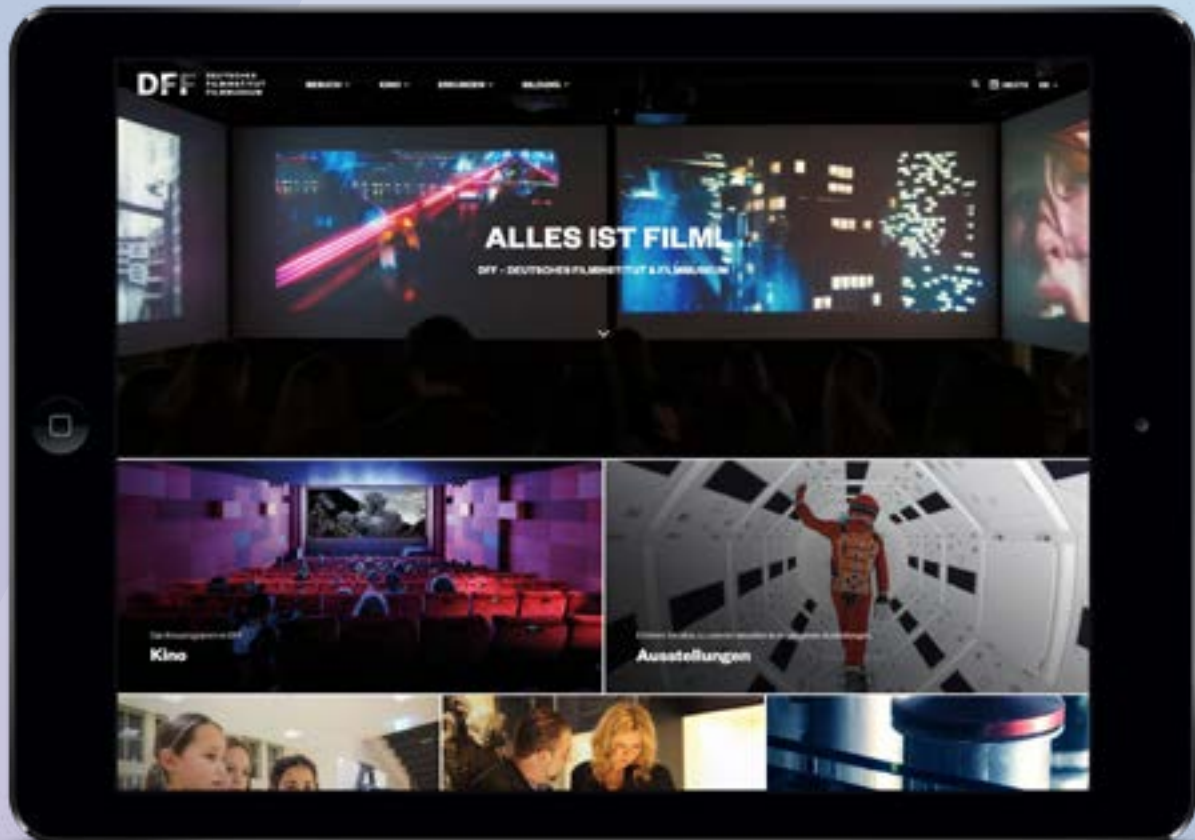
website is a creative extension of the DFF brand design with a fresh, clear appearance and strong visual language. The bilingual site (German/English) offers online ticketing.

The DFF used the closure of the museum during the 2020 Corona pandemic as a time to expand its digital communication channels further, to develop new educational and entertainment provision and to install a new podcast channel.

Social Media

The DFF reaches an international online community via its Social Media channels with daily posts about its programme as well as up-to-date content about film events. The content is created in close agreement with all departments and experts, so that posts on Facebook, Twitter, Instagram and YouTube offer special, digitally extended access to the institution. Communication on the various channels is tailored to the specific fan communities and their needs. With its presence on Social Media, the DFF is taking part in a worldwide dialogue between cultural institutions and their audiences and, in so doing, is developing a sustainable form of connecting with visitors.





Special Exhibitions

The special exhibitions at the DFF – Deutsches Film-institut & Filmmuseum complement the film screenings at the in-house cinema and deepen visitors' knowledge about film in all its forms. The exhibitions inspire enthusiasm for film: they both show and examine the impact of film, they portray filmmakers and their area of work, they analyse stylistic and aesthetic features and they make the tools available to look at film differently and evaluate it. The exhibitions are designed to challenge audiences irrespective of their background, age or prior knowledge and accompany them on these journeys. The aim of the exhibitions is to translate film-related themes into

exhibition forms in appropriate, creative and pioneering ways. The programme is thus designed to be as diverse as possible. The DFF presents exhibitions that focus on German and international film, use both biographical and overarching thematic references as their point of departure, address periods and stylistic movements of film history, and that use classical and experimental designs. The entire museum is used to stage both large and small special exhibitions. The DFF offers a full programme that showcases its own distinctive curations and exciting acquisitions from renowned institutions from around the world.



2019

316.000

visitors to

Stanley Kubrick – The Exhibition

On tour at the Centre de Cultura Contemporània de Barcelona (CCCB) und Design Museum, London

2020

**Envisioning 2001:
Stanley Kubrick's Space Odyssey**

Opening on 8. January;
after corona-induced interruption
extended until May 2021
Museum of the Moving Image,
New York City



CLOSE UP - The Film Costumes of Barbara Baum was created and presented in Frankfurt in 2018/2019 and for the first time offered a comprehensive audio-tactile exhibition experience. CLOSE UP was shown 2020 / 21 at Deutsche Kinemathek – Museum für Film und Fernsehen in Berlin from October 2020 to August 2021.



The exhibition **The Sound of Disney. 1928-1967** (Opening on August 6, 2020) was dedicated to the Sound of the earlier Disney films.

Exhibitions 1984 – 2021 (Selection)

Opening Exhibitions:

Alchemy of the Gaze.
Werner Nekes and Dore O.

7.6. – 22.7.1984

Fellini: Drawings

7.6. – 22.7.1984

**Light-Sight. Holography –
The Third Dimension for
Technology and Art**

7.6. – 11.11.1984

Special Effects.

**From A TRIP TO THE MOON to
STAR WARS**

22.3. – 4.8.1985

Lilian Harvey – Life and Works

15.12.1985 – 9.3.1986

Legendary Worlds.

**The Animation Specialist
Ray Harryhausen**

11.6. – 28.8.1988

**Muppets, Monsters and Magic –
The World of Jim Henson**

29.11.1987 – 24.1.1988

**Between Yesterday and Tomorrow.
West German Post-War Film
1946–1962**

25.5. – 30.8.1989

**100 Years of Charles Spencer
Chaplin** 1.12.1989 – 18.2.1990

**Artur Brauner and the CCC. –
Film Industry and Studio History
1946 – 1990**

28.6. – 9.9.1990

Hein Heckroth. Film-Designer

28.3. – 25.8.1991

**Farewell to Yesterday. German
Film of the Sixties and Seventies**

19.12.1991 – 12.4.1992

**Sound & Vision.
Music Video and Film Art**

16.12.1993 – 1.5.1994

Optical Poetry: Oskar Fischinger

16.12.1993 – 1.5.1994

**Living Images of a City. Film and
Cinema in Frankfurt am Main**

3.3. – 2.7.1995

**Volker Schlöndorff. From DER
JUNGE TÖRLESS to DER UNHOLD**

27.9. – 17.11.1996



In 2017 RED - A Spatial Film Installation explored the colour red in film.

Classical German Film Architecture. Hunte - Poelzig - Reimann

5.11.1997 - 18.1.1998

Marlene Dietrich

11.2. - 3.5.1998

Film & Computer - Digital Media Visions

16.9. - 1.11.1998

Romy Schneider

17.3. - 27.6.1999

Curd Jürgens

7.6. - 10.9.2000

I, Kinski

23.10.2001 - 27.1.2002

Ken Adam. Visionary Film Worlds - Dr Strangelove, Goldfinger and Other Film Sets

5.6. - 15.9.2002

Stanley Kubrick

31.3. - 4.7.2004

Akira Kurosawa

1.10.2003 - 4.1.2004

Stop Motion - The Fantastic World of Puppet Animation

12.7. - 16.10.2005

DAS BOOT Revisited

19.9.2006 - 7.1.2007

Maria Schell

31.1. - 17.6.2007

Anime! High Art - Pop Culture

27.2. - 17.8.2008

H.R. Giger.

Art - Design - Film

21.1. - 26.7.2009

CHARLIE, THE BESTSELLER.

Chaplin's Tramp - Icon Between Cinema, Art and Commerce

22.2. - 08.5.2012

FILM NOIR!

22.6. - 14.10.2012

AND THE OSCAR® GOES TO...

85 Years of the Best Picture Academy Award®

14.11.2012 - 28.4.2013

Conscious Hallucinations. Filmic Surrealism

25.6. - 2.11.2014

RED - A Spatial Film Installation

8.3. - 13.8.2017

Kubrick's 2001.

50 Years A SPACE ODYSSEY

21.3. - 23.9.2018

CLOSE UP. The Film Costumes of Barbara Baum

23.10.2018 - 10.3.2019

Maximilian Schell

10.12.2019 - 28.6.2020

The Sound of Disney. 1928 - 1967

7.8.2020 - Spring 2021

Catastrophe. What comes after the end? Summer 2021



The Permanent Exhibition

The permanent exhibition at the DFF is dedicated to the history and impact of film. Spread across two floors, visitors can see objects and how they work, as well as the themes and phenomena that shape our perception of film: original artefacts, operable models of historical equipment, interactive stations and largescale film projections all invite visitors to explore the moving image and experience the fascination of the filmic medium.

The first part of the exhibition, “Filmic Vision”, deals with the variety of visual media of the eighteenth and nineteenth centuries, and with the invention of film. The question of how filmic perception works and from which traditions it draws on is explored through the pre-history and early-history of film. The exhibi-

tion is divided into the themes of visual pleasure, movement, photography, projection, moving images and cinema.

The second part of the exhibition, “Filmic Narrative” explores the principles and means of filmic narration through the themes of image, sound, montage and acting. The key message is that the effect of a film depends not only on what it shows, but how it shows it. Examining the composition of film and learning to engage critically with moving images are also central aims of the DFF’s film education and communication activities which deliver film knowledge and expertise through tours, workshops and events built around the permanent exhibition.





Night of the Museums and Museumsuferfest

Highlights of the calendar on the Museum Embankment are joint events such as the Night of the Museums and the Museumsuferfest.

Every year around 8000 people flock to the DFF as part of the Night of the Museums to visit the exhibitions, take part in quizzes, dance or sing karaoke into the early hours. Every year, nearly twice as many visitors visit the events held at the DFF during the Museumsuferfest (Museum Embankment Festival), which always takes place during the last weekend in August and attracts millions of people to the Museum Embankment. Around 15,000 people visit the DFF during the summer weekend and explore what the museum has to offer, from our open film studio to our in-house cinema.



The DFF Cinema

Founded in December 1971 as one of the first Kommunale Kinos, the DFF Cinema is the centerpiece of the Film Museum. On offer are both historically important works as well as outstanding productions from the present day that do not find their way into mainstream cinemas. In this way, the cinema remains true to the principle of showing “different film differently” in the context of film series, often in combination with film discussions. The 131-seat cinema equipped with analogue and digital screening technology makes watching a film a special event. As far as possible, all films are screened both in the original version and with subtitles.

The monthly programme shines a spotlight on portraits of directors and actors, specific countries and thematic focal points. Alongside these main strands, there are also smaller series such as classics and cinematic rarities, Late Night Cult Movies, the Treppe 41 Film Club and children’s cinema. Comprehensive

accompanying programmes are dedicated to the current special exhibitions and other projects at the DFF. The digitization of the film archive is presented in the series “Film Heritage Digital”. Several festivals structure the annual programme. Two Carte Blanche events per year see prominent German filmmakers invited to present films that have left a lasting mark on them. In collaboration with the film magazine epd-Film, the programme “What’s happening in German Film?” is dedicated to workshop discussions about current German film production. The collaborative series Lecture & Film, run jointly with the Goethe University, examines the work of a director over two semesters through academic talks. Several cooperative partnerships ensure that the cinema remains actively involved in the cultural life of the city of Frankfurt. The cinema is a member of various national and international associations including the Bundesverband kommunale Filmarbeit e.V. and FIAF.



Detlev Buck



Jean-Pierre Békolo



Lav Diaz



Michael und Susie Haneke



Wim Wenders



Marina Vlady



Jocelyne Saab



Doris Dörrie



Caroline Link



Andreas Dresen



Michael Herbig



Ellen Harrington with Liv Ullmann



Bent Hamer



Atom Egoyan



John Glen



Uschi Glas



Jan Ole Gerster



Parviz Kimiavi

Every year roughly 12,000 visitors attend goEast. Previous award-winning films include NOVEMBER (EST, PL, NL, 2018, Dir. Rainer Sarnet) and ACID (RUS, 2019, Dir. Alexander Gorchilin), which were subsequently released in cinemas throughout Germany.



Film from the East

The goEast film festival organised by the DFF has been bringing film art from Central and Eastern Europe to the "Far West" for 20 Years. The aim of goEast is to initiate a genuine (inter-)cultural exchange between directors and audiences, between upcoming directors from the East and West as part of the festival's dedicated Talent Development programme, and between active filmmakers, historians and film scholars at various symposia.

Festivals

Every year goEast welcomes prominent guests including directors and stars such as Agnieszka Holland, Boris Khlebnikov, Ildikó Enyedi, Martina Gedeck, Julia Jentsch, Krzysztof Zanussi, Otavio Lourenço, Kira Muratova, Jiří Menzel, István Szabó and many more. In 2020 the whole of Europe has been confronted with an uncertain future and antidemocratic tendencies.

In Central and Eastern Europe, artistic freedom and resilience were always fostered by independent grass roots organisations, artists and courageous individuals. It is here that goEast takes its point of departure: independent film is the identity-creating hallmark of the festival, even when COVID-19 meant that its twentieth anniversary year had to take place very differently than usual.

#goEast   

goEast in Brief

Roughly 110

films from Central and Eastern European countries are screened by goEast each year.

12.000

visitors attend the festival every year from Wiesbaden, Frankfurt, Gießen, Mainz and Darmstadt.

Symposium

Film scholars, historians and filmmakers meet in Wiesbaden during the goEast symposium. The spotlight is on different themes relating to Central and Eastern European film through lectures, discussions panels and film screenings. In 2020, the theme was "Film Heritage in Transition: Central and Eastern Europe 1985 - 1999". The theme in 2019 was "Constructions of the Other. Roma and the Cinema of Central and Eastern Europe".

10 Prizes

worth in total around €37,500 are awarded each year. Through them, goEast promotes talent in Central and Eastern Europe.

Golden Lily for Best Film

Award of the City of Wiesbaden for Best Director

Award of the Federal Foreign Office for Cultural Diversity

Two FIPRESCI-Prizes

Open Frame Award for Virtual Reality

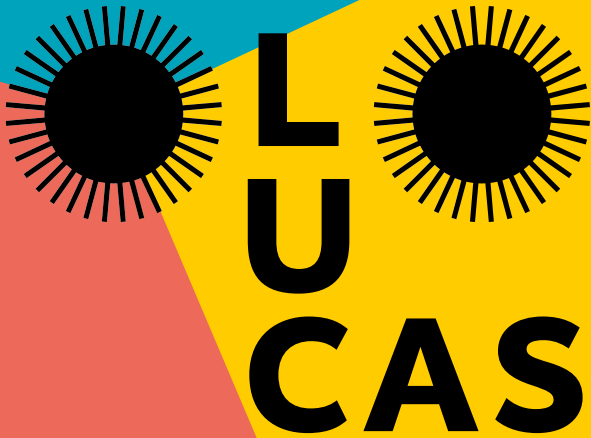
RheinMain Short Film Award

goEast Development Award

Renovabis Research Grant

goEast Audience Award





**Internationales Festival
für junge Filmfans**

***International Festival
for Young Film Lovers***

lucas-filmfestival.de

LUCAS – International Festival for Young Film Lovers

Founded in 1975, LUCAS is Germany's oldest film festival for young audiences. It presents current international films – feature films, shorts, documentaries, animated films and experimental films – for children and young people aged from 4 to 18plus.

Competitions for a total of nine awards in the sections 8+, 13+ and 16+ | Youngsters are a core component of LUCAS.

At the heart of LUCAS is participation: children and young people help shape the festival. Young cinephiles have been deciding the award winners alongside professionals from the industry since 1985.





The 8+ and 13+ juries are made up of half adults and half representatives of the respective age group, whilst the Youngsters Jury – six young people from different European countries – presents its award independently.

Alongside the competition entries, LUCAS offers special programmes: classics of film history, short film programmes for the very youngest cinemagoers – including interactive elements – and thematic selections like Young European Cinephiles. Many of the special programmes are curated by children and young people. LUCAS invites everyone to “Get Involved!” at every age and education level, whether as a film critic, as festival reporter, film patron, as film talk moderator, or programmer. The intensive involvement with film culture is at the heart of LUCAS.

Film industry, film lovers, families: LUCAS brings together the whole spectrum of people who are interested in film. In addition to the industry day with panel discussions, Festival Sunday has become firmly established as a family day with numerous workshops and activities to engage with film through play.

LUCAS in Numbers

10.000

more than 10,000 visitors attend LUCAS every year

Approximately 600

hours of film viewed by the LUCAS selection committees and participants in “Get Involved!” projects at LUCAS in 2019

More than 60

international short and feature-length films screened at the DFF and four other cinemas in Frankfurt, Offenbach and Wiesbaden.

8 Festival Days

during which young jury members swap the classroom for the cinema as they immerse themselves in the worlds of young protagonists of a similar age from around the world. They discuss the films with industry professionals and decide the prizewinning films together.

4 Years Old

are the youngest visitors in the Minis Programme. The festival programme has something to offer cinemagoers of all ages – including adults!

#lucasfestival  



12,000

Every year more than 12,000 school students take part in tours and workshops with their classes and use the studio workshops and the Blue Box film studio. More than 85,000 school students from across Hesse make use of the opportunities at the DFF such as the SchulKinoWochen (School Cinema Weeks), the LUCAS Film Festival and FILMmobil.

Film Educates!

The Education Department at the DFF

The DFF's educational programs communicate the full range of what film can be to young audiences. The primary aim is to allow encounters with works of cinematic art and film history which, despite the omnipresence of moving images, children and young people rarely encounter in their everyday lives. Film is Art. Film rarely features in German schools as an object of aesthetic experience and seldom features as an object of critical media analysis. Film and media education are also underrepresented in teacher training. Film education must, however, be a part of cultural education as a matter of course. This amplifies the significance of the DFF as an extracurricular educational institution and as a reliable partner for schools where a range of opportunities can be booked.

Established in 2013, the Education Department brings together the museum's numerous pedagogic activities for pre-schools, schools, families and adults which have been on offer since 1984 and continues to develop and expand them. Alongside the digitization projects, film education today is one of the core programmatic pillars of the DFF's profile. This is achieved by designing innovative educational projects, to attract considerable funds for them, and transferring new experiences and formats into everyday learning experiences.

In addition to visual film education for young children, the core focus of the program is intercultural film education and the expansion of the program into non-urban areas. The Education Department is increasingly active at a national and international level and thus contributes to the wider national appeal of the DFF.



New Publication: "Filmästhetik und Kinomagie - Erfahrungen mit dem MiniFilmclub, Perspektiven Frühkindlicher Bildung", Issue 1 and DVD series (ed. DFF in German);

The diverse activities all have a common aim: young people's repeated encounter with film. The more diverse the films, the artistic styles, the forms and genres, and the aesthetic experiments that young people are introduced to and see, the more journeys they undertake into film history and cinematography and the easier it is for them to describe and evaluate what they see, to draw comparisons and to establish connections – the basis of critical thinking. The aim is also to provide film education with the political and financial support needed for it to be structurally incorporated into educational plans at pre-schools and schools.

This is overdue, because film – especially when seen in its original home of the cinema – inspires and delights, irritates and shocks. In short: film educates!



Film Education in Hesse

The SchulKinoWochen Hesse (School Cinema Weeks) reach more than 75,000 school students from around 800 schools in up to 80 cinemas. The project focuses on film history and regional films and festivals, whilst also conveying cinema culture through carefully curated film series. Film discussions and workshops round off the cinema visit. The activities in the spring are supplemented by FILMmobil, which provides film education workshops and film screenings throughout the year beyond Frankfurt.

KIKI – Children & Cinema & BEP

Funded by the Hessian Ministry of Social Affairs and Integration, the KIKI project focuses on opportunities for cultural participation available to all children on the basis of the Teaching and Education Plan (Bildungs- und Erziehungsplan – BEP) for children under ten in Hesse. The aim is to support preschools in their early years cultural education activities. The focus is on advanced training for pedagogical specialists and conceptual development in order to strengthen preschoolers' engagement with film as an art form, as well as on the establishment of educational partnerships with regional cinemas.

Multimedia Guide

Launched in September 2017, the Multimedia Guide was extensively developed with the participation of children and young people. The Multimedia Guide emerged from a pilot project unique in German-speaking countries – a digital guide to the museum's permanent exhibition in tablet form for young people, families and individual visitors. Along with the Rijksmuseum, the Multimedia Guide was one of the finalists at the 2018 GLAMi Awards for international digital innovation in cultural heritage.



Our DFF

The aim of the pilot project Our DFF, funded by the Federal Agency for Civic Education (Bundeszentrale für politische Bildung / bpb), is to facilitate and develop cultural participation. Through different interventions (workshops, events, pop-up exhibitions) the DFF is becoming more diverse and inclusive. By working with participants, we are developing strategies for opening up the museum to initiate long-term changes.

CINEMINI

The DFF is collaborating on the project CINEMINI to produce a film catalogue and educational material for preschool children. The project is led by EYE Film Museum in Amsterdam with the Dutch artist collective Taartrovers, the Austrian Film Museum and Kinodvor in Slovenia. The materials and films will be available for educational use from autumn 2020 at: dff.film/cinemini.

MiniFilmclub

Launched in 2013, the MiniFilmclub is a successful early years educational format and part of the “Art and Games” programme of the Robert Bosch Stiftung. It was developed in close collaboration with the Frankfurt preschool Grüne Soße. Many pre-schools are now booking the format, which was nominated for the 2016 BKM Award for Cultural Education. Thanks to funding from the German Federal Cultural Foundation, from 2021 the Mini Filmclub will be available to a nationwide network of cinemas and preschools throughout Germany. The publication “Filmästhetik und Kinomagie –Erfahrungen mit dem MiniFilmclub” (in German) was published in autumn 2020 and is available free of charge.

Intercultural Film Education

The Federal Agency for Civic Education, the DFF, VISION KINO and the Austrian Film Museum have joined forces to consider and promote the cultural diversity of society in all film education activities. An important goal of this initiative is not only to promote an intercultural attitude outside of our own institutions, but also to initiate self-critical reflection within them. Training programmes for teachers, authors and those working in film education complete the project.

Intercultural Film Club Blickwechsel Jetzt!

The intercultural film club Blickwechsel Jetzt! (literally “Change of Perspective Now!”) has been meeting in the DFF’s in-house cinema once a month since 2015. Young people eat together, and watch and discuss films from around the world. The focus is on the social event and the collective discovery of all aspects of film culture.

PRESS CONFERENCE / INAUGURATION

UNIVERSITY OF JOS
with
 NATIONAL FILM INSTITUTE
 To the inauguration of the first set of students for the
**MASTER OF ARTS DEGREE PROGRAMME IN
 FILM CULTURE & ARCHIVAL STUDIES**

Under the distinguished chairmanship of
 Dr. Chibuzo M. ...
 Prof. ...
 ...



University Cooperation

Bringing together academic film studies and the practical work of a film heritage institution: with this principle, the Goethe University Frankfurt in conjunction with the DFF offers the Master's degree program "Film Culture: Archiving, Programming, Presentation", which is now in its seventh year (as of 2020). Over the course of four semesters, students are grounded in the theory and praxis of academic work in film and media institutions. The thematic arc spans from the archiving of film material to the screening of films in cinemas, at film festivals, in museums or on

digital platforms. The DFF's role in the conception and delivery of the program connects students directly to the practical aspects of film culture, which is then coupled with theoretical reflections and linked to current specialist professional discussions. Key teaching takes place in the DFF's archives and departments, and the Museum's collections are available to students and are actively used in seminars. Students also complete a semester-long internship at the DFF or another film heritage institution and profit from the DFF's international network.

Website: master-filmkultur.de/en

Masters Study in Jos, Nigeria

Master's in Film Culture as an international prototype: since the winter semester of 2019, the University of Jos in conjunction with the Nigerian Film Corporation has been offering the first Master's degree programme in film archiving and film culture in Africa. The Masters programme "Film Culture & Archival Studies" is based on the Frankfurt model and prepares academic personnel for working in film and media archives and other film culture institutions.



Film Archive

The DFF to digitize more than 40 films per year



HIMMEL OHNE STERNE (FRG 1955, Dir. Helmut Käutner)

Of the 29,136 film copies in the DFF Film Archive, only a few hundred are currently available digitally. Analogue film copies, which are carefully stored under specific conservational conditions, can be preserved for hundreds of years. However, they are not available digitally and therefore are not accessible to the wider public. In order to make German film heritage available again, analogue films have to be retrospectively digitized. From 2012, the Federal Government Commissioner for Culture and the Media (BKM) and the German Federal Film Board (FFA) funded the digitization of analogue German film heritage in accordance with their own funding guidelines. In 2019, this was succeeded by a collaborative funding programme by the government, federal states and the FFA which provides up to 10 million Euros per year over a period of up to ten years. Since 2013, the DFF has digitized more than 350 feature-length films and short films in high resolution and, with the funding from the new programme, will be scanning more than 40 titles a year from 2019. All of the films digitized by the DFF can be obtained through DFF Loans.

► **The DFF: More than 350 feature-length and short films digitized since 2013***

► **In 2020 the DFF applies for more than 40 titles through the Film Heritage Funding Programme***

► **2020: 1,5 million Euros***

Acquisition of a Private Film Collection*

In 2020 with the support of the City of Frankfurt, a vast film collection of 3300 analogue film copies was purchased and is now being digitized. The focus of the collection is films from Hesse and Frankfurt including:

- 1916** Official opening of Breitenbachbrücke
- 1920** Port facilities of Frankfurt
- 1925** Stadium opening
- 1926** Official opening of the new "Alte Brücke"
- 1934** Frankfurt yesterday and today
- 1954** Frankfurt today

Digital Projects and European Cooperation



Data and digital content on German and international film are the basis of the DFF's digital projects. They derive not only from the Deutsche Filmografie (German Filmography), which has been managed in-house for decades, and from our own collections and archives, but also from our many national and European partners. These film heritage institutions are supported by the DFF in its role as an online host of data, text, images and videos, which is then able to be shared on online portals such as the German Digital Library (DDB) and Europeana. The DFF is also pioneering the devel-

opment of specialist online film portals such as the European Film Gateway (EFG) and Film Archives Online.

The digital project teams bring their expertise to national and international working groups and conferences. The DFF is actively involved in the further development of international data standards such as the European Standard for Film Identification (EN 15907). All the digital project initiatives are directed at making ever more information and content relating to film heritage available online and constantly strengthening exchange between film heritage

institutions. Finally, through cooperation in projects such as I-Media-Cities, technological innovations such as automatic image recognition in film are tested and made available to benefit research and a wider audience of people interested in film.

-
- 1 www.deutsche-digitale-bibliothek.de
 - 2 www.europeana.eu
 - 3 www.europeanfilmgateway.eu
 - 4 www.filmarchives-online.eu
 - 5 www.filmstandards.org
 - 6 www.imediacities.eu

RHIZOM FILM HISTORY

Film Openings and Digital Learning Tools on filmportal.de

The DFF is currently working on a digital mediation project that creates new gateways into German film history. The intuitively operated website will go online in Spring 2021.

RHIZOM FILM HISTORY presents the opening minutes of more than 100 works from all periods of German film history, links them by similarities in theme and style, and invites users to explore the rhizomatic links that are digitally created. The project's goal is to surprise users and make them more familiar with the artistic diversity of film.

Curated pathways and digital tools provide insight into the stylistic devices and narrative strategies of film – and nurture fascination into opening sequences as a special cinematic form.

RHIZOM FILM HISTORY will be a free space to discover and rediscover German cinema.

The project is supported by the ART MENTOR FOUNDATION LUCERNE and “experimente# digital – a cultural initiative of the Aventis Foundation”.



„[Opening excerpts] are one of the most complex forms in film. One might be tempted to say: they are one of the most intelligent parts of the film, and in any case are very often the part in which the most important things happen.“

Georg Stanitzek, in *Das Buch zum Vorspann*,
Berlin 2006.



Source: DFF / Wolfgang Filzinger

EFG – European Film Gateway

The European Film Gateway (EFG) has made objects available to view from collections of the European Film Archives since 2011. There are now more than 700,000 film stills and set photos, posters, rare feature films and documentaries, news-reels, journals, censorship cards and other film-related material. Outstanding examples from the DFF's special collections include the films of Oskar Barnack, the "inventor of the Leica Camera", and design sketches for METROPOLIS (1925/26) and DER GOLEM, WIE ER IN DIE WELT KAM 1920), which represent milestones in set design. The largest and most significant collections to date, however, are the testimonies of the First World War: several thousand films and documents have been digitized and published for the first time on the EFG. They are a unique research resource and open up different, transnational perspectives into the First World War. The DFF is coordinating the construction and development of the largest European film archive portal EFG in collaboration with the Association des Cinémathèques Européennes (Association of European Film Archives and Cinematheques) and Europeana, the platform for Europe's cultural heritage.

Further information at:
www.europeanfilmgateway.eu



I-Media-Cities

I-Media-Cities, which is funded by the European Commission and coordinated by the Cinémathèque Royale de Belgique (Brussels), is a research project in which nine European cultural institutions (film archives and cinematheques from eight countries, including the DFF) have made films and photographs from archives available digitally in order to enable interdisciplinary research and promote general access to European cultural heritage. For this purpose, I-Media-Cities has created an online environment that transcends borders and languages, enabling research into the history and development of selected major European cities (Athens, Barcelona, Bologna, Brussels, Frankfurt, Copenhagen, Stockholm, Turin, Vienna). The DFF has made more than 40 films about the history of Frankfurt available for free. In addition to the nine film institutions, there are six research institutions and two technical partners that are also making significant contributions to the project. I-Media-Cities began in Spring 2016 and since then has been constantly expanded.

Further information at:
www.imediacities.eu



NEMOSINE

The NEMOSINE project is under the aegis of the 2018 European Year of Culture. New developments in the field of nanotechnology are utilised to extend the lifespan of cultural heritage artefacts. In the case of NEMOSINE, the focus is on cellulose-based material such as acetate and nitrate film. The aim of the project is to develop smart packaging which, in contrast to standard film cans, is equipped with active acetic acid absorbers and sensor technology. Nanosensors measure the harmful substances that are released through the degradation of the material. The collected data is then analysed so that the medium-term deterioration of the films can be calculated. This new process will also reduce energy costs which are incurred through the necessary storage and cooling of films. The role of the DFF in the project is to determine the requirements for the innovative packaging and to validate the product. The consortium comprises 16 partners and is funded by Horizon 2020, the EU framework programme for research and innovation. The project runs until the end of January 2022.

Further information at:
www.nemosineproject.eu



Filmportal in Numbers*:

2,3 million

users per year (average)

152.000

films

230.000

filmmakers

*as of November 2020

filmportal.de

Since its launch in February 2005, filmportal.de has successfully established itself as the central Internet platform for German film. Built and operated by the DFF, the portal offers verified and continually updated information about all German cinema productions and filmmakers – from the historical origins of the medium to current cinema releases. Using the DFF's filmographic database – the largest national filmographic database in Europe – thousands of biographies and content information as well as photos, videos, unique material and topic areas complete the ever-growing and editorially curated content of the portal.

In addition to its comprehensive information on the public availability of films, filmportal.de also publishes the inventory of German film, which for the first time provides comprehensive information about film heritage records in archives. Since 2019, filmportal.de has also been officially responsible for the central documentation of the digitization of the nation's film heritage, with funding provided by the government, federal states and the German Federal Film Board.

As the most comprehensive, non-commercial and universally recognised source of reference for German film online, filmportal.de has long been an indispensable component of the German cultural landscape and of numerous projects and initiatives from academia and culture including the German Digital Library and the European Film Gateway. The portal also maintains long-standing and successful cooperation with partners such as the Goethe-Institut and the German Film Academy.

Funding

In accordance with its growing role and central function in the comprehensive documentation and international communication of German film as a whole, the technical and editorial operation of filmportal.de is funded through the long-term support of the Federal Government Commissioner for Culture and the Media and the Federal State of Hesse. Further funding is provided by the German Federal Film Board and the Cultural and Creative Industries Initiative of the Federal Government.

VHH-Visual History of the Holocaust: Rethinking Curation in the Digital Age

In this four-year EU project launched in early 2019, the DFF is working with partners from Austria, Germany, France, Israel and the USA to develop new ways of curating film testimony relating to the Shoah and making it digitally available. This primarily involves film documents that were produced during the liberation of the concentration and extermination camps by the Allies.

VICTOR-E Visual Culture of Trauma, Obliteration and Reconstruction in Post-WW II Europe

How have audio-visual representations of public spaces and the documentation of war damage and reconstruction shaped post-war politics? VICTOR-E examines the iconography of public spaces in non-fiction film from the cessation of military operations (1944 – 1945) to the “thaw” (1956) in a transnational perspective. Head of Project: Goethe-University; www.victor-e.eu

Impressum

Publisher

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Contact: freunde@dff.film

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Contact: 069 961 220 226
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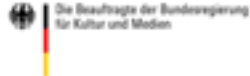
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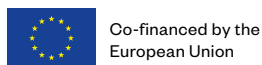


We thank our funders and cooperation partners.

Institutional funders:



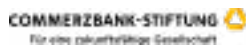
Funders of projects (selection, as of October 2020):



Co-financed by the
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We thank for their support:

Deutsch-Tschechischer Zukunftsfonds | Stiftung für deutsch-polnische Zusammenarbeit | Bundesstiftung zur Aufarbeitung der SED-Diktatur | Hessische Landeszentrale für politische Bildung | Alfred Toepfer Stiftung F.V.S. | FAZIT-STIFTUNG | Fraport AG | Naspa - Nassauische Sparkasse | Rhein-Main-Verkehrsverbund | Kinderhilfswerk | and many other sponsors.

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