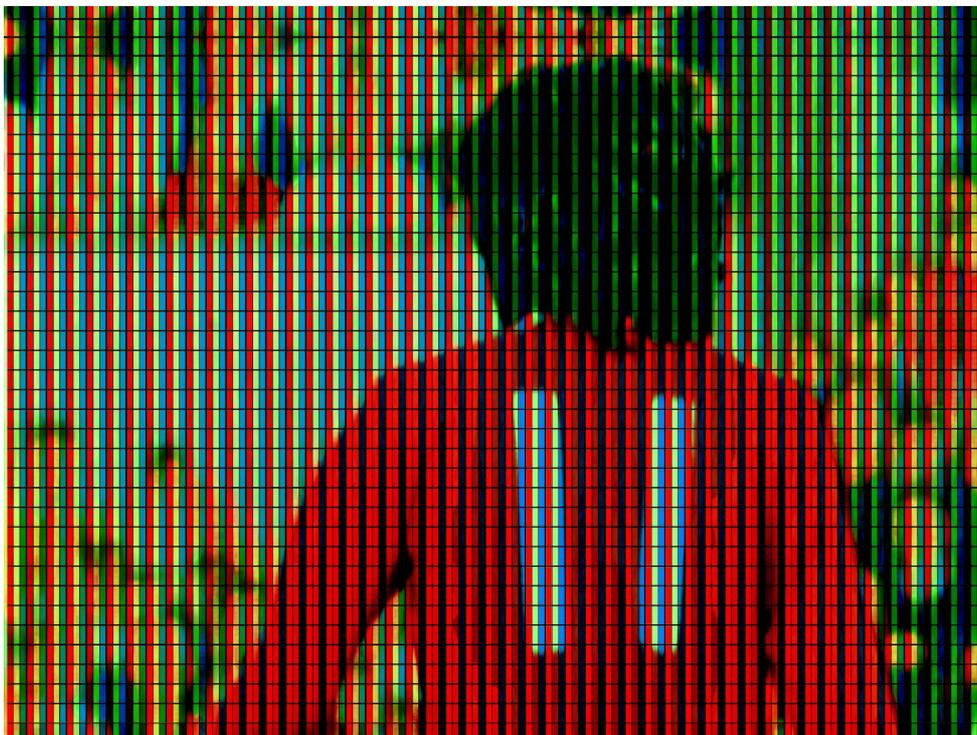


**GOAL!**  
**Football and Television**

“Official Element of the Artistic and Cultural Programme of the Federal Government for the 2006 FIFA World Cup™ in cooperation with the 2006 FIFA World Cup Organising Committee”



Television Museum  
of the German Film Archive Foundation (SDK)  
Filmhaus at Potsdamer Platz (Sony Center)  
Potsdamer Str. 2  
D-10785 Berlin  
4th floor



**GOAL!**  
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**Special Exhibition of the Television Museum  
of the German Film Archive Foundation (SDK)  
May 5 to July 30, 2006**

Opening Hours:                    Tues.-Sun. 10 a.m.–6 p.m.  
    Thurs. 10 a.m.–8 p.m.  
    Closed Mondays

Admission:                        Adults                    3 €  
    Reduced                2 €

Tel: 030-300 903-0  
info@filmmuseum-berlin.de

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    Potsdamer Str, 2, D-10785 Berlin  
    U-/S-Bahn Potsdamer Platz or  
    Bus M41, 148, or 200 Varian-Fry-Straße

Press Contact:                    Sabine Sasse  
    Filmhaus at Potsdamer Platz (Sony Center)  
    Potsdamer Str, 2, D-10785 Berlin  
    Tel.: +49-(0)30-300 903-530  
    Fax: +49-(0)30-300 903-13  
    [ssasse@filmmuseum-berlin.de](mailto:ssasse@filmmuseum-berlin.de)

Dr. Dirk Meyer-Bosse  
MMK Markt- & Medien-Kommunikation GmbH  
An der Alster 47, D-20099 Hamburg  
Tel.: +49-(0)40-318 04-136  
Fax: +49-(0)40-318 04-199  
[dirk\\_meyer\\_bosse@mmk-pr.de](mailto:dirk_meyer_bosse@mmk-pr.de)

## GOAL! Football and Television

“Official Element of the Artistic and Cultural Programme of the Federal Government for the 2006 FIFA World Cup™ in cooperation with the 2006 FIFA World Cup Organising Committee”

“The secret of football is the ball itself”, Uwe Seeler once said, although this is probably only one of many reasons why this sport fascinates people around the globe. It lures hundreds of thousands of fans into stadiums and millions in front of their TV sets, its players are stars, worshipped like heroes. And television has played an essential role in this development. Not only has it increased football’s popularity through ever more innovative presentations, it has also influenced the image most people have of the game. “The fact that present-day football seems so much faster and more athletic than it did twenty or thirty years ago when often a single close medium shot and a long pan gave it a rather slow and ponderous look”, Christian Eichler writes in his dictionary of football myths (*Lexikon der Fußballmythen*, 2002), “may have more to do with television’s progress than it does with football’s.”

An exciting and at times precarious liaison, one which has its vagaries. A relationship from which both sides profit but in which they are also at each other’s mercy. “In countries like Mexico and Argentina”, Eichler says, “television stations actually determine national teams; in Europe a rising number of media multinationals are buying clubs to fit their program.” Which means they use sport events as advertising platforms for a gigantic market of sponsors and so – by competing for broadcasting rights – force prices to rise astronomically.

**“GOAL! Football and Television”** presents how football has influenced the development of television and how television has contributed to shaping professional football. It describes the enactment of text and images, the presentation of spectacle and show, the drama of money and emotions, the intoxicating effect of images and the more sobering moments revolving round this leather ball.



„ARD Sportschau“, dispatcher room.  
Photo: Jürgen Görgen, WDR



Euro 2004  
Live Studio at the Sony Center,  
Potsdamer Platz, Berlin  
Photo: ZDF/Jürgen Detmers



„Live ran“  
Photo: SAT.1

## Portal

Exhibition visitors are greeted by two large projections: a camera slowly pans across tense but determined faces: it's the 1974 World Cup Final and West Germany is playing against the Netherlands in Munich's Olympic Stadium. This portal for the heroes of football is set to the diffuse sounds of the stadium. In 90 minutes the German team will be World Champions: 20 years after the "Miracle of Bern" and 32 years before the World Cup will be held in Germany for the second time.

On the back of these opening projections, visitors see the German Women's National Team cheering after winning the 2003 World Cup.

Heroes of 1974 – Beckenbauer, Neeskens, Hoeneß, Cruyff – before the World Cup Final. And of the back of these projections, Germany's heroines of 2003, cheering after winning the World Cup Final.



Screenshots: Television Museum - SDK

## Text and Images

At the beginning of the 1950s, radio reports are still considered the ultimate in football coverage. Whether the small, gray, often fuzzy images of a single-lens camera will ever be able to capture the complexity of the game has been a moot point ever since first attempts at the 1936 Olympic Games. Yet then the viewers decide the matter: not only does the 1954 World Cup give the young Republic its first heroes, but it also makes people want to see them in action with their own eyes. Television sales boom.

An early survey conducted by NDR, a public broadcaster, clearly demonstrates that audiences are enthusiastic about football programs. In 1955, when Rudi Michel's film report on a match played by the German team in Moscow is aired only a few days after Herbert Zimmermann's live radio report, it invites fans to draw a comparison and "Kicker" magazine to write: "Television Pictures Contradict Radio Report". Television has asserted itself, and Rudi Michel comes to stand for a new generation of reporters for whom pictures come first and the point is to analyze the game.

With Heinz Florian Oertel visitors are given an impression of GDR in the 1970s: SED documents from the 1974 World Cup substantiate the high standing of televised football in the GDR; and Oertel explains how he dealt with political directives.

Visitors are also given insight into technical developments, including the advances which affected live directing. More cameras, closer shots, more slow motions and action replays all contribute to giving a more subjective perspective and to emotionalizing the viewer: from simple long shots in the 1950s to the intricately edited choreographies of present-day televised football. Volker Weicker is one of the leading television directors today and was in charge of live directing the 2002 World Cup.

When commercial television makes inroads into the market in the 1990s, there is a boom in the technical possibilities, the costs and the conscious desire for the commercial success that can be attained by staging a spectacle. RTL and SAT.1 present national league football in the



Hanns-Joachim Friedrichs and Rudi Michel, heads of the ARD and ZDF broadcasting teams for the 1978 World Cup in Argentina



Heinz Florian Oertel



Television director Horst Seifart, pioneer of live directing

format of a variety show – “the tides are changing in football reporting”, writes author Ludwig Tegelbecker in his book *Quo vadis, Fußball?* (2000). Trainers on the brink of dismissal, club managers implicated in scandals – the tabloid histrionics surrounding football seem at times to get more coverage than the matches themselves.

This burst of ever more and ever faster coverage moves into a new, more professional and serious era when the media comes to its senses following what becomes known as the “Kirch Crisis”. The commercial stations now understand that only discernibly high quality journalism will enable them to attract potent advertising partners more permanently. The public networks ARD and ZDF, in contrast, learn to gear themselves to the technical standards of the commercial channels and the public’s interest in stories with a “human touch”.

*“If Germany wins, nobody gives a damn if I speak German correctly or not, because then I’m king. If they lose, I could speak until even Thomas Mann would be all a dither, people would still say: what’s that rubbish he’s spouting?”*

Is this pessimistic analysis by legendary reporter Herbert Zimmermann accurate? Or don’t we actually love them all, these smart-aleck commentators who torture us at dull moments with their nonsensical statistics and verbal drivel, whose hawk-eyes miss a clear offside position, even though we viewers have seen it in five different replays with lines inserted for clarity – these self-appointed head referees who would have given another “penalty kick here”, as if this might console us for all those squandered chances for goals.



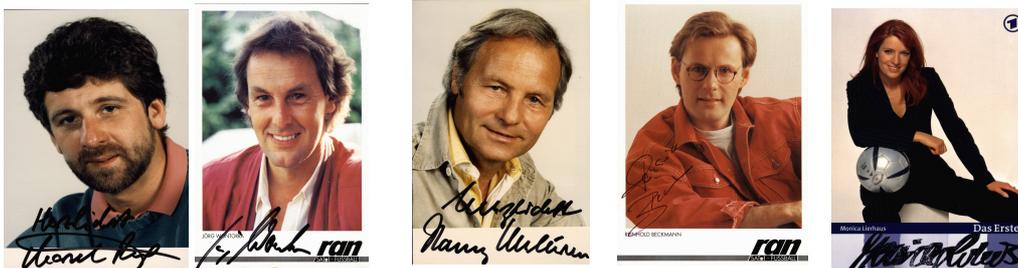
Herbert Zimmermann

They have received bagfuls of fan mail of the most unpleasant sort: sometimes they are cursed for their allegedly unpatriotic announcements of victories (as GDR reporter Wolfgang Hempel was after the 1954 World Cup Final), sometimes their abilities are questioned. A Grimme Prize, such as Marcel Reif and Günther Jauch received, is rare. In 1998 these two saved the live broadcast of the Champions League match between Real Madrid and Borussia Dortmund in Madrid. When ardent fans knocked over the goal before the encounter had even started, it took 76 minutes for a new goal to be found and the match could begin. For their witty commentary (Jauch: “For everyone who has just tuned in, the first goal has fallen already.”), they received the Bavarian TV Award.

Though styles differ: Heribert Faßbender threatened to ship an Argentinian referee back “to the Pampas”; Béla Réthy compared Valderama, a key player from Columbia, to a toilet brush. Improvising into a mike can be risky: passes can miss their marks; balls angled too boldly, spin off into the player’s own goal. Forewarned by fans’ remarks and reporters’ mishaps, visitors to the exhibition can try their hand at reporting: equipped with team lineups and statistics, they can comment on a scene from a match at an interactive reporter’s station and then compare their results to original commentary.

## Spectacle and Show

A wall with monitors presents current football programs around the globe. In Argentina, Maradona has his own show and can be seen interviewing himself. In Italy, scantily clad dancers form the backdrop of a football program. In Japan, sports shows are enlivened by an assortment of events and amusing games; long interviews with football stars are avoided so as not to disrupt the flow of things. In Great Britain and the Netherlands, on the other hand, people like to see popular former football stars on television shows, where they talk shop with each other for hours.



Fan cards: Marcel Reif, Jörg Wontorra, Harry Valérien, Reinhold Beckmann and Monica Lierhaus

Comparable emotions seem to be at work throughout the world: pride and joy over fantastic goals, frustration following defeat, the media's never-ending thirst for information about players' health – and all this can be understood without translating.

A look back at German television reveals how it developed from deliberately serious news shows about football to the first entertainment concepts for "Das aktuelle Sportstudio". This was followed by the hullabaloo created by shows with studio audiences, inane quizzes and provocative interview styles, such as became customary for commercial television in its initial exuberance.

The footage displayed in the exhibition will primarily focus on the relationship between journalists and players: from the bashful heroes presented by Wim Thoelke in the 1960s to the cool pop-star generation of Netzer and Beckenbauer, and what seem at times to be the icy and cautious media professionals produced by football today. Though isn't the question rather, who is the star and who has the power? Does television boost the status of the sportsmen whom it so generously exposes or is it the journalists who should thank the stars for showing up and providing some glamour and high audience ratings? It goes with saying that viewers will also always be offered those classic enjoyable moments when communication fails (e.g. when for a short moment Rudi Völler accused Waldemar Hartmann of having drunk too many wheat beers...).



"Das aktuelle Sportstudio" in color  
 Berlin, Aug. 31, 1968  
 Rainer Günzler, Wim Thoelke, Harry Valérien  
 Photo: Arthur Grimm / ZDF

Women and televised football is still a rather special topic: after the ban was lifted on women's football by the German Football Association (DFB) in 1970, Wim Thoelke made a misplaced remark during a women's football match, which today can only be viewed with astonishment: "Now my dear ladies, set not the table but the ball..."

At the start of her career as first female presenter of the "Sportstudio", Carmen Thomas has to defend herself against a campaign in the "Bild Zeitung". Upon entering the studio for her second show on Saturday, March 3, 1973, she holds a page of the "Bild Zeitung" with the heading "Charm Alone Is Not Enough, Miss Thomas" up into the camera and announces: "...Whoever has something else planned tonight and so doesn't have time to watch, can go out now, before the show, and buy a big German Sunday paper and read how I am going to be this evening."

It is not until the 1990s that journalists like Anne Will or Monica Lierhaus succeed in gaining respect as presenters of football programs.

### Money and Emotions

Big emotions and big money: "Bloody millionaires!" fans chant when the going is rough and yet they still hope their team will come out on top. Though who should, in fact, pay whom? In the 1950s, it is rumored that football clubs have sometimes offered television money to broadcast their games. Though to begin with, DFB bosses seemed rather uninterested. Wouldn't live broadcasting hurt the activities of the lower leagues whose games started at the same time? Wouldn't stadiums remain empty and clubs suffer losses? Wouldn't compensation be demanded?

But the days of this unconsummated marriage between television and football did not last long. In 1958, the DFB signed the first contract allowing the ARD to broadcast two matches each month. And this development quickly gathered momentum: in the exhibition, documents and press reports elucidate national and international milestones in this process.



"Das aktuelle Sportstudio" with Carmen Thomas – on the show's 25<sup>th</sup> anniversary (1988)

Photo: Renate Schäfer / ZDF



Uwe Seeler in a commercial for Håtrick Aftershave in the 1990s

Screen shots: Television Museum – SDK

From free rider to advertising partner: in the 1950s some broadcasts are cancelled because their organizers refuse to remove advertising panels and banners from the sidelines. In the 1970s, television bosses indignantly reject surreptitious advertising. And on “Der schwarze Kanal” (a weekly East German program presenting and commenting on news items and clips from West German television), GDR television criticizes football’s commercialization in the West, while simultaneously accepting West German marks from adidas so that the sportswear manufacturer can also make its three stripes ubiquitous behind the Iron Curtain. With football’s greater need for cash as well as that of television, which wants to be able to afford football, an indispensable ménage à trios evolves.

Although without fans, it all would not be possible either. Admission tickets and merchandising, viewer ratings that justify higher advertising costs, and as “living backdrops”: the fans in the modern sports arenas have become indispensable for televised football. Yet fans cannot be incorporated into broadcasting plans without the occasional protest: in stadiums fan initiatives such as “Pro 15:30” object when the day of play is split up to suit the interests of television networks. And when the rights for the German National League are sold to Premiere, a pay-TV station, and match coverage on free TV is moved to a slot much later than has been customary for the extremely sacred “Sportschau”, fans turn off their TVs and so force the networks to abandon such market strategies.

But even the networks themselves sometimes find fault with the idea of commercial exploitation at all costs: on May 29, 1985, during the European Cup Final, a mass panic breaks out in Brussels’ Heysel Stadium after a free-for-all between the fans of the participating clubs, Juventus Turin and Liverpool: 39 spectators are killed and more than 400 are seriously injured. As a consequence, ZDF decides to discontinue its transmission.



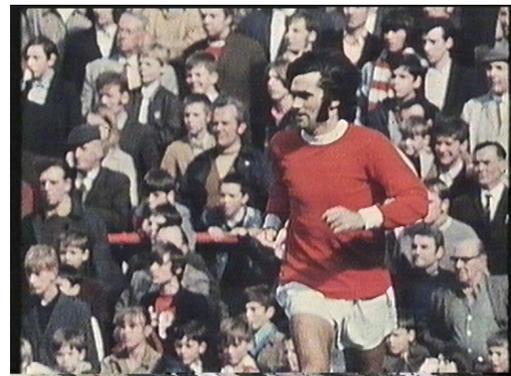
May 29, 1985: “ZDF heute journal” anchorman Ruprecht Eser announcing the discontinuation of the transmission from Heysel Stadium  
 Screen shots: Television Museum – SDK

*“It was supposed to be a European Cup Final, but it has turned into a tragedy unlike any other ever experienced in Europe – and we at “heute journal” want to handle this situation to the best of our ability. Thus ZDF has decided to discontinue the transmission of this match, a match which, I believe, from this point on can have only one purpose, and this is not to play out a European Cup, but to hinder a new and terrible mass hysteria, and mollify people as much as possible.” (“ZDF heute journal” anchorman Ruprecht Eser)*

## Apse and Conclusion

A large triptych projection of images from Hellmuth Costard's experimental film "Football As Never Before" (1970/71) concludes the exhibition. In this unparalleled document, Costard, one of Germany's most important experimental filmmakers of the 1960s and 1970s, followed every move of George Best with his camera during a league match between Manchester United and Coventry. How the game progressed, the teamwork between players, the opponent's actions, the decisive goals, as well as everything else we might usually consider important, is only seen in passing. And yet Costard's film draws us into the pulsating atmosphere of the game. Set to the acoustics of the cheering fans, we take part in the suspenseful, fluctuating dynamics of the game.

George Best, who was 24 years old at the time and the first British football pop star, jogs along, breaks into a sprint, slows down, stands still, runs back, observes what is happening, and then takes off again: "Never before has the spectator had such a clear view of a player's progress through a match and his attempts to 'read the game' – or such an insight into how carefully a player like Best paces himself. Particularly in the first half, he spends far more time waiting for the ball than in possession of it. At times he seems to be just standing around hands on hips, at others he strolls around the pitch like a man out for a walk – even the referee overtakes him en route to the opponents' goal. And then, out of nowhere, he explodes into action, as he does for the first goal." (From the website of the Goethe Institute). Costard's film aesthetically counterbalances the media's often exaggerated presentations of this game with the leather ball.



Screenshots from the documentary "Football As Never Before" (1970/71): Television Museum – SDK

*„I spent a lot of money on booze, birds and fast cars. The rest I just wasted.“  
George Best*

## **Football and Television A World Cup Chronicle**

### **1954 World Cup in Switzerland**

A TV trial programme was launched in December of 1952 in both West and East Germany. In West Germany, more than 27,000 television sets received broadcasts from the Football World Cup in Switzerland. Broadcasting rights for the games were still free. ARD, the first German public television station, sent four reporters to Switzerland. Radio coverage of the final match by Herbert Zimmermann ("Goal! Goal! Goal!") became legendary. Hardly anyone remembers that the TV commentator for the final match was Dr. Bernhard Ernst. The sound track, however, was not preserved.

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### **1970 World Cup in Mexico**

Mexico became the first truly televised World Cup. All the games were broadcast live and in colour. In order for the matches to be viewed at the most favourable times in Europe, FIFA required kick-off to take place at 12 noon local time. The players complained about the heat, which was sometimes unbearable. Adidas developed the "Telestar" for the tournament – a football whose black and white colouring makes it especially easy to see on television. The angle from behind the goal was introduced, as well as portable cameras. For the first time, the slow-motion feature could now be activated directly during the games.

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ARD and ZDF paid around 18 million DM for the transmission rights, including production costs. Because they charged 153,000 marks for 30-second advertising spots, however, the World Cup in France was a lucrative deal for the two public television stations. They ultimately enjoyed revenues of around 40 million DM.

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The public television stations (ARD and ZDF) paid 250 million DM for the transmission rights for this World Cup – more than the total for all the previous World Cups combined. The two stations broadcast a mere two dozen games for this sum, however. They only released still shots from many superbly played matches, although more than 20 cameras recorded the action more comprehensively than ever before. Viewers who wanted to see all the games had to switch to pay-TV.

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**Exhibition Team:**

Curators:	Petra Schlie, Peter Jammerthal
Conceptual Advisor:	Torsten Körner, Peter Paul Kubitz
Consulting:	Peter Schwirkmann, Gerlinde Waz
Research:	Philipp Engelhardt
Exhibition Organization:	Christian Modersbach
Legal Affairs:	Bernd Eichhorn
Press and Public Relations:	Sabine Sasse
Architecture and Site Management:	Hans Dieter Schaal
Assistant:	Armin Teufel/Büro Schaal
Exhibition Construction:	AMF-Theaterbauten
Graphics:	Gabriele Altevers, Karla Detlefsen
Graphics Produktion:	PPS
Video Editing:	Stanislaw Milkowski/Concept AV
Texts:	Frank Thadeusz
Translation:	Marlene Schoofs
Cards Display:	Markus Streim
Reporter Station:	cine+
Technical Systems:	Stephan Werner, Roberti Siefert, Andreas Köppke
Public Relation Stiftung Deutsche Kinemathek:	Christa Schahbaz
Press DFB-Kulturstiftung:	Dr. Dirk Meyer-Bosse,MMK
Display Case Setup:	Tanja Rötzel

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“Within the framework of the 2006 FIFA World Cup™ the National DFB Cultural Foundation sponsors artistic and cultural projects based on a football theme, which are officially recognised by a seal of approval. Curator of the artistic and cultural programme is André Heller, with funding provided by the German Government from the sale of silver coins commemorating the 2006 FIFA World Cup. The objective of the Artistic and Cultural Programme to the 2006 FIFA World Cup™ is to contribute towards presenting Germany to its guests in all its cultural diversity and at the same time to put both the domestic population and world at large in the mood for the 2006 FIFA World Cup™.”

Information about the work of the DFB Cultural Foundation as well as an overview of all the projects it supports are to be found at [www.dfb-kulturstiftung.de](http://www.dfb-kulturstiftung.de).

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