



DEUTSCHE  
KINEMATHEK  
MUSEUM  
FÜR FILM UND  
FERNSEHEN

**... and Action!**

**How are Films and Television Made?**

An exhibition for children aged 4-14

**May 29, 2014 – April 26, 2015**

Deutsche Kinemathek – Museum für Film und Fernsehen



Motif: Pentagram Design, Berlin



## FACTS

|                                     |   |
|-------------------------------------|---|
|                                     | “... and Action! How are Films and Television Made?”  |
| <b>Duration</b>                     | May 29, 2014 – April 26, 2015   |
| <b>Exhibition Location</b>          | Deutsche Kinemathek – Museum für Film und Fernsehen<br>Filmhaus on Potsdamer Platz, Potsdamer Straße 2,<br>D-10785 Berlin   |
| <b>Public Transportation</b>        | S-/U-Bahn Potsdamer Platz<br>Bus M41, M48, M85, 200, 347 Varian-Fry-Straße  |
| <b>Information</b>                  | Tel. +49(0)30 300903-0, Fax +49(0)30 300903-13<br><a href="http://www.deutsche-kinemathek.de">www.deutsche-kinemathek.de</a>  |
| <b>Opening Hours</b>                | Tues – Sun, 10 am – 6 pm, Thurs 10 am – 8 pm<br>The museum is closed December 24–25, 2014.  |
| <b>Admission</b>                    | Day pass for schoolchildren 2 €<br>Accompanying adults (per 10 schoolchildren) – free admission<br>Day pass for adults 5 €   reduced rate 4 €<br>Young children and preschoolers – free admission<br>Small Family Ticket (1 adult + max. 3 children) 7 €<br>Large Family Ticket (2 adults + max. 3 children) 14 € |
| <b>Group Reservations</b>           | 10+ visitors, day care and schools, please contact:<br><b>Museumsinformation Berlin, Tel. +49(30) 24749-88</b>  |
| <b>Special Events<br/>Workshops</b> | <a href="http://www.deutsche-kinemathek.de">www.deutsche-kinemathek.de</a>   Special Events   Exhibition  |
| <b>Children’s Film Series</b>       | The last Saturday and Sunday of every month at the Kino<br>Arsenal and at the Bundesplatz-Kino. Children with the “Film<br>Director”* ID receive free admission.<br>* Children receive the “Film Director” photo ID, free of charge,<br>at the end of the exhibition.   |
| <b>Exhibition Space</b>             | Filmhaus, 4th upper level, 250 sq. m.   |



## TEAM



|  |   |
|--|---|
| <b>Artistic Director:</b>  | Dr. Rainer Rother   |
| <b>Head of Exhibitions:</b>  | Peter Mänz  |
| <b>Project management / Curators:</b>                                | Gerlinde Waz, Nils Warnecke   |
| <b>Curatorial assistance /<br/>Exhibition coordination:</b>          | Vera Thomas   |
| <b>Audiovisual media program:</b>                                    | Gerlinde Waz, Nils Warnecke   |
| <b>“Parkour of knowledge”:</b>                                       | Regina Voss, Berlin   |
| <b>Flurry of camera flashes,<br/>“One Minute”:</b>                   | Artist: Johanna Rubinroth;<br>design: Formatoren; lighting; Thomas Schmitt;<br>sound: Daniel Dorsch, Berlin             |
| <b>Editing station advisor:</b>                                      | Prof. Dr. Gerhard Schumm, Berlin  |
| <b>Foley artist advisor:</b>   | Peter Sandmann, Berlin  |
| <b>Multimedia stations:</b>  | Jan Drehmel, befreite module, Berlin  |
| <b>Illustrations for the “Wer<br/>macht was” multimedia station:</b> | Max Julian Otto, Zeichnung / Szenografie, Leipzig   |
| <b>Computer programming of the<br/>interactive stations:</b>         | Thoralf Schulze   |
| <b>Voiceover:</b>  | Viola Sauer, Berlin   |
| <b>Lighting and media installations:</b>                             | Stephan Werner  |
| <b>Exhibition texts:</b>   | Kristina Jaspers, Peter Mänz, Georg Simbeni, Vera Thomas,<br>Nils Warnecke, Gerlinde Waz                                |
| <b>Copyediting (exhibition texts):</b>                               | Christina Walker, Bochum  |
| <b>English translations:</b>   | Wendy Wallis, transART, Berlin  |
| <b>Photographs:</b>  | Hans-Joachim Boldt, Espen Eichhöfer, Andreas Neubauer,<br>Maria Rilz, Katharina Simmet, Marian Stefanowski, Uwe Walter  |
| <b>Photo model, poster station:</b>                                  | Raphael Piwowarski, Berlin  |
| <b>Exhibition design:</b>  | Ingrid Jebram, jebram-szenografie, Berlin   |
| <b>Exhibition construction:</b>                                      | Camillo Kuschel Ausstellungsdesign, Berlin  |
| <b>Exhibition graphic design /<br/>characters, illustrations:</b>    | Felder KölnBerlin   |
| <b>Advertising graphics:</b>   | Pentagram Design, Berlin  |
| <b>Audiovisual media (editing):</b>                                  | Anette Fleming, Concept AV, Berlin  |
| <b>Media production:</b>   | Jochen Voeste, Peter Schröder, Concept AV, Berlin   |
| <b>Conservation (paper):</b>   | Sabina Fernández, Berlin  |
| <b>Technical services:</b>   | Roberti Siefert, Frank Köppke   |
| <b>Communications:</b>   | Sandra Hollmann (Head), Linda Mann (Marketing), Heidi Berit<br>Zapke (Press), Jurek Sehr (Museum Education and Mediacy) |
| <b>Finance:</b>  | Uwe Meder-Seidel  |
| <b>Interns:</b>  | Isabella Maria Bastek, Luis Heutling, Seray Icer, Friedrich<br>Thorwald   |

## INTRODUCTION

The spotlights come on. Everything on the set is in place. The sound and camera teams are in position. The makeup artist powders the actors one more time. Then the director gives the signal: “Lights, Camera,” the clapperboard is struck ... and “Action!”

Whether it’s movies, television, a computer or a smartphone, moving images permanently surround us. Moreover, it is now relatively easy for each of us to make our own video clips and also to share them with friends. But how do the pros work? How is a film made for the movie theaters or a television series created? And what happens in a studio newsroom?

Divided into seven sections, the exhibition provides insights into the professional production of film and television. Among many examples, you will learn how **casting** takes place, how the color green is used to perform magic in a **green screen studio**, that exceptional ideas are in great demand for a good **film script**, and that smooth teamwork is a must on a **film set**.

Various workshops will also entice you to experiment. A movie scene needs to be recomposed in the **editing studio**. In the **sound studio**, you can fiddle around making noises as a Foley artist and sound designer. Then, too, somebody has to design the poster for **marketing** a film. And finally, at the premiere – engulfed in the flashing lights of the photographers’ cameras – you are the stars in the limelight, the celebrities on the red carpet.

Motif: Pentagram Design, Berlin





## THE SEVEN SECTIONS OF THE EXHIBITION

### 1 Casting

#### How are the right actors found?

Finding actors who are suited to a film is an extensive process. In an important function during preproduction, casting agencies often spend months searching for the best possible performers to fill acting roles. It requires both experience and a good eye to be able to recognize an actor's talents and his or her ability to transform themselves. In an ideal situation, a part seems to have been "written for an actor." That means it corresponds precisely to his or her type.

Castings are held to find good matches. Actors and actresses competing for a part must perform something at a casting. They have usually prepared the same scenes from the film script. In this way, the director can more easily make comparisons and decide who is most suited for a role.

Would you also like to play a part in a film? And you don't mind spending a lot of time on the set and in front of the camera?

*In the casting box you can test whether or not you enjoy acting. If you are interested in a role, you can apply for a tryout at a casting.*

### 2 Film Script

#### What's the purpose of a film script?

Everything starts with a really good idea. The screenwriter summarizes an idea and the plot of a film in a few sentences. This is called an "exposé" or "synopsis." From this basis the writer develops the film script, as a kind of manual for a film. Directors and producers frequently exert their influence on the development of the material and it often takes several months work on a film's story before the director's film script is ready.

A film script has to do quite a lot: Where and when the action takes place is listed at the top of every scene. There are instructions for the actors and for the camera. Both main and subplots are described in a film script, as well as the characters and the atmosphere. A distinct feeling for dramaturgy, suspense and emotions is required, as well as a talent for



writing gripping dialogues. A screenwriter has to be able to put him or herself into a character's shoes to come up with the right dialogues.

*Do you have an idea for a film? Decide on a genre, such as action, fantasy or comedy. Write down your ideas for a film script in a maximum of three sentences and hang it on the large pin board. Let your imagination run free!*

### 3 Film Set

#### How is a film made?

The actors come out of their dressing rooms in costume and makeup. The camera team, lighting technicians and property masters set up the area of "action." A buzz of activity takes place on the film set – until the head of production gives the signal to get ready. This is immediately followed by the magical moment. The director raises his hand ... and "Action!" Filming begins.

You'll get a taste of film production on an original set from the German television series SCHLOSS EINSTEIN (15th – 17th season). Lighting and sound are set up. The furnishings, costumes, makeup cases, the director's chair and all the other equipment on the set show how many different professions are involved in making a professional film or a television series. From the director to the makeup artist, and from the set designer to the extras, everyone must cooperate and work together, so that you'll ultimately get to watch a good episode.

*You think such a set seems really chaotic? Then look through the viewfinder and the lens of the camera to the area of "action"!*

### 4 Green Screen Studio

#### What's the purpose of a green screen studio?

A television host reports children's news from the LOGO! studio. The scenery behind her suddenly changes or clips of a reportage are shown on the wall besides her. The secret behind these magic effects is called "green screen compositing."

Presenters move in a virtual TV studio in an empty, uniformly green space in which there is often nothing more than a desk. It's not surprising that such a studio is sometimes described as the "Green Hell." People stand out clearly and without shadows on the neutral background. They are then "cut out" using a computer. The green area can be replaced by any background. Afterwards the presenters are digitally reinserted into the image we see with the help of

computer software. This process is called “keying.” The same technique also works with a blue screen studio.

We have built a green box. *Here you can present children’s news on LOGO! with Jennie Sieglar. On the screen you’ll also meet up with Eric Meyer of PUR+. You can make yourselves disappear or fly around with him.*

## 5 Editing Studio

### Why do films get edited?

Filming is completed and the film is “in the can,” or wrapped up. However, it’ll still be a while before it comes to the movies or gets shown on television. A film editor plays an important role in postproduction. Through editing, he or she gives the film footage its rhythm and consequently designs how a film is told.

Known as “dailies” or “rushes,” raw footage of scenes that were filmed on the same day or the day before get screened daily during production. The good takes are chosen and arranged according to the chronology of the film script. Before the invention of powerful computers, films were mechanically edited on an editing table. Film editors now work in digital editing studios. Initially an editor builds a rough framework for a film from the ordered footage, called the rough cut. The scenes are then edited together with the director, down to the smallest detail.

Editing can change the message, the speed or the emotions expressed in a sequence of moving images. *Try it yourself! At one digital editing station a sequence from BIBI & TINA (2014) needs to be pieced together. At another station you’ll see how many takes are required for a single scene.*

## 6 Sound Studio

### What does sound do to the images?

After editing, work on a film continues in the sound studio. Among other things, background noises must be recorded. It would seem strange, for instance, if somebody is shown trudging through the frozen snow, but we hear no crunching sound. This is a job for the Foley artist! He or she may make use of the bodily sounds, but also works with other resources, such as shoes, coconuts or bags of pudding mix. Sound designers often collect the weirdest things, because they make very special sounds.

How do you make a snow crunching noise? *Try to find out! You are the Foley artist in the sound box.*

In the second box, a miniature dubbing studio, your voice will be used. In dubbing studios **in Germany, German-speaking** voice actors replace the dialogues in foreign-language films. And it is here that characters in cartoons and animation first become creatures capable of speaking. Test recordings are made with many actors and children in order to find a suitable dubbing voice for an animated figure or other role.

*In this sound box, you'll find out how dubbing works when you get to speak a part in a scene from the well-known animated series WEISST DU EIGENTLICH, WIE LIEB ICH DICH HAB? (GUESS HOW MUCH I LOVE YOU – 2014).*

## **FLURRY OF FLASHING CAMERAS “One Minute”.**

*Be a star on the red carpet*

### **7** Marketing

#### **How is a film marketed?**

Bibi Blocksberg is on a lunchbox, while Bob the Builder is on a bike bell. In such a way, film and television heroes accompany us in everyday life – and constantly create advertising for themselves and their films. Through “merchandising,” products often become “labeled,” which is to say they’re used as an advertising medium that has nothing to do with a film.

The marketing of a film starts during the production phase and the film’s distribution company is responsible. The genre and contents of a film usually determine the concept for its marketing. A vampire film, for example, will tend to place emphasis on thrills and horror effects, with corresponding press reports and photos made during the film’s production. Moreover, several weeks before the premiere, a trailer usually runs in movie theaters, on television and on the Internet. In about two minutes a trailer must show viewers what a film is about, and has to convince us that we really don’t want to miss it.

The film poster is one means of advertising that has been used since the beginning of the cinema. It advertises its film with a persuasive motif. *You can make your own poster for a film at the graphic design station.*





## MEDIA

### Titles of the film clips shown in the exhibition

Arranged in the order of appearance

Total duration: 1 hour 40 minutes

#### THE CAMERAMAN

USA, 1928, directed by Edward Sedgwick, Buster Keaton

#### TIMM THALER, episode 1

Directed by Sigi Rothmund, ZDF, Dec. 25, 1979

#### KAI AUS DER KISTE

GDR, 1988, directed by Günter Meyer

#### FLIMMERSTUNDE: KAI FÜR DIE KISTE GESUCHT

DDR 1, Jan. 28, 1989

#### SCHLOSS EINSTEIN

MDR (1998–2014)

#### KÄPT'N BLAUBÄRS SEEMANNSGARN

from the SENDUNG MIT DER MAUS – ALLES SCHWARZ/WEISS, season 3, episode 15, WDR, 1999

#### HÄNDE WEG VON MISSISSIPPI

D, 2007, directed by Detlev Buck

#### BULLY SUCHT DIE STARKEN MÄNNER – BULLY'S KINDERCASTING

Pro7, episode 5, May 13, 2008

#### Making of MULLEWAPP

Foley artists and voice artists, D, 2008

#### MULLEWAPP – DAS GROSSE KINOABENTEUER DER FREUNDE

D/I/FR, 2008, directed by Tony Loeser, Jesper Moeller

#### FERNSEHBERUFE – DER CUTTER

Editor: Birgit Keller-Reddemann, WDR, 2009

#### LÖWENZAHN – DAS KINOABENTEUER

D, 2011, directed by Peter Timm

#### TOM SAWYER

D, 2011, directed by Hermine Huntgeburth



UND ACTION: LÖWENZAHN – DAS KINOABENTEUER  
ZDF, May 8, 2011

DER KLEINE RABE SOCKE  
D, 2012, directed by Ute von Münchow-Pohl, Sandor Jesse

DIE ABENTEUER DES HUCK FINN  
D, 2012, directed by Hermine Huntgeburth

HANNI & NANNI 2  
D, 2012, directed by Julia von Heinz

WEISST DU EIGENTLICH, WIE LIEB ICH DICH HAB?  
(Orig. title: GUESS HOW MUCH I LOVE YOU)  
AUS/D, 2012/2014, directed by Stevie Vallance

FACK JU GÖHTE  
D, 2013, directed by Bora Dagtekin

OSTWIND  
D, 2013, directed by Katja von Garnier

BIBI & TINA  
D, 2014, directed by Detlev Buck

IM SYNCHRONSTUDIO  
Making of the synchronization for WEISST DU EIGENTLICH WIE LIEB ICH DICH HAB? (GUESS HOW MUCH I LOVE YOU), Lavendelfilm, 2014

JACK  
D, 2014, directed by Edward Berger

LOGO!  
with the host Jennifer Siegla, ZDF, 2014

PUR +  
with the host Eric Mayer, ZDF, 2014

RICO, OSKAR UND DIE TIEFERSCHATTEN  
D, 2014, directed by Neele Leana Vollmar



**SE**=SPECIAL EVENTS

**W**=WORKSHOPS

**F**=FILM SERIES

Current and upcoming programs are regularly updated and published on the website of the Deutsche Kinemathek – Museum für Film und Fernsehen:

[www.deutsche-kinemathek.de](http://www.deutsche-kinemathek.de) | Exhibitions

**SE** Sun, September 21st, 11 am – 6 pm, Potsdamer Platz / free admission

**Weltkindertagsfest (Universal Children's Day Celebration) 2014**

A colorful "... and Action!" surprise program awaits visitors at the Museum for Film and Television.

Museum für Film und Fernsehen / Free admission to the exhibition "... and Action!"

**W** Sat, October 18th, 2 pm, special events room, 4th upper level / free admission

"KinderKulturMonat" (Children's Culture Month) 2014

**Workshop "Mein eigener Trickfilm" (My Own Animated Film – in German)**

Group size: max. 10 children

Age 8+

Reservations: [bildung@deutsche-kinemathek.de](mailto:bildung@deutsche-kinemathek.de), keyword: "KinderKulturMonat"

**W** Sun, October 19th, 2 pm, special events room, 4th upper level / free admission

"KinderKulturMonat" (Children's Culture Month) 2014

**Workshop "... und Aufnahme! Auf den Spuren der Geräuschemacher" ("and Recording!**

Following in the Footsteps of Foley Artists" – in German)

Group size: max. 8 children

Age 10+

Reservations: [bildung@deutsche-kinemathek.de](mailto:bildung@deutsche-kinemathek.de), Stichwort „KinderKulturMonat“

**SE** Tues, October 21st, 11 am, special events room, 4th upper level / free admission

**Die Lügengeschichten des Käpt'n Blaubär**

Reading with the actor Wolfgang Völz (in German)

Wolfgang Völz demonstrates how he gives Käpt'n Blaubär his voice and explains what a dubber has to do to produce this kind of work. Later Völz will read tall tales from Walter Moers' *Die 13½ Leben des Käpt'n Blaubär*. The bear, who lies, largely became popular through the animated series of the same name shown during the SENDUNG MIT DER MAUS. The feature-length animation, KÄPT'N BLAUBÄR – DER FILM (D, 1999, directed by Hayo Freitag), was awarded the Deutscher Filmpreis (German Film Award) in 2000. As of fall 2014, the lying bear will come to the live stage as a musical with the title *Käpt'n Blaubär – Das Kindermusical*.

**SE** Tues, November 11th, 10 am – 4 pm, special events room, 4th upper level / free admission

**Children's Symposium on Newscasting** (in German)

What is a virtual news studio? What skills do you have to have to be a newscaster? This symposium for children delves deeper into this and other questions. Professional news personnel show children how modern-day news is produced. Young reporters from the ZDF news broadcast LOGO! explain how they became reporters and what is important when interviewing politicians or artists. For many years N24's chief reporter Steffen Schwarzkopf and its reporter Nadine Mierdorf have been on the go both at home and abroad for this news station. The news duo talk about their work in crisis regions and show televised examples.

Age 8+

Reservations: [gwaz@deutsche-kinemathek.de](mailto:gwaz@deutsche-kinemathek.de)

**SE** Weds, June 25th, 4:30 pm, special events room, 4th upper level / free admission

**Teachers' Introduction to the Children's Exhibition "... and Action!"** (in German)

All teachers are encouraged to become familiar with the museum's media and educational programs for the exhibition. We'll inform you how a school class could spend a day at the Museum für Film und Fernsehen. Following the informational event, the exhibition curators will lead a tour through "... and Action!"

The Deutsche Kinemathek presents itself as a richly multifaceted place of extracurricular study.

Special events room, 4th upper level / free admission

Reservations: Museumsinformation Berlin

T +49 (0)30 24749-888



## **W** Workshop – Regular Offer

**... und Aufnahme! Auf den Spuren der Geräuschemacher** (“and Recording! Following in the Footsteps of Foley Artists” – in German)

Whether the pattering of rain and the rumbling of thunder, footsteps falling in the snow or an eerie knocking at the door – sounds can be matched to a short film clip by using a lot of creativity and the help of a case full of various noisemakers. After an introduction to the secrets of making sounds, participants investigate and produce background noises appropriate to the motion pictures with everyday objects and a variety of materials. Sound will be set to selected film clips from the silent film era or to your own animated film clip, if you have also previously booked and taken part in the animated film workshop “Mein eigener Trickfilm” (My Own Animated Film).

Groups

Duration: approximately 2 ½ hours

Price: 150 €

Group size: max. 8 people

Age 10+

## **W** Workshop – Regular Offer

**Mein eigener Trickfilm (Stop-Motion)** (My Own Animated Film with Stop Motion – in German)

It is not difficult to make your own animated films. After a short introduction on the production of motion pictures and about the various techniques used for animation, participants will develop film scripts for their own animated films and then convert them cinematically. The animation is produced image by image with two-dimensional stop motion technology, through the aid of a trick box and a digital video camera. This workshop can be combined with the sound workshop “... and Recording!”

Groups

Duration: approximately 3 hours

Price: 150 € (10 people) / 300 € (20 people)

Group size: max. 20 people

Age 8+

Workshops: Booking and Information

Museumsinformation Berlin

T +49 (0)30 24749-888

[museumsinformation@kulturprojekte-berlin.de](mailto:museumsinformation@kulturprojekte-berlin.de)



## F FILM SERIES with Guests

A film program related to the exhibition "... and Action!" will be shown on the last weekend of every month at the [Kino Arsenal](#) and at the [Bundesplatz-Kino](#). Professionals, who work in the film and television industry, will introduce various aspects of film production and will answer questions posed by movie audiences.

The following dates are scheduled from June – October 2014. Event dates beginning in November will be published in advance.

Sat, June 28th, 3:45 pm, Bundesplatz-Kino

Sun, June 29th, 4 pm, Kino Arsenal

Opening of the Children's Film Series

DER KAMERAMANN (THE CAMERAMAN), USA, 1928, directed by Edward Sedgwick, Buster Keaton

English intertitles, German voiceover

No age restriction; G-rated

Introduction: Vera Thomas

Sat, July 26th, 3:45 pm, Bundesplatz-Kino

DAS DOPPELTE LOTTCHEN, FRG, 1950, directed by Josef von Báky

Introduction: Gerlinde Waz

Sun, July 27th, 4 pm, Kino Arsenal

CHARLIE & LOUISE – DAS DOPPELTE LOTTCHEN, D, 1994, directed by Joseph Vilsmaier

Introduction: Nils Warnecke

Special guests: the actresses Floriane and Fritzi Eichhorn

Sat, August 30th, 3:45 pm, Bundesplatz-Kino

Sun, August 31st, 4 pm, Kino Arsenal

HANNI & NANNI 2, D, 2012, directed by Julia von Heinz

Special guest on August 31st: Jacqueline Rietz (casting agent for child actors)

Sat, September 27th, 3:45 pm, Bundesplatz-Kino

Sun, September 28th, 4 pm, Kino Arsenal

TOM SAWYER, D, 2011, directed by Hermine Huntgeburth

Special guest on September 27th: Sascha Arango (screenwriter)

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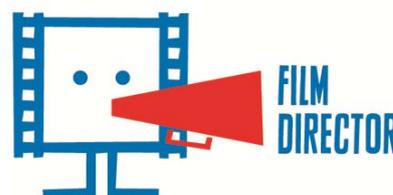
Sat, October 25th, 3:45 pm, Bundesplatz-Kino  
SCHLOSS EINSTEIN, 17th season, episodes 814 and 817  
D, 2014, directed by Frank Stoye  
Special guests: Yvonne Abele (producer), Frank Stoye (director), Marc Kubik (cinematographer) and two child actors

Sun, October 26th, 4 pm, Kino Arsenal  
SCHLOSS EINSTEIN, preview of the 18th season, episodes 819 and 820  
D, 2014, directed by Markus Dietrich  
Special guests: Yvonne Abele (producer), Markus Dietrich (director), Michael Burgermeister (cinematographer) and two child actors

Tickets: Bundesplatz-Kino: 7.50 €, 6.50 € (reduced rate), 5 € (children under 14) |  
Kino Arsenal: 7.50 €. Admission is free with the ["Film Director" ID](#).\*

*\* You'll receive your photo ID, free of charge,  
in the exhibition!*

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#### LENDERS

ARRI Film & TV Services Berlin, GmbH; DCM Film Distribution GmbH, Berlin; Ebru TV, Offenbach am Main; Filmmuseum Potsdam; Internationale Filmfestspiele Berlin; Lavendelfilm GmbH, Potsdam; Lieblingsfilm GmbH, Munich; Motion Works GmbH, Halle (Saale); NDR Fernsehen, Hamburg; Österreichische Nationalbibliothek, Vienna; Port-Au-Prince Film & Kultur Produktion GmbH, Berlin; ProSiebenSat.1 Media AG, Unterföhring; Rat Pack Filmproduktion GmbH, Munich/Berlin; RBB Fernsehen, Berlin; Saxonia Media Filmproduktionsgesellschaft mbH, Erfurt; SWR Fernsehen, Stuttgart; UFA GmbH, Potsdam; WDR Fernsehen, Cologne; ZDF, Mainz

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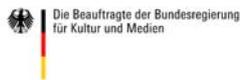
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Pruss (ZDF), Liv Rademächers, Maximilian Reich (DCM), Karen Riefflin, Jacqueline Rietz (Rietz Casting & Agentur), Milena Rybiczka, Lea Schmidbauer, Nicole Schmidt (ZDF), Heidrun Schmutzer (Filmmuseum Potsdam), Sebastian Schulz (Lavendelfilm), Heiko Seidel, Jennifer Sieglar (ZDF), Alexander Stock (ZDF), Andreas Thiemann (N24), Christina Voigt (Deutsches Rundfunkarchiv), Neele Leana Vollmar, Jendrik Weber (N24), Birgit Wieneritsch (WDR)

And all of our colleagues at the Deutsche Kinemathek – Museum für Film und Fernsehen

## SUPPORT

The Deutsche Kinemathek is supported by



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## COOPERATION PARTNERS

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