

filmportal.de

The central Internet portal for German film has moved into the crucial phase. In the process of literally giving form to the leading platform for comprehensive, reliable information on all German cinema films, the editorial board is presently working with the web design agency Clicktivities AG (Düsseldorf) to develop concepts for the website, which will go online during the Berlinale 2005. At that time, data and information on 17,000 German feature films, 3,000 long documentary films and around 10,000 short films and newsreels will be made available to the public free of charge.

Supplementing the filmographic data on the 30,000 films mentioned above, around 3000 of the films will be presented with plot summaries, biographies, photographs, posters, advertising materials and reviews, giving a picture of the whole diversity of German film history and contemporary German film. By providing information on the titles' availability on film, DVD or video, and by listing books, soundtracks on CD, etc., the portal will also facilitate access to the films and enable in-depth exploration.

A crucial aspect of the quality goal set for the portal is a secondary editorial approach that complements the more "classical", encyclopedic part, taking into account the diversity of German film and the needs of different user groups. Taking contemporary German film as its starting point, **filmportal.de** will make it possible to "stroll" through German film history by topic or motif.

This means that everyone will find exactly what they are looking for – those who come to the portal with concrete questions about films, persons and epochs, as well as those who are interested in browsing and discovering connections. This means that a film like Sönke Wortmann's *DAS WUNDER VON BERN* can be researched in terms of all the available information, from filmographic information to picture materials and the question of availability. At the same time, the "football" motif can provide the starting point for an annotated journey through German film history, ranging from Adolf Winkelmann's *NORDKURVE* (1993), and Helmut Costard's *FUßBALL WIE NOCH NIE* (1970) to Robert A. Stemmle's *DAS GROßE SPIEL* (1942). This allows film history to be discovered for what it is: a living entity whose past is not static and self-contained, but permits ever-new connections to be discovered between individual films.

Just as the "classical" presentation of films, crew and cast will automatically grow along with each new film that opens in the German cinemas, the access by issue and motif will also be continuously updated with new themes supplied by the editorial board. In addition, on some of the questions posed users will have the opportunity to contribute their own perspective, "their film stories".

Under the chairmanship of Georgia Tornow (film20), an advisory council made up of prominent personalities from film culture, film studies, the film industry and film journalism will oversee the project, on which 14 editors, researchers and database specialists are presently working. Council members will offer advice on determining user needs and will represent the interests of the different institutions. They will also help review possibilities for cooperating with producers, distributors, broadcasting companies and publishers.

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