

# FIAF Oral History: Wolfgang Klaue

Eva Orbanz, Karl Griep

Eva Orbanz: FIAF Honorary Member, former FIAF President (2003–2009)

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**Interviewers' note:** *This is an interview with FIAF Honorary Member Wolfgang Klaue<sup>1</sup>, conducted by Eva Orbanz and Karl Griep for the FIAF Oral History Project. It took place at Wolfgang Klaue's home in Erkner, on the outskirts of Berlin, on 25 and 26 February 2012. The interview has been adapted for publication in the Journal of Film Preservation. Additional changes by Wolfgang Klaue are included.*

## EVA ORBANZ: When did the Staatliches Filmarchiv der DDR<sup>2</sup> (SFA) become a member of FIAF?

WOLFGANG KLAUE: The SFA became a member of FIAF in 1956. The fact that it could take this step into FIAF only a short time after it was founded was certainly thanks to the help of Jerzy Toeplitz<sup>3</sup>, but also that of Henri Langlois.<sup>4</sup> Langlois had a special affinity with young archives and young institutions.

Membership of FIAF was a political issue. The GDR had been founded in 1949, but was not internationally recognised, except in the countries of Eastern Europe. The authorities were therefore eager to achieve international recognition for the GDR. Membership of FIAF was of interest to them for the same reason, because that membership would be on an equal footing with the other members. The Federal Republic had been represented

1. Wolfgang Klaue (\*1935), Director of the Staatliches Filmarchiv der DDR (1969–1990), founder and Director of the DEFA-Foundation (1998–2003), member of the FIAF EC (1969–1991), FIAF President (1979–1985), and currently a FIAF Honorary Member. In 1987, he was awarded the UNESCO Silver Medal and in 2009 the Preis der DEFA-Stiftung.

2. Founded on 1 October 1955, Berlin/GDR. The SFA was dissolved on 3 October 1990 and integrated into the Bundesarchiv, Koblenz, Federal Republic of Germany. See also: Wolfgang Klaue, "Every Film an Adventure", *Journal of Film Preservation* 72, November 2006, pp. 48–66.

3. Jerzy Toeplitz (1909–1995), founder of the Łódź Film School, FIAF President (1948–1971). See also: Wolfgang Klaue, "Lest we forget ...", *Journal of Film Preservation* 81, November 2009.

4. Henri Langlois (1914–1977), co-founder and Secretary General of the Cinémathèque française in 1936, co-founder of FIAF in 1938, Member of the FIAF Executive Committee (1938–1959), often occupying the position of Secretary General.



FIAF Congress Stockholm 1959 – from left to right: Herbert Volkmann, Wolfgang Klaue, Hanns Wilhelm Lavis

since the early 1950s by the Deutsches Institut für Filmkunde in Wiesbaden.<sup>5</sup> And it's no secret that the Federal Republic at that time tried everything to hinder recognition of the GDR.

In the 1970s, the GDR and the Federal Republic joined UNESCO, with equal membership status. UNESCO membership was also a means for the GDR to present itself as an independent, sovereign state. It wanted to attract attention via UNESCO initiatives. The GDR UNESCO Commission accepted the SFA's suggestion to create a vehicle for preserving the world's audiovisual heritage for the benefit of future generations. This stimulus met with approval in the UNESCO Councils. The Staatliches Filmarchiv then suddenly acquired a great reputation, because it was thanks to this initiative that the very first UNESCO conference in the GDR took place. Unfortunately our initiative to develop the "recommendation" into a "convention", which we were trying to put into action in the second half of the 1980s, did not bear fruit.

My first FIAF Congress was in 1959 in Stockholm. FIAF was at that time like a rather large family.<sup>6</sup> And that's the way it worked – informally. Everyone knew everyone else. I went there as a new boy, full of curiosity. And I had to put up with a lot. I had very correctly entered my name on the guest list as "Dipl.Phil. (Master of Philosophy) Klaue". Langlois, of course, wanted to know what "Dipl.Phil" meant. I translated it for him and he roared with laughter. "Ah," he said, "we've even got a philosopher now." The atmosphere was very convivial.

This Congress sticks in my memory and not only because it was my first. It was also the Congress where the big row with Langlois occurred. Langlois must have had a deep-seated aversion to Jacques Ledoux.<sup>7</sup> And when the results of the Executive Committee election were announced, and Ledoux was elected, Langlois jumped up and shouted to the hall

5. Founded in Frankfurt am Main in 1949, now the Deutsches Institut für Filmkunde – DIF, Frankfurt am Main/Wiesbaden.

6. FIAF had 38 full and associate members, from 34 countries.  
7. Jacques Ledoux (1921-1988), Director of the Cinémathèque Royale de Belgique (1948-1988), founder of the Musée du Cinéma in 1962, member of the FIAF EC (1959-1978), FIAF Secretary General (1961-1977).



1967 FIAF Congress – from left to right: Viktor Privato, Ernest Lindgren, Jerzy Toeplitz, Jacques Ledoux, Peter Morris, Mayne Wheatley

“I cannot work with this man” – and walked out. I can still see the door swinging behind him. And he was never seen again. General panic. But the Congress still ran its course. The conflict with the Cinémathèque française did, however, continue to have repercussions in FIAF for years.

It might have been the Staatliches Filmarchiv that initiated working in commissions within FIAF. It was Herbert Volkmann<sup>8</sup> who proposed the setting up of the Preservation Commission (1961), against a background of the SFA’s preparations to draw up plans for its new archive building. Volkmann’s intention was, via international cooperation, to learn from the experience of others, which would be necessary if we were to build this archive in accordance with the latest scientific standards. Volkmann was no technician. He was an outstanding organiser and he managed to organise a team of specialists to work with him.

8. Herbert Volkmann (1901-1983), Commercial Director of the DEFA Feature Film Studio, Director of Staatliches Filmarchiv der DDR (1958-1969), Head of FIAF Preservation Commission (1961-1982).

After the Preservation Commission, further FIAF Commissions were set up. But in these the SFA did not play such an essential part, although I chaired the Cataloguing Commission (established in 1968) for quite a while and in this Commission we did publish the *Film Cataloguing Manual* (1979). I was also a member, for a time, of a Legal and Copyright Commission.<sup>9</sup> Here, however, it soon became apparent that FIAF did not actually have the prerequisites to operate this Commission. The people who specialised in the legal aspects of archives and copyright questions were not based in film archives. This Commission dissolved fairly rapidly.

It was thanks to the activity of its Commissions that FIAF could lay the scientific foundation for the work of film archives. It was the generation of the passionate collectors, some of whom were founders of archives, who took this on themselves in the 1950s and 1960s. Their work was based on “learning by doing”. What was missing was any scientifically grounded knowledge of the different functions of a film archive.

9. The Legal and Copyright Commission (1971-1979) was set up by Ernest Lindgren, who acted as its first Chair.

**KARL GRIEP: What was a FIAF Congress like in 1959/60? For example, was there already a symposium element?<sup>10</sup>**

WOLFGANG KLAUE: No. There were attempts to introduce some specialised subjects into Congresses. But it always turned out that FIAF was just not the appropriate forum for certain subjects. In the early days, for example, there was a "Bureau International de Recherche Historique Cinématographique" (BIRHC), because we thought that film archives were centres of film historical research.<sup>11</sup> But it became clear in a relatively short time that we were mistaken. Thus several initiatives from the early years fizzled out because we had not ensured compatibility between the issues in question and the reality of the archives' circumstances.

In FIAF a lot of time was taken up with the process of basic democracy. We were very concerned with questions of membership and we created problems, some of them pointless, and quarrels that were not entirely helpful. It was, I think, not until the 1960s that changes were seen, after we'd acquired a certain amount of experience.

**EVA ORBANZ: We need to remember that until 1967 FIAF only had national memberships.**

WOLFGANG KLAUE: That concept was based on the UN and UNESCO models: one country, one member. It was hard to maintain this principle, because several archives would appear in one country and this resulted in the existence of, for example, three archives in Italy, and two in Austria. So the principle of "one country, one vote" could not be maintained. We had to give a vote to each of the Italian archives. So any archive from a country that only had one archive had to get three votes. But that didn't work, because when a country had two archives we would have had to give each of them one and a half votes. So we had to find the next denominator up, which we could divide by so that the Italian archives each had two votes and the two Austrian archives had three and each full member with only one archive in one country had six votes. This led to a lot of nonsense.

**EVA ORBANZ: Is that what actually happened?**

WOLFGANG KLAUE: Yes, of course. Luckily it was rare for all the archives to be present, so it didn't work out quite so badly. But that was the consequence of the principle of national membership.

National membership was abandoned in 1967. We have the Stiftung Deutsche Kinemathek (Deutsche Kinemathek – Museum für Film und Fernsehen)<sup>12</sup> to thank for that: its application to join FIAF gave the organisation a big headache. Once again it had to engage with politics: to which country should West Berlin be allocated? In the big wide world there was no consensus on the matter. The socialist countries were, understandably, against allocating West Berlin to the Federal Republic of Germany for administrative purposes and came up with the formula "independent political entity of West Berlin". This concept was, of course, rejected by the Western world. Thanks to his great skill as a negotiator, Toeplitz found the necessary compromise. After a great many internal negotiations he managed to get FIAF to agree to the principle of individual memberships and give up national memberships. As you can imagine, there was opposition to this, for many archives could work out for themselves that their influence, their weight as national representatives, could not be maintained in the long run. Finally, at the Congress – which, as it happened, was in East Berlin – the Stiftung Deutsche Kinemathek in West Berlin was admitted to FIAF and the principle of national membership was abandoned.<sup>13</sup> It was, and still is, with the benefit of hindsight, the only right way.

These changes in the status of FIAF membership did not automatically lead to an opening up of the membership. Indeed there was a time in the 1960s and early 1970s when the addition of new members became harder, more complicated. The FIAF Executive Committee of the time was not very accepting of new archives based on different models. The national archive model remained for a long time the only possible standard.

10. The first FIAF symposium, "Film Archives and Historical Research", was held in 1972 at the Bucharest Congress.

11. The BIRHC was a short-lived project set up by FIAF in the 1950s.

12. The Deutsche Kinemathek e.V., West Berlin, was founded in 1963 by Gerhard Lamprecht (1897-1974), director, archivist and film historian.

13. The Stiftung Deutsche Kinemathek took part in the FIAF Congress for the first time as a full member. In "Minutes XXIII Congress and General Meeting 8-13 June 1967", Berlin (GDR), p 5.

**EVA ORBANZ:** Over the question of that West Berlin membership application, blocs certainly formed – Eastern bloc states against Western bloc states. But in principle political issues didn't play any part at that time?

**WOLFGANG KLAUE:** That's right. Yet even so FIAF has not been free of political influences. At the 1967 Congress, representatives from South Africa suddenly turned up. They weren't invited, but they came. UNESCO had already imposed its boycott on South Africa and FIAF had a choice: either open the door to the South Africans or join this boycott. If we had opened the door it would have meant losing all our links with UNESCO. So we went along with the political realities. FIAF did not operate in a space free of politics, but it was anxious to keep politics out of its own, specialist activities.

**KARL GRIEP:** Were you involved in finding subjects for the symposia that were held at Congresses later on?

**WOLFGANG KLAUE:** I was certainly involved, though I can't remember ever playing a significant part. I did try on several occasions to introduce a different model into FIAF, whereby administrative congresses would be held every two years and on alternate years there would be discussions on specialist themes only. There was no enthusiasm for this idea.

**EVA ORBANZ:** Are film historical symposia something that absolutely must be organised for FIAF Congresses or should the symposia be more related to archival work?

**WOLFGANG KLAUE:** I believe archive-specific issues should take priority. The experience of more than 30 years in FIAF has shown me that film archives are not the place for film historical research. This does not mean that we shouldn't take film historical themes as the basis for symposia, for archives are of course bound up with film history. Without archives film historical research would not be possible. But these are themes that should really be pursued more by outside bodies than by the archives.

**KARL GRIEP:** I remember my very first FIAF Congress, in Mo I Rana (1993). You did make a considerable contribution there, to the Newsreels in Film Archives symposium.

**WOLFGANG KLAUE:** Yes. I still think that was right. For example, I thought the symposium on amateur film, in Cartagena ("Out of the Attic: Archiving Amateur Film", 1997) was important. And I think there are other archive-specific subjects that we could address.

**EVA ORBANZ:** Did the first initiatives for starting a training programme originate in the Staatliches Filmarchiv?

**WOLFGANG KLAUE:** Yes, we were the first to hold FIAF Summer Schools.<sup>14</sup> The idea for the FIAF Summer Schools didn't come from us but from Toeplitz. On one occasion Toeplitz – who was then also rector of the Łódź Film School – mentioned that summer courses were held at the film school. That was all. It was just mentioned in conversation, but it clicked with me and I started thinking about it, about whether we could organise something like that for FIAF. And we did it.

**EVA ORBANZ:** Did the participants have to pay?

**WOLFGANG KLAUE:** They paid a symbolic contribution. The financing of summer schools was planned for in the Film Archive's budget. The Ministry of Culture approved the plan.

**EVA ORBANZ:** I still think it's a very good concept and this form of training is still needed.

**WOLFGANG KLAUE:** I'm glad the summer school is still talked about and it's still seen as important, because quite a lot of what we'd started thinking about never materialised. You must remember that UNESCO study on training<sup>15</sup>, in which a working group developed a programme for academic training of film archivists. It had already started, with preparations to set up a one-year course in film archive science at Humboldt University in Berlin. But due to the reunification of Germany in 1990, the project was never realised. That remains my dream: to create, somewhere, an academic training course for audiovisual archive staff. It would be a job for FIAF, to find an appropriate institution where it could be set up.

14. FIAF Summer School (1973, 1976, 1979, 1984, 1987), organised by the Staatliches Filmarchiv der DDR.

15. UNESCO/FIAF 1987: "Final Report Round Table of Experts on Curriculum Development for the Training of Personnel in Moving Image and Recorded Sound Archives", Berlin (West) 24-25 May 1987. Held during the Joint FIAF, FIAT, IASA Technical Symposium.

**KARL GRIEP:** Specific courses, on restoration technology for example, those could be set up in Berlin/Hoppegarten, in blocks of seminars, across three months. I could certainly imagine that.

**EVA ORBANZ:** Regarding the question of FIAF's aims then and now, did the founding members ever formulate concrete ideas?

WOLFGANG KLAUE: I never met Iris Barry.<sup>16</sup> I had dealings with Ledoux for years. But neither he nor any other leading figure in FIAF offered a set of basic principles. There was basic unanimity on our aims and duties. The individual positions evolved in the course of the practical work. For example, Ledoux was absolutely against the opening up of archive holdings. He thought of archives as a closed circle that we should not allow too many outsiders to look into. That stemmed from his personal experiences. He and many other archives were of course under constant pressure from producers and rights-holders, which had made life more difficult for them and were asking questions about how the archives had come into possession of a good few films. The legal problems were certainly the reason behind his position.

**EVA ORBANZ:** I could imagine that Ledoux's concept for the Cinémathèque Royale must have been an example: there was an international film collection, all documents relating to a film were collected, there was a cinema and a museum, and the Knokke festival was organised under its auspices. Then at the other end of the spectrum was Ernest Lindgren<sup>17</sup>, whose focus was more on conserving the films. So these were two very different concepts of the remit of a film archive. Was this discussed in FIAF?

WOLFGANG KLAUE: I shared Ledoux's conception of the film archive. A film archive, unlike other archives and libraries, also has a duty to make its holdings visible to a certain extent, accessible to the public. That is specific to film archives. In this there are some

similarities with museums. There are other conceptions for film archives that have a right to exist, but they aren't my conception.

**EVA ORBANZ:** Which people in FIAF had a particular influence on you and in what way?

WOLFGANG KLAUE: Certainly everyone who was on the Executive Committee, and whom I spent time with over many years, left their mark. Be it Jan de Vaal<sup>18</sup> or Einar Lauritzen<sup>19</sup>, Vladimir Pogačić<sup>20</sup> or Viktor Privato<sup>21</sup>, or others who were on the Committee for a relatively short time – one remembers them all. But really it's about which abiding memories certain people left us with. And for me it was basically four individuals: Toeplitz, Ledoux, Lindgren, and Langlois. They had the greatest influence on me and made the longest, lasting impression.

The one I met first was Langlois, on the occasion of the "60 Years of Film" exhibition in Berlin in 1958. He spent weeks in Berlin setting the exhibition up. There were many encounters during that week. And what always impressed me was his extraordinary charisma. His enthusiasm for the film archive and the exhibitions that he was in charge of – that was fascinating. In fact contact with Langlois was never broken off, even after he left FIAF. There were always shared interests and contacts with him.

The other member of the FIAF Executive Committee who made a deep and lasting impression on me was Jerzy Toeplitz. I believe FIAF has a very great deal to thank him for. During the Cold War period he deployed his considerable diplomatic skills to shield FIAF from political confrontations and conflicts. He was highly intelligent, spoke five or six languages, never pushed himself forward, was modest and a very likeable person – an asset to FIAF.

16. Iris Barry (1895-1968), Curator of the Film Department at MoMA, FIAF Secretary General (1948), Founder President (1946, 1949-1965).  
17. Ernest Lindgren (1910-1973), Head of the National Film Archive (1935-1973), London. He served in several capacities on the Executive Committee, mostly as Vice-President, from 1946 to 1972.

18. Jan de Vaal (1922-2001), founder of the Nederlands Filmmuseum (1946), FIAF EC Member and Treasurer (1949-1953, 1958, 1960-1970, 1973-1987), later FIAF Honorary Member.  
19. Einar Lauritzen (1912-2005), founder of the Swedish Film Archive, Stockholm, FIAF EC Member and Treasurer (1953-1954, 1958-1962, 1964), later FIAF Honorary Member.  
20. Vladimir Pogačić (1919-1999), theatre and film director. His film *Nevjera* was shown in Cannes in 1956. He was awarded the best filmmaker prize in Karlovy Vary in 1956 for *Veliki i mali*. Director of the Jugoslovenska Kinoteka, Belgrade (1954-1981), FIAF EC member (1960-1981), President (1972-1978).  
21. Viktor Privato (1897-1978), Director of Gosfilmofond, Moscow, until 1978, FIAF Vice-President and EC member (1958-1978).



Members of the FIAF Executive Committee in Havana in 1987 — Members of the FIAF Executive Committee — back row left to right: Anna-Lena Wibom, Luis de Pina, Brigitte van der Elst, Jan de Vaal, Wolfgang Klaue — first row left to right: Guido Cincotti, Ana Cincotti, Maria Rita Galvao, Hector García Mesa, Tineke de Vaal

Ledoux was a doer, a manager, an organiser – someone who lived for FIAF. He found it hard to accept opinions that did not agree with his own, even if they were held by the majority. He was a pleasantly disputatious person. He resigned from the Executive Committee in 1979, when FIAF opened its doors to a large number of new members, which did not fit with his own ideas.

Ernest Lindgren was a greatly admired role model. I rated his competence in the field extremely highly. It was his ideas that corresponded most closely to my own. I believe he wanted the right balance between preservation and access, serving the public and servicing the films, with no greater emphasis given to one or the other. This was the concept I also advocated. That's why the British Film Institute and the National Film Archive were always for me an example of how an archive could function. Lindgren struck me as a confident and businesslike, if sometimes conservative, character. I remember a meeting of the Executive Committee. I was the youngest

person on the Committee and made suggestions now and then and submitted papers that looked to the future and initiated changes. At one meeting – I can't now remember what I had proposed and what it was that led to discussions – Lindgren said to me very calmly: "What you're suggesting is a revolution. And we don't like revolutions." And that disposed of all of this youngster's initiatives.

**EVA ORBANZ: Did you have definite notions and expectations in mind when you stood for the Committee?**

**WOLFGANG KLAUE:** I came to the job without any great expectations. Anything I may say about it is of course just a retrospective interpretation from my present viewpoint. I think there were two issues then that really mattered to me. One was FIAF's opening up to film archives that deviated in some way from the traditional archive model. The FIAF position was very conservative on this, very reluctant. My opinion was that FIAF should, and must, open up. And implicit in this was my aspiration to



1976 FIAF Summer School

abandon the policy of secrecy and not to think of FIAF and the archives as a kind of secret society. Those were certainly two matters of major importance to me in those days. But I didn't join with a particular programme in mind.

At the beginning of my term of office as President of FIAF my activity was centred on the UNESCO recommendation.

**EVA ORBANZ: Do you think the differing remits of the FIAF members are affecting FIAF itself?**

**WOLFGANG KLAUE:** I think that over the decades there has been a growing public awareness of the archiving of audiovisual media. A variety of activities have contributed to this. It's certain that the UNESCO recommendation contributed, and quite substantially, but so too did the fact that more and more institutions were growing up that were involved with the archiving and collecting of films, not only on a national but also on a regional and local level, in specialist archives that only concerned themselves with specific areas of their film heritage. All of that has contributed to a greater familiarity with and greater accept-

ance of archives in society. Film has become increasingly understood as a cultural asset, a part of national culture. That was by no means the case in the early years of FIAF. The preservation of film for future generations was not understood, either by the public or by governments, as the preservation of a cultural asset: film was seen as goods, as entertainment.

**EVA ORBANZ: Since that time some film archives have become institutes, in which all functions must be embraced, from production to archiving. Is there not a danger that some imbalance could develop in the execution of these functions?**

**WOLFGANG KLAUE:** It's a problem FIAF has had for decades. Of course there is a danger that, as archives are integrated into larger bodies, the archives' financial resources may end up reduced. But would it work any better if we were to stipulate that a film archive must not be part of an institute, must exist as an independent, autonomous entity? Would that guarantee that the archive would do any better? I have my doubts.





Wolfgang Klaue at a UNESCO meeting of film preservation experts in Buenos Aires, October 1978.

**Karl Griep:** The nature of the larger institution is probably the decisive factor. If it's a cultural institution with a remit that does not run counter to the remit of the archive, I see no problem. If these were institutions with a commercial orientation, then I'd have my doubts.

**WOLFGANG KLAUE:** I totally agree. I think FIAF has also been careful that there should be no such liaisons between commercial entities and film archives. This development, which we saw in past decades, the growth of FIAF to include archives with different remits, has not in the long run – in my opinion – led to any changes in FIAF itself. All these archives operate on the basis of the FIAF statutes. Whether that will remain the case forever I don't know. It will certainly depend on how much further FIAF goes in opening itself up.

**EVA ORBANZ:** Why did FIAF oppose the acceptance of commercial archives?

**WOLFGANG KLAUE:** FIAF was created as a cultural international organisation. Its non-commercial nature was one of its inviolable principles. That was its reason for saying that

commercial archives had no place in FIAF. My opinion is that the basic character of FIAF need not be changed, but it should definitely be open to commercial archives as well. The overlaps, the areas of common interest between non-commercial archives and commercial archives are in my view very great, and are increasing all the time.

I also feel the one-sided view that commercial archives exist only to make a profit is not correct. These are archives or institutions that collect films. To be able to market them they must also preserve them, even going as far as restoring films. These restorations are done from commercial considerations and most of them absolutely professionally. Why should FIAF archives not derive some benefit from the experience, the know-how of commercial archives? There are, in principle, some close parallels to be drawn between commercial and non-commercial archives, but also some basic differences in matters of motivation and the aim of their activity.

**EVA ORBANZ:** Given its history and the altered situations of film archives today, how relevant is FIAF now?



Wolfgang Klaue in 2003, then Director of the DEFA-Stiftung.

**WOLFGANG KLAUE:** Preserving our audiovisual heritage for future generations is a constant, never-completed process. New technologies, new scientific knowledge, the practical experience of decades should be constantly considered for their suitability and usefulness for the current activities of audiovisual archives.

**KARL GRIEP:** Our responsibility is not only the material, the physical support, but also the element that constitutes our cultural heritage. And that is the content. That continues to be produced, independent of the material of the support. So the Technical Commission would perhaps be the one now faced with totally new tasks, the one to ask: How is the archive world to preserve digital films? How can it make them available for a variety of applications? How should we react to the changing technology of cinemas? These questions must, I feel, be considered.

**WOLFGANG KLAUE:** This is why I say it's a process. I think it's important that we are open to new developments, that we retain our ability to encourage the new, to recognise it and not to block it.

FIAF didn't always have a feel for new developments and for too long did not acknowledge the facts of life. It clung for far too long to the

idea that a film archive can only be based on a single model. Three decades ago every digitalisation was condemned as the devil's work. We should learn from these kinds of experiences and keep an open mind regarding the new problems constantly confronting us.

It's also true that there are not film archives in all countries yet. For me that's a prime responsibility of FIAF, to ensure that in all archives where they work with audiovisual materials a system should also be set up for films to be saved for posterity. There are definitely many, many blank spots on the map still.

I believe in FIAF's future. From my point of view there's quite a bit that needs revising – regarding, for instance, the procedures for basic democracy that have been practised, unchanged, for more than 60 years. To achieve changes in an international organisation one needs a great deal of patience and staying power, but above all determination.

*Translation by Clare Kitson, London.*

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Dans un entretien accordé en février 2012 à Eva Orbanz et Karl Griep, Wolfgang Klaue, ancien directeur des archives du film de la RDA (1969-90) et président de la FIAF (1979-85), dont il est aujourd'hui membre honoraire, évoque certains moments importants de sa carrière, en mettant notamment l'accent sur son travail au sein de la FIAF.

Il revient tout d'abord sur les origines de l'adhésion des archives du film est-allemandes à la FIAF dans les années 50, à une époque où la RDA cherchait à être reconnue sur la scène internationale. Il se souvient de son premier congrès de la FIAF – le fameux congrès de Stockholm en 1959 au cours duquel Langlois claqua la porte de la Fédération.

Il souligne ensuite l'importance des commissions spécialisées de la FIAF, mises en place dans les années 60 et qui ont fait entrer les archives du film dans l'ère « scientifique ». Il insiste sur le rôle clé de son directeur de l'époque, Herbert Volkmann, dans la création de la Commission de conservation en 1962.

Il se souvient également de certaines querelles historiques au sein de la Fédération, liées notamment à ses statuts internes plutôt rigides, et en particulier à la règle qui pendant longtemps n'a admis au sein de la FIAF qu'une seule archive par pays. Bien que ce principe fût finalement abrogé à la fin des années 60, les mentalités ont évolué très lentement, la FIAF ne s'ouvrant à d'autres institutions que les archives nationales que très progressivement.

Lorsqu'il évoque les colloques annuels de la FIAF, auxquels il a maintes fois participé et qu'il a parfois organisés, Klaue estime qu'ils devraient donner la priorité à des thèmes spécifiques aux archives du film, plutôt qu'à la recherche historique. Il revient aussi sur les premières *Summer Schools* dans les années 70 et sur le rôle moteur joué par son archive dans cette initiative. Il se réjouit que la FIAF soit encore aujourd'hui impliquée dans des projets de formation, et appelle de ses vœux la création de cours spécialisés pour les employés d'archives audiovisuelles, éventuellement sous l'égide de la FIAF et en partenariat avec une université.

Interrogé sur les figures historiques du mouvement des archives du film et leur influence sur sa propre carrière, Klaue cite les noms de Jacques Ledoux (« un organisateur, qui a consacré sa vie à la FIAF »), Jerzy Toeplitz et ses immenses talents de diplomate, Henri Langlois et son extraordinaire charisme, et enfin Ernest Lindgren, dont les compétences et le sérieux ont été pour lui un modèle tout au long de sa carrière.

Il revient ensuite sur le moment clé que fut la « Recommandation pour la sauvegarde et la conservation des images en mouvement » par l'UNESCO en 1980, sous l'impulsion de la FIAF, et sur la légitimité qu'elle a conférée aux archives du film et à leur travail partout dans le monde.

Pour conclure, Klaue juge que la FIAF aura toujours un rôle à jouer dans le monde de demain si elle parvient à reconnaître, voire à encourager les nouvelles évolutions technologiques, ce qu'elle n'a pas toujours fait par le passé. Il n'est pas non plus opposé à une certaine ouverture de la Fédération aux archives commerciales, dans la mesure où ces dernières ont des intérêts communs évidents avec les archives non-commerciales. Il estime enfin qu'il est plus que jamais du ressort de la FIAF de promouvoir l'idée que chaque pays soit doté d'une archive audiovisuelle, car ce patrimoine unique est encore très menacé dans de nombreuses régions du monde.

Durante una entrevista concedida a Eva Orbanz y Karl Griep en febrero de 2012, Wolfgang Klaue, el antiguo director de los archivos del film de la RDA (1969-1990) y presidente de la FIAF (1979-1985) – hoy miembro de honor – evocó los momentos clave de su carrera enfocándose en su trabajo en la FIAF.

En primer lugar, volvió a los orígenes de la adhesión de los archivos fílmicos de Alemania del Este a la FIAF en los años 50, es decir, en una época en la que la RDA buscaba reconocimiento en el escenario internacional. Se acordó de su primer congreso de la FIAF – el famoso congreso de Estocolmo de 1959 en el que Langlois se marchó de la Federación dando un portazo.

Subrayó también la importancia de las comisiones de especialistas de la FIAF, puestas en marcha en los años 60 y que permitieron que los archivos fílmicos entraran en la era “científica”. Insistió en el papel clave que Herbert Volkmann, el director de entonces, tuvo en la creación de una Comisión de Conservación en 1962.

Se acordó también de las querellas históricas dentro de la Federación, las cuales estaban vinculadas con unos estatutos internos más rígidos, y en particular con una regla que perduró mucho tiempo: sólo se admitía un archivo por país. Aunque ese principio fue finalmente abandonado al final de los años 60, las mentalidades evolucionaron muy lentamente, es decir, que la FIAF se abrió muy poco a poco a otras instituciones aparte de los archivos nacionales.

Cuando evocó los coloquios anuales de la FIAF, a los que participó muchas veces – hasta organizó algunos de ellos, Klaue consideró que se deberían priorizar algunos temas específicos para los archivos del film antes que la investigación histórica. Habló también de las primeras *Summer Schools* de los años 70 y del papel mayor que su propio archivo tuvo en esa iniciativa. Se alegró que la FIAF esté todavía implicada en proyectos de formación y mencionó su deseo de que se crearan cursos especializados para los empleados de archivos audiovisuales, eventualmente bajo el amparo de la FIAF y con la colaboración de alguna universidad.

Cuando le preguntaron sobre las figuras históricas del movimiento de los archivos fílmicos y de su influencia sobre su propia carrera, Klaue citó los nombres de Jacques Ledoux (“un gran organizador que dedicó su vida a la FIAF”), Jerzy Toeplitz y sus inmensos talentos diplomáticos, Henri Langlois con su carisma, y, por último, Ernest Lindgren, cuyas competencias y seriedad a lo largo de su carrera siempre han sido un modelo a seguir.

A modo de conclusión, Klaue juzgó que la FIAF sólo tendrá un papel importante en el futuro si consigue reconocer y contribuir a las nuevas evoluciones tecnológicas, lo que no siempre ha hecho en el pasado. Tampoco se opuso a la apertura de la FIAF hacia los archivos comerciales en la medida que éstos tienen inquietudes similares a las de los archivos institucionales. Consideró que, ahora más que nunca, la FIAF debe promover la creación de un archivo audiovisual en cada país porque ese patrimonio único que es el film se encuentra amenazado en muchas regiones del mundo.