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**‘Who is going to construct a beautiful abbreviation?’:**

**The early history of the International Association for Media and History (IAMHIST)  
and its archive**

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*Based upon recently recovered materials donated to the International Association for Media and History (IAMHIST), this article traces the evolution of the organisation and its remit to offer a space for historians, archivists and practitioners to research, teach and promote media history. 2017 marked the fortieth anniversary of the ‘official’ start of the Association, and with 2021, IAMHIST celebrates the fortieth anniversary of the inaugural publication of the Historical Journal of Film, Radio and Television. Therefore, the time is ripe to contextualise the formative years of the Association and its wider impact on the study of media history internationally, and to reflect on the organisational history of IAMHIST through the analysis of primary source materials and interviews with its members in order to highlight the importance of cataloguing, archiving and digitising IAMHIST’s own history.*

2021 marks the fortieth anniversary of the inaugural issue of the *Historical Journal of Film, Radio and Television*, the journal published on behalf of the International Association for

Media and History (IAMHIST). This Association, officially founded in 1977, was instrumental in bringing together historians, archivists and practitioners in order to research, teach and promote media history in educational and scholarly settings. Recently uncovered materials that were donated by members of the Association, namely David Culbert (editor of the *Historical Journal of Film, Radio and Television* between 1993-2010), Paul Lesch, Rainer Rother (secretary general between 1997-2005), Rüdiger Steinmetz and Christine Whittaker (president between 1999-2005), reveal the foundations on which IAMHIST was built and how the Association has developed over the past 43 years. Since the donation of these materials, IAMHIST has begun since 2019 to develop its own archive, with a small team of researchers dedicated to preserving, cataloguing, digitising and promoting it, led by myself as its custodian, with the assistance of fellow Council members Ciara Chambers, James Chapman and Tobias Hochscherf. This has been further supported by Wendy Russell, an archivist based at the British Film Institute (BFI), who kindly provided advice on preserving and cataloguing materials, and the digitisation of the materials that are currently held in the Archive with the help of Justin Smith and Matthew Jones, based at De Montfort University's Cinema and Television History Research Institute (CATHI).

This article will map the early years of IAMHIST through an analysis of the different types of materials that have been donated to its archive in order to contextualise the early history of the Association, the members involved and the other institutions it has supported, as well as its wider place within international scholarly and educational networks. Furthermore, it will discuss the status of the IAMHIST Archive and its current holdings, as well as potential avenues for donating, preserving, cataloguing and digitising material in order to make the archive accessible in future to researchers working on educational and institutional histories. It works to highlight and emphasise the importance of understanding such histories within the context of other associations that have been established for similar purposes: often, the

emphasis has been on preserving and researching the history of media artefacts as products of importance within cultural, social and political contexts, rather than on the organisations that promote this themselves.

### **The establishment of an international Association, 1977-1979**

The foundational date of IAMHIST is contested. Officially, the Association was founded in September 1977. However, the pre-history of IAMHIST can be traced back to the late 1960s. The first president of IAMHIST between 1977-1979, Rolf Schuursma (Stichting Film en Wetenschap, Utrecht), outlined in IAMHIST's fourth newsletter dated October 1978 that the Association's origins began in 1968, between 'a small but growing group of historians from different countries interested in audiovisual media' who convened in 'London, Göttingen, Koblenz and Utrecht to discuss the intriguing question of history and film'.<sup>1</sup> Schuursma is referring to the *Film and the Historian* conference hosted by the British Universities Film Council (BUFC) at University College London (UCL) between 18-19 April 1968, organised by Paul Smith (King's College London) and chaired by A.J.P. Taylor (UCL). The two purposes of the conference, Taylor explained, was firstly 'to see what has been done in making film a really effective medium for historians, and then, secondly, the practical question which we will discuss this afternoon of how we should do it or how we should do it much more widely'.<sup>2</sup> Schuursma attended the conference in order to screen and discuss *Mussert* (1966), and another member of IAMHIST's founding committee, Nicholas Pronay (University of Leeds), attended along with his colleague J.A.S. Grenville to screen and discuss *The Munich Crisis* (1968), a compilation film produced by the InterUniversity History Film Consortium (UK). The discussion at the conference led to Smith proposing 'to form a representative committee of historians to coordinate and [promote] further activities relating to the use of film in historical

research and teaching'. This initiative became the University Historians' Film Committee, which resolved to work closely with both the BUFC and the InterUniversity History Film Consortium.<sup>3</sup> The aims of the committee correspond to the early aims of IAMHIST, particularly in relation to 'assert and further the interests of historians in relation to film material of historical value', and 'to promote in universities and other institutions of higher education the use of film as a medium of historical research and teaching', though the membership of the University Historians' Film Committee was entirely UK-based.<sup>4</sup>

The two other pre-IAMHIST conferences Schuursma referred to in the newsletter were the *Zeitgeschichte im Film- und Tondocument (Contemporary History in Film and Sound Documents)* conference hosted later in 1968 by the Institut für den Wissenschaftlichen Film (IWF) based in Göttingen, and a *Stipendiatentagung (Scholarship)* conference hosted at the Bundesarchiv-Filmarchiv in Koblenz in 1970, chaired by Friedrich Kahlenberg and Karl Freidrich Reimers, and attended by Kasten Fledelius and Niels Skyum-Nielsen, the latter three of whom would also be instrumental in the forming of IAMHIST.<sup>5</sup>

During the first *International Conference on History and the Audio-Visual Media*, which would later be claimed as the first 'official' IAMHIST conference, hosted in Utrecht in 1971, Schuursma explained that '4 nations were represented among the participants and therefore this was later considered the first *International Conference on History and the Audio-visual Media*', followed by one conference in Göttingen and three conferences in London.<sup>6</sup> The Imperial War Museum (IWM) hosted the three London conferences, chaired by Clive Coultass, Keeper of the Department of Film, in 1972, 1973 and 1974, and the IWF in Göttingen hosted a conference in 1973, chaired by Reimers.<sup>7</sup> Following this, at the sixth *International Conference on History and the Audio-Visual Media* held in Brandbjerg (Jutland), Denmark, in 1975, those involved in the group

found it desirable to proceed in a more formal way, to create a bureau for the exchange of information and the eventual coordination of activities and to try to establish an international association as the stable framework for future cooperation. So IAMHIST came into being – the outcome of almost a decade of steady growth and the starting point of new international developments in our field of interest.<sup>8</sup>

In Jack W. Duckworth's report on this conference, he explained that there were sixty people in attendance, and three working sessions were formed on 'the use of audio-visual media in the teaching of history', 'film material as a historical source' and 'methods of analysing the content of film material'.<sup>9</sup> It was during the conference that film and television producer Jerome Kuehl, who would later become closely involved with the IAMHIST Council and founded 'The Office Cat' series published in the *Historical Journal of Film, Radio and Television*, screened the episode of 'Stalingrad' from the television series *The World at War* (Thames Television, 1973-1974). This caused a small ruckus between delegates: 'His answers to the heavy continental questioning on his motives and philosophy revealed the great gulf between the empirical producer and the theoretical academic historian,' reported Duckworth.<sup>10</sup>

Karsten Fledelius (Historisk Institut, Copenhagen), a founding member of the Association and who has served as both secretary general and president, explained in interview both the formation of the Association and the collegiality between the colleagues based at different institutions in the setting up of it, notably that British, Danish, Dutch and German scholars and archivists formed the Association with the intention to reach international audiences, and that 'it was important that we treated everyone as *equal*', regardless of position or role: 'The great thing about IAMHIST was that everybody came together on various levels. It was history and film taken together,' referring to archivists, theorists, practitioners, historians and teachers.<sup>11</sup> Fledelius also elucidated that when there were disagreements, the hatchet was quickly buried: in his and another colleague's case, through the overnight consumption of a

bottle of vodka. On the conferences that were organised by the Association, Fledelius reflected that ‘there was a real jamboree spirit’.

For context, the earlier-founded Society for Cinema and Media Studies (SCMS) similarly grew out of attendance to the Conference of Motion Picture Education held at the Museum of Modern Art (MOMA) in New York City from 1957. In 1959, the Society of Cinematologists was founded and predominantly included members based within America: IAMHIST was very much a European-founded Association by way of comparison, although promoted with a more international outlook from its inception than that of SCMS. The Society’s title, determined by founding president Robert Gessner, was deemed controversial by other members, and, following Gessner’s death in 1969, members overwhelmingly voted to change the society’s name to the Society for Cinema Studies (SCS). In 2002, ‘Media’ was added to the Society’s title, forming the acronym ‘SCMS’. The Society’s journal, originally titled the *Journal of the Society of Cinematologists*, later *Cinema Journal* (1966) and subsequently *JCMS: Journal of Cinema and Media Studies* (2018), was founded in 1961.<sup>12</sup>

By March 1977, the people involved in the formation of IAMHIST acted on the proposal at the 1975 Brandbjerg conference to form an official Association. Fledelius and Niels Skyum-Nielsen drafted a ‘Proposed agenda for the Committee Meeting’ to be held on 17 March 1977 with four main points of discussion to be addressed, namely the seventh, eighth and ninth *International Conference on History and the Audio-Visual Media* in terms of where and when they would take place and possible themes, as well as the development of the Association more widely, including ‘The working out of proposals for the Statutes of the International Association’ that were to be considered at seventh conference to be held later in 1977, ‘The creation of a series of studies, edited by the Association’, and ‘How to make exchange of scientific and educational audiovisual material easier among the partners of international cooperation?’<sup>13</sup> The conferences were planned to be held in Munich (September 1977), Utrecht

in 1978 and Moscow in 1979. It was during this meeting that the original statutes for the institution, initially named the 'International Association for the Study of History and the Audiovisual Media', was drafted, with its purpose outlined as 'to further the use of the audiovisual media in historical research and education and to further international cooperation in this field'.<sup>14</sup> Members were to be those who subscribed to its newsletter, and the structure of the Association was to be led by a committee 'assisted by a secretariate', who would elect a president of the Association, and 'one or more vice-presidents'. Of those invited to be part of the committee, it was to consist of 'the institutions or bodies who have been in charge of one of the previous international conferences on History and the Audiovisual Media'. The committee's role was to determine 'all matters attaining the Association as a whole', facilitate the Association's international conferences 'held regularly (at least every fourth year)' and host a regular Plenary Assembly ('preferably in connection with one of the International Conferences on History and the Audiovisual Media').

Following the first meeting of the 'executive committee' on 17 March 1977 in Utrecht, the Association's title was changed from the 'International Association for the Study of History and the Audiovisual Media' to the 'International Association for Audio-visual Media in Historical Research and Education'.<sup>15</sup> Its aims had become more concrete, and specified that the intention of the Association was to 'further the use of audiovisual media for teaching and research in history and social sciences', in particular:

- a) To promote the international exchange of information.
- b) To encourage and facilitate research in all related fields including the development and impact of mass communication.
- c) To further research in the use of audiovisual media at all levels of education.
- d) To encourage the development of international study projects.<sup>16</sup>

The executive committee was to consist of ‘representatives of not less than 14 member institutions and not more than 17 member institutions, and up to three individual members’. In the first instance, the table lists the institutions who were representatives on the executive committee from the following countries. From this, we can understand that the balance of power on the committee was between institutions based in Denmark (two), Germany (three) and the United Kingdom (four), of which these countries were particularly well represented.

<b>Country</b>	<b>Institution</b>
Belgium	Centre de recherches sur la communication en histoire, Université de Louvain
Denmark	Historisk Institut, University of Copenhagen Institut for historie og samfundskundskab, Royal Danish School of Educational Studies, Copenhagen
France	Cinématèque des Armées Françaises, Ivry-sur-Seine
Germany	Hochschule für Fernsehen und Film, Munich/University of Munich Institut für den wissenschaftlichen Film, Göttingen Institute für Film und Bild in Wissenschaft und Unterricht, München
Italy	Archivio de la Resistanza, Torino
Netherlands	Foundation for Film and Science, Stichting Film en Wetenschap, Utrecht
Poland	Institut Sztuki, Warszawa
Romania	University of Bucarest [sic]
Russia	USSR Association of Film Makers, Moscow
United Kingdom	British University Film Council, London Imperial War Museum, London InterUniversity History Film Consortium, Leeds The Open University, Milton Keynes
United States of America	Historians’ Film Committee, New Jersey Institute of Technology, Newark

Table: Institutions forming the executive committee of the International Association for Audio-visual Media in Historical Research and Education.

In an internal memorandum from Clive Coultass to Noble Frankland, Director General of the IWM, Coultass believed that a ‘lengthy and fruitful discussion’ took place at the meeting: he referred to the Association by the acronym of ‘I.A.M.H.’. Coultass outlined that Rolf Schuursma had been invited to become its chairman, and there would be three vice-presidents: Coultass himself, Karl Friedrich Reimers (West Germany) and Sergei Drobaschenko (USSR), and that following ‘a period of time’ after the Association had been established, ‘a system

would be devised whereby the committee became elected by the membership'.<sup>17</sup> Importantly, Coultass recognised: 'I cannot estimate at present how successful and relevant this association may become. Clearly a great deal depends on the individuals within it,' and explained the IWM's stake in it was because 'of the enterprise which we have shown in creating or hosting historical film conferences.' Coultass was particularly keen for the IWM to influence the Association: 'I would like the committee meeting for 1978 to be arranged in London so that we can have a further decisive influence on developments.' Frankland scrawled his reply at the top of the memorandum: 'Very interesting! I look forward to a further report in due course.'

The minutes of the Utrecht meeting were circulated by Fledelius to the committee members on 3 May 1977, outlining the attendees beyond Coultass and Schuurisma as being: Fledelius, John Jansen (Stichting Film en Wetenschap, Utrecht), Finn Løkkegaard (Institut for historie og samfundskundskab, Copenhagen), Nicholas Pronay (InterUniversity History Film Consortium, UK), Yvonne Renouf (British Universities Film Council, UK) and Skyum-Nielsen (Historisk Institut, Copenhagen), with apologies offered from 'the German members'.

<sup>18</sup> This further emphasises the strength of the different institutional representatives who attended the initial meeting, specifically from Denmark, the Netherlands and the United Kingdom, as well as their influence on the developments of the Association. According to the minutes, the name of the Association was 'intensively discussed' as the title used for the conferences, 'History and the Audio-Visual Media', had been previously considered insufficient to cover the Association's scope, as argued by Michel François, the then secretary general of the International Committee for Historical Studies (CISH/ICSH) in 1976. François wrote to Skyum-Nielsen to explain that CISH recommended 'International Association for the functions of Audiovisual Media in the Study and Teaching of History' as a title: 'I think that this title corresponds better to the definition which your Association intends to pursue.'<sup>19</sup>

Therefore:

To meet this criticism it was decided to go back to the name tentatively suggested by Yvonne Renouf in Brandbjerg [‘International Association for Audio-Visual Media in Historical Research and Education’]. A further proposal from Renouf to include the social sciences in the name of the Association failed to gain the approval of the majority, but it was agreed to include them in the aims of the Association instead; the reason for this attitude was the wish to stress History as the main object of the Association.<sup>20</sup>

This acknowledgement in the minutes of social sciences versus history in terms of topic and scope particularly highlights the oft-fought tension and subsequent hierarchies applied between the perspectives of these two connected yet methodologically different subject areas. Furthermore, the minutes clarify the different roles adopted by individual members of the committee, specifically that the function of ‘vice-presidents’ was ‘meant to be some sort of informal national representative, so that there will be one vice-president from each major partner country except the countries from which the president and the secretary general comes’. The vice-presidency role was also to be afforded to those who would be hosting future conferences on behalf of the Association. Finally, it was determined by those attending that conferences were to be held every other year as opposed to each year, and thus the suggested conferences would be hosted in Munich in 1977, Utrecht in 1979 and Moscow in 1981.

After the circulation of the minutes to committee members, Schuursma responded to Fledelius, questioning the name of the Association, the wording of the statutes and the purpose of the committee and its members. On the name of the Association, Schuursma was keen to formulate an acronym ‘of the new Association with the long name (who is going to construct a beautiful abbreviation? I could not do better than IAHRE).’<sup>21</sup> On its aims, Schuursma expressed the opinion that social sciences should be ‘left out’ from ‘the first and main sentence, in order not to overdo the importance of the new association for that enormous field. The social sciences are now part of my proposal for the “particulars”.’ Schuursma recommended:

- a) To promote the international exchange of information and to encourage the development of international study projects;
- b) To encourage and facilitate research in audio-visual media as source material for the study of history and the social sciences, as well as research in the development and the impact of audio-visual media in mass communication;
- c) To further research in the use of audio-visual media and materials at all levels of historical education.

Schuursma believed that his recommended rewrite of the Association's aims would be of assistance in that: 'By constructing the "particulars" this way we make a clear difference between the two usual kinds of research such as (b) and the implementation of av media [sic] in education (c).' Finally, Schuursma pointed out that a distinction should be made between the executive committee and the 'officers': Schuursma suggested that the 'officers' formed an 'executive board' so as to report to the overall executive committee 'at least once a year'.

Following Schuursma's suggestions circulated to the rest of the initial committee, both Renouf and Pronay responded in July with their individual and further recommendations. Renouf agreed to Schuursma's revision of the aims, however she 'was not very happy' with the suggestion to name specific members of an organisation in the statutes:

My proposal therefore is to simply say that the membership of the executive committee for its first term of office shall be determined by the 'working party' (i.e. us) set up to establish the Association, and that the names of those members should then be circulated separately to those attending the Association's inaugural meeting in Munich.

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Renouf further wished to clarify that the secretary general and treasurer for the Association were to be separate roles: Fledelius was subsequently confirmed as the secretary general, and

Løkkegaard was treasurer. The reason for Løkkegaard being assigned this role was because it was the Danish institutions who were effectively bankrolling the Association, specifically in relation to the publications it was producing: a ‘regular’ newsletter and three study guides. Fledelius has later explained that these publications were financed by the Danish Research Council, affiliated with the country’s government.<sup>23</sup> The ‘IAMHIST’ study guides were printed by Eventus (Copenhagen): *Studies in History, Film and Society 1: History and the Audio-Visual Media*, edited by Fledelius, Kaare Rübner Jørgensen, Skyum-Nielsen and Erik H. Swiatek (1979), *Studies in Film History 2: History and Film: Methodology, Research, Education*, edited by K.R.M. Short and Fledelius (1980), and *Studies in Film History 3: Contemporary History in Film and Television: Analyse, Documentation, Didactics*, edited by Reimers and Hans Friedrich (1982). The guides published adapted conference papers that were delivered by individuals at the Brandbjerg (1975) [Volume 1], Tutzing (1977) [Volume 3] and Amersfoort (1979) conferences [Volume 2] respectively.<sup>24</sup>

Separately, Pronay expressed his apprehension over the Association having ‘national representatives’ – this was tentatively suggested in relation to the role of ‘vice-president’ in the meeting minutes outlined previously. Specifically, his concerns were that:

I feel that we must not allow the International Association to become a sort of ‘council of nations’ [...] if we allow the Association to become a ‘council of nations’ we are bound to end up in a politicisation of the establishment; international politics, cold war and other kinds, are bound to come into it.<sup>25</sup>

Pronay hoped that by conceiving the Association as consisting of institutions and individual members without regard to the country to which they belonged, the Association could avoid this ‘difficulty’, as well as encourage and assist other institutions and/or individual members ‘which may not have and easily recognisable national form or which are not in any sense

centralised in terms of the educational or scholarly world.’ Pronay’s issue was linked to his perceptions relating to what he believed to be

the rising tide of petty nationalism within the common market and indeed outside it and any kind of move on our part to go in for ‘national’ representation would land us in all sorts of troubles. Is ‘Germany’ one country or two countries? [...] is Britain England or England with Scotland with or without Wales with or without Northern Ireland?; can any one American university or person be said to represent the United States and so on and so on.

Regarding this, Pronay argued that there was a further point for consideration, that of members attending the executive committee who were representative of a specific institution, and the difference between whether it was the institution or the person who was being represented on the committee: ‘This is important as because the people who represent an institution must have the power to commit their institution to whatever decisions they have had a hand in making.’ This ongoing discussion and working out of the statutes for the Association demonstrates that to begin with, IAMHIST was much more focussed on institutions than individual members appointed to the executive committee, with representatives promoting the work of a specific institution to which they were attached, rather than as an individual. Thus, Pronay’s concerns regarding the role of vice president as well as individuals who attended the executive committee on behalf of an institution were inherently connected with the national concerns of said institutions, although he did not make this explicit in his correspondence.

Based on Renouf’s and Pronay’s concerns, Schuursma responded to the committee as a whole on 25 July 1977, with suggestions on the Association going forward in preparation for the meeting to be held in September. In his letter, Schuursma recognised that ‘the study of history and the audiovisual media is not anymore a simple affair. There are several quite

different and extensive fields of interest,' and thus suggested splitting the different areas that he recognised into sub-committees, 'each existing of those members who are especially interested in the subject of that committee', effectively putting forward an early form of what are now known within professional subject associations as 'Special Interest Groups' (SIGs).<sup>26</sup> Schuursma believed that the 'five' working groups would consist of:

a) Content analysis.

Methods of content analysis for historical use.

b) Didactics.

The use of audiovisual programmes and equipment in the teaching of history.

c) Source material.

Research into source material. Preservation and cataloguing, editing and compilation.

d) Mass communication.

The history of audiovisual mass communication for political, educational and other purposes.

A delicate question: What about Oral History (the use of audiovisual media for the 'creation' of source material)?

Drawing upon a suggestion made by Reimers to Fledelius in a letter dated 11 March 1977, Schuursma emphasised 'the necessity of a series of publications under the auspices of the Association': 'I fully agree with [Reimers] that a series like that is necessary, not only as a means to prove the effect of our Association, but particularly as a means to further the study of history and audiovisual media throughout the world.'

On Pronay's concerns regarding 'national representatives', Schuursma appeared to have disregarded Pronay's point, writing: 'If I am not mistaken at least one National Branch of the Association has already been established or is under preparation,' with Reimers having begun to organise a 'West Germany' branch, however Schuursma did acknowledge: 'So unless we decide in Tutzing not to recognise the W. Germany Branch (and that would certainly be a very discourteous gesture!) we find ourselves with the situation of an initiative with important after-effects.' Schuursma expressed a more positive belief toward having national branches, opining: 'National Branches are very helpful to encourage activities on a national base, to organise a conference once in a while' as well as to assist in 'membership drives'. He did, however, clarify that the branches should have 'the greatest possible independence. In other words: the Association must not stifle their activities by a kind of bureaucracy.' Apologising for the length of his letter, Schuursma explained:

The above mentioned points at first give the impression of an intricate network of organisational activities. However now that we have decided to change over from a very loose and haphazard way-of-living since the first British, Utrecht, and Göttingen conferences (how happy we were during that period of adventurous initiatives and provisional solutions, but even I am now convinced that a more formal structure is necessary!) we might better do a proper job.

Replying to Schuursma, Renouf believed of the sub-committees that these would be a good idea 'for the future' as: 'I don't think it is wise to do so until a positive need for them has been identified,' further expressing concern about the cost that these committees might entail.

<sup>27</sup> Thus, Renouf offered the constructive suggestion, 'namely to write in to the Constitution an additional clause to the section concerned with the Executive Committee's responsibilities that the Executive Committee shall be free to appoint whatever advisory committees it deems necessary to assist in performing its responsibilities'. Renouf concurred with Schuursma that a

series of publications would be useful. On the point relating to national branches, Renouf believed:

I agree that national branches could be allowed to evolve once sufficient members have been found in any one country. I am not inclined to lay down any hard and fast rules about the existence of national branches. You may well be right that national representatives on the Executive Committee may have to be considered in the next few years but please, not yet!

Pronay also concurred with and endorsed the suggestion of relevant IAMHIST publications, although recommended the caveat: 'I feel we need to keep this quite separate from the Newsletter. I also suggest that the format should be an annual/biannual festschrift in the name of the Association containing contributions not in the excess of 10,000 words.'<sup>28</sup> Pronay's suggestion can be understood as a forerunner to the establishment of the *Historical Journal of Film, Radio and Television*. Furthermore, Pronay outlined that the volumes could be grouped within the four or five categories suggested by Schuursma, but acknowledged:

In the beginning, we might have to produce a mixed volume of course. For possible contributions in excess of 10,000 words we should have an 'occasional series' in which long pieces of scholarly value might be published as an independent book in its own right. There is a danger, as you know, of people producing unnecessarily long pieces which are too long to be read as an article but the subject is too slight to be a worthwhile book.

Whether Pronay had since been convinced by Schuursma's argument in regard to national branches remains unknown.

In a letter to Fledelius, Coultass expressed his opinion that the preliminary committee should only have one representative from each institution present, either the 'lead' member or

a named proxy, as ‘I feel that this single representation principle is important so as not to give any institution an advantage over the others.’<sup>29</sup> Coultass also possessed a similar concern to that of Renouf in her earlier correspondence, namely: ‘I am unhappy about the listing of a number of institutions as “founders”. I don’t see how this can actually be done until these institutions have actually been asked whether or not they are willing or able to be represented.’ Coultass used the example of Drobaschenko, whom he had spoken to in June at a conference, stating that the latter ‘had never heard of the Association nor had any idea that he had been nominated as a Vice-President. Frankly, I also think that this is absurd to have already on the agenda the question of a conference in Moscow in 1981.’ This demonstrates that the institutions listed in the table was more of a ‘wish list’ than institutions that had necessarily been directly involved in the formation of IAMHIST.

Summarising the points of discussion to take place in Tutzing, Fledelius drafted an agenda for the executive committee to address on 9 September 1977. They included ‘The proposal for including the Social Sciences not only in the Aims, but also in the name of the Association,’ the ‘abbreviation’ of the name, to discuss whether to exclude a list of ‘founding institutions’ from the statutes, ‘The question about the relationship between the represented institutions and their representatives (do the representatives really *represent* their institutions?),’ ‘national representation’, the creation of working groups/sub-committees, publications affiliated with the Association, and the dates of future conferences.<sup>30</sup> On these specific points, Fledelius was in favour of excluding the ‘founding fathers’, as he referred to them, from the statutes, and regarding ‘national representation’, Fledelius outlined:

This question seems to be a little obsolete now, especially after the exchange of opinions between KFR [Reimers] and RS [Schuursma]. I think there is a common agreement about the unnecessary or even noxiousness of national representatives having responsibility or even authority with the respect to the activities going on in his country.

During the ongoing correspondence between the executive committee over the wording of the Association's statutes and its purpose, Fledelius drafted and published the second official newsletter on behalf of the Association in July 1977, the first having been published in March 1976. These newsletters would assist in the approach the *Historical Journal of Film, Radio and Television* would take in its inaugural issue published in 1981, edited by K.R.M. Short, particularly in relation to the reviewing of conferences and the writing of book reviews. The development of the *Historical Journal of Film, Radio and Television* in relation to its remit and the articles it published was further linked to the topics suggested by Schuursma that could be used to form sub-committees, as well as the study guides that were published on the sixth, seventh and eighth conferences held in Brandbjerg, Tutzing and Amersfoort.

Alongside an analysis of the earliest available correspondence currently held in the IAMHIST Archive, the surviving newsletters also reveal the history of the Association as well as how it worked to achieve its aims, the membership prices that had been determined, and where it fitted institutionally within wider scholarly and educational approaches toward media history. The second newsletter included a logo for the Association, which was then titled 'The International Association for the Study of History and the Audiovisual Media'.<sup>31</sup> It advertised the forthcoming conference to be hosted by Reimers in Tutzing, Munich, titled 'The 7<sup>th</sup> International Conference on History and the Audiovisual Media' between 19-23 September 1977, of which the following themes would be addressed: 'Theory', 'Analysis', 'Didactics', 'Documentation (archives)' and 'International cooperation (projects and organisation)'.<sup>32</sup> The newsletter reported on the planning committee held on 17 March 1977 and outlined the draft statutes of the Association: as it was published while the debate was ongoing between members of the executive committee, it listed 'the following founding institutions' outlined in the table that it was later decided would be omitted.<sup>33</sup> As well as details pertaining to the formation of the Association, this issue of the newsletter offered short articles and reviews on the following:

an analysis of the holdings of the International Association of Sound Archives (IASA) penned by Schuurisma, a summary written in English of his article titled 'The use of film by the British working-class movement (1929-1939)' published in *Skrien* (No. 51) by Bert Hogenkamp (Amsterdam), an 'in memoriam' to *University Vision*, edited by Paul Smith on behalf of the BUFC which was to be discontinued, and Fledelius wrote a review of Paul Smith's edited collection *The Historian and Film* (1976).

The fourth newsletter dated October 1978 included the acronym 'IAMHIST' below the Association's logo.<sup>34</sup> Although it is not clear how this acronym came about, it was in all likelihood based upon Coultass's reference to 'I.A.M.H' that he made in his memorandum to Frankland. The Association by this time was now titled the 'International Association for Audio-Visual Media in Historical Research and Education'. As the purpose of the Association had been clarified following the executive committee meeting held during the September 1977 conference in Tutzing, the intention of the newsletter had also become clearer, with Fledelius, its editor, clarifying that it was to appear twice a year, and that although

the contents of the Newsletter has been dominated by 'official' information regarding organisational work, conferences, and the like. Of course this kind of news will always have an important place in a membership communication paper such as the Newsletter, but it is intended to broaden the scope of it to comprise also reviews, shorter articles, surveys of material or literature, and the like.<sup>35</sup>

Furthermore, the cost of annual membership fees had been decided upon: institutional members were to pay Danish kroner 300,- and individuals Danish kroner 30,-. This fee allowed for members to vote at the Association's General Meeting, and to receive the newsletter, with institutional members receiving two copies. At a discounted rate, 'Libraries, archives etc. can

subscribe to the newsletter at the prize [sic] of Danish kroner 30,-' if they did not wish to join as institutional members.<sup>36</sup>

**[Insert Figure 1 here]**

Figure 1: Original IAMHIST logo, c.1977 as it appeared with the acronym in 1978, invented and designed by Henrik Andreas Hans.

In relation to institutions that subsequently joined the Association after its founding, the Scottish Film Archive was afforded a three-page spread in the fifth newsletter dated 1979, written by its archivist, Janet McBain. In her essay, McBain explained that the Archive was in its second year, including a collection 'of almost 500,000 feet of film' ranging from '8mm and 9.5mm to 16mm and 35mm' comprised of actuality and documentary material.<sup>37</sup> The footage 'provides the Archive with a wealth of material on Scots social life, agriculture, industrial history, leisure and recreation and the overall nature of Scottish society in the twentieth century.' Amateur film also formed part of the Archive's early collections, including 'unique items such as field hospitals in France in 1917, an X-ray film from 1897, and the futuristic invention of the Rail Plane by George Bennie in 1930.' Research and the latest publications relating to media history was also promoted within the newsletter, particularly books. In 1979, these included Richard Taylor's *The Politics of Soviet Cinema, 1917-1929* (Cambridge: Cambridge University Press) and *Film Propaganda, Soviet Russia and Nazi Germany* (London and New York: Croom Helm and Barnes and Noble Books), Anthony Aldgate's *Cinema & History: British Newsreels and the Spanish Civil War* (London: Scolar Press) and Michele Lagney, Marie Claire Ropars and Pierre Sorlin's *La Révolution Figurée: Film, Histoire, Politique* (Paris: Albatros). In terms of how the Association celebrated and promoted the educational aspect of teaching audio-visual media history in universities, the newsletter would often outline modules and courses taught by the 'great and the good' of recognised media

historians at the time, for example Jeffrey Richards' module 'Cinema and Society in Britain 1930-70' taught at Lancaster University between October 1979 and March 1980 (Figure 2).<sup>38</sup>

**[Insert Figure 2 here]**

Figure 2: The description of Jeffrey Richards' module 'Cinema and Society in Britain 1930-70' as published in the fifth issue of IAMHIST's newsletter (1980).

The minutes of the Council (renamed from executive committee) meeting held in Amersfoort over 16-21 September 1979 during the eighth annual conference reveal a more organised approach towards developing and promoting the Association. Those present included Schuursma (president), Coultass (vice president), Fledelius (secretary general), Løkkegaard (treasurer), David Ellwood, Elizabeth Oliver (who had deputised for and replaced Renouf on the Council to represent the BUFC), Rüdiger Steinmetz, Pronay, Jansen, Gerhard Jagschitz, and 'by special invitation', Stephan Dolezal, Nigel Mace and Short. The minutes outline that Schuursma was to 'formally hand over' the presidency to Fledelius and Schuursma was to become a vice president alongside Coultass, Reimers, and Walter Fritz. Short was to become secretary general and Løkkegaard would remain as treasurer. It was decided that 'there should be a separate Council meeting also in conference years, half a year in advance of the conference'.<sup>39</sup> Three levels of publications were considered, namely a newsletter, journal and a 'Studies Series' which was to publish the conference proceedings of the 1975 Brandbjerg conference. The Amersfoort conference was anticipated to provide a second volume (the third volume published the proceedings from the 1977 conference hosted in Tutzing). It was clarified that the newsletter was to appear more frequently at regular intervals, acknowledging the general complaint made that at present it appeared 'too unregularly and with an unsatisfactory look unworthy of a serious, academic association'. There was brief debate over whether to turn the newsletter into a journal, or to edit a journal in addition to the newsletter, and a working

group was to be set up to report to Council on the feasibility of this, consisting of Dolezal, Fledelius, Oliver and Short. Preliminary offers to host the next IAMHIST conferences were taken for Vienna (1981), suggested by Jagschitz, and Bologna (1983) suggested by Ellwood, with the possibilities for later conferences to be held at Göttingen and London.

At the meeting held on 21 September, the working group to be set up to discuss publications was suggested as an ‘editorial board’ to include Short (chairman), Dolezal, Fledelius, Pierre Sorlin and Elisabeth Strebels as members. The board was to also assist in the publication of the ‘Studies Series’. Relating to this, some members of Council

were very sceptical about a bulletin or journal at the present stage of development and would rather emphasise the Studies Series as the face of the Association, and they would prefer the newsletter to continue as a medium of membership information also in the case of the publishing of a journal.<sup>40</sup>

Furthermore, the term ‘editorial board’ was contentious, with the Council unable to agree that this was the best way forward: ‘It wanted the working party to continue as a sub-committee of the Council for editorial questions. The members of the working party declared their willingness to continue their work as a regular sub-committee.’ As Short later reminisced, the Council

listened to my journal proposal with understandable scepticism and anxiety, particularly since the IAMHIST Newsletter itself had proved a struggle to publish. I stressed that the body of developing international scholarship had to have a credible journal [...] Secondly, IAMHIST’s membership, although very small, guaranteed a subscription base [...] IAMHIST’s treasury was running on fumes.<sup>41</sup>

Regarding membership payments, it was decided that a separate UK bank account should be set up for members based in Britain, to be managed by Oliver: ‘This account could pay for

stationery and other expenses of the British secretariate, so that only the balance should be transferred to the main treasury in Copenhagen.’ This was ‘to make it easier for the British members and reduce money transfer costs’. Effectively, this worked to split the secretariate/treasury between Denmark and the UK, although the price of membership remained printed in Danish kroner.

In relation to the power-balance of institutions and individuals who were members of the Association, this can be understood firstly in relation to which institutions and individuals were on the IAMHIST Council, and secondly, by the different methodological approaches adopted and championed by delegates attending the Amersfoort conference. Both of these factors relate directly to the countries that individuals and institutions were based. In Jack W. Duckworth’s report on the conference, he explained that the majority of delegates were from Holland, Denmark, Germany and Britain, though single representatives attended from Finland, Poland, America, Canada, France, Austria and Italy. Of these delegates: ‘The Congress was divided into two roughly equal groups representing the Continental tradition of rigorous, analytical research into the structure of film and its ikonic [sic] message (subsyntagmatic analysis, as the Danes call it) and the British tradition of eclecticism.’<sup>42</sup> Duckworth further elucidated:

The British in particular were eager to present film as archive material to be studied as evidence in the same way as other artifacts. The Danes in particular were keen to present a painstakingly careful and thorough analysis of the meaning of montage as applied to individual film, particularly of the 2<sup>nd</sup> World War as applied to Denmark.

Using the example of the final lecture of the conference, delivered by Arthur Marwick (The Open University) on ‘Images of Class in 20<sup>th</sup> Century Britain’, Duckworth compared Marwick’s ‘empirical eclecticism’ that he believed personified the British approach to media

history with ‘the remorseless theoretical study of the Danes’, believing that there was ‘a gulf of incomprehension’.<sup>43</sup> Although Duckworth was more sympathetic toward the theoretical approach adopted by the Danish scholars, writing: ‘We in Britain are still in a state of primitive and rather naïve pristine ignorance with regard to theoretical and intellectual film studies; there is much we have to learn from our continental neighbours [...] Rigorous historical film study has yet to leave the launching pad in Britain,’ the IAMHIST Council did not evidently agree, and leaned more towards the British approach. For example, the intention and focus of the *Historical Journal of Film, Radio and Television* that was developed directly following this conference is on historical enquiry and research into media history, rather than on the theoretical analysis of film. It is not known whether Duckworth attended another IAMHIST conference following his report.

### **American arrivals**

By 1982, US dollars had been added to the currency choice payable by members alongside pound sterling and Danish kroner. From 1989, Danish kroner had been dropped: this coincided with Short working as ‘active treasurer’, in which role Daniel J. Leab replaced Short in 1989 (both scholars were based in America by this time). By 1999, sterling had also been dropped with US dollars becoming the only currency option for membership payment. This tracing of the membership dues in currency further maps the power-base of IAMHIST and individual members of its Council. This leads to a further way to understand the power relationship of the Council, namely in relation to the power balance between the president, treasurer and secretary general. The appendix outlines who held these roles from 1977 until 2021, and it demonstrates the arrival of leading members on the Council, particularly from America. As an example of this, on the suggestion that Thomas Cripps might be nominated as the president of IAMHIST

during a Council meeting held at Frostburg on 27 July 1989, Leab ‘cast doubt on the desirability of an American Presidency since both the other Executive posts [David Culbert, secretary general, and Leab, treasurer] would be filled by Americans for the foreseeable future,’ thus Pierre Sorlin was nominated as president, with Cripps nominated as a possible future ‘president-elect’.<sup>44</sup> It was in 1993 that Leab incorporated IAMHIST as a not-for-profit organisation based in the State of Connecticut, cementing the By-Laws of the Association that remain today, moving the Association from the power-base of Denmark to America, with Britain retaining its ‘stake’ until later owing to CARFAX, the original publishers of the *Historical Journal of Film, Radio and Television*, being based in Abingdon, Oxford.

A further reason for the shift towards America was because the Council wished to register IAMHIST as a ‘non-profit corporation for educational and charitable purposes’, so as to clarify the Association’s legal status in 1993:

The position in international law is that in order to enjoy the rights and privileges *internationally* of a non-profit making educational or scientific cultural organisation, that association needs first to be accepted by the authorities of *one* country and be formally registered there [...]. In short, to enjoy these legal rights and privileges *everywhere*, the organisation needs to be registered *somewhere*.<sup>45</sup>

The main reasons for electing America for the registration of IAMHIST was outlined by Pronay, then president of IAMHIST, in a ballot that was circulated to its members: specifically, it was because of the perception that America had ‘historically preferred to pay for arts/education/scholarship from tax *exemptions* [...] USA tax-laws are therefore geared, to a much greater extent than British or most continental legal systems, to granting tax-exemption to “good causes” organisations’, and because Leab, as the Association’s treasurer, was domiciled in America. In a rather tongue-in-cheek explanation to IAMHIST’s members,

Pronay argued that this would further protect the Association's funds from being used for dubious purposes: 'Our original 1977 Constitution was drafted by non-lawyers, and had comfortably fitted onto a single sheet of paper. It did not envisage having to make sure that our tax-exempt accounts can not be used for laundering Mafia funds.'

On the title and acronym of the Association, Culbert set a fax to Council members on 6 March 1991 seeking their response to his view that 'the acronym, IAMHIST, which nobody understands, should be dropped'.<sup>46</sup> Fledelius replied to Culbert's fax, a copy of which was circulated during the Council meeting, proposing 'effectively the opposite. Namely to retain the acronym IAMHIST and to amend the name of the Association to "International Association for Media and History" to correspond to the acronym.' In Culbert's hand-written minutes of the Council meeting hosted in Göttingen on 4 July 1991, he noted that 'Pronay vigorously objected; Culbert vigorously supported change', and that the matter was to be debated at the General Assembly.<sup>47</sup> The Assembly was held three days later, Culbert reported: 'After fierce debate, motions, amended motions, ancillary discussion, the General Assembly voted overwhelmingly to change name of organisation retaining [the] acronym IAMHIST, but letting it stand for "International Association for Media and History," although this was with the caveat that 'this would not happen if it would jeopardise legal negotiations with CARFAX.'<sup>48</sup> Culbert is referring to the issues IAMHIST were having at this time with CARFAX over monies owed to IAMHIST from the publication of the journal. On the debate over the changing of the Association's name, some members expressed confusion, with Mirjam Prenger later reflecting that although she supported the change of name, 'the outcome of the discussion was rather inconclusive: I left the conference thinking that the decision had been postponed when, according to the minutes of the meeting, the motion had actually been passed'.<sup>49</sup> Prenger also pointed out that 'what struck me even more was the fact that the arguments used for the name-change were almost solely of a practical nature. The simplification of the name, Fledelius

pointed out, would make it easier to remember and also aid the publicity work for IAMHIST.’

Accepting that these were valid points, Prenger further believed:

I feel the discussion concerning the name-change should bear on a more important issue: the question whether or not the aims (and with it the interest groups) of the association should be expanded [...] notably William Uricchio argued that changing the meaning of the acronym would help to open up IAMHIST for other, related disciplines.

It is not evident whether or not Prenger’s recommendations relating to the name change were supported by the wider Council as a whole, however CARFAX did not cause problems over the change of the Association’s title, and thus it has remained since 1991. Prenger went on to edit the IAMHIST newsletter the following year for a period.

### **The establishment of the IAMHIST Archive, 2019**

The article will now address the establishment of the IAMHIST Archive 42 years after the seminal Council and General Meeting hosted in 1977, outlining the Archive’s development, the materials it includes, and how its current holdings can assist researchers in terms of topic and area. As well as correspondence, meeting agendas and minutes, memoranda and newsletters, the small repository of holdings also includes promotional material for conferences, photographs, and copies of *Close Ups: The IAMHIST Bulletin*.

#### **[Insert Figure 3]**

Figure 3: The front page of the pamphlet produced for the *XIX IAMHIST Conference: Changing Identities in Film and Television* held in 2001 (courtesy of Rüdiger Steinmetz).

#### **[Insert Figure 4]**

Figure 4: The cover of *Close Ups: The IAMHIST Bulletin* (1999) edited by Leab (courtesy of Paul Lesch).

As has been outlined in the earlier section of this article, the Archive reveals the history of IAMHIST and how it has developed over time. The repository also foregrounds the prominent people involved in the Association between 1976 and the present. As the Archive's curator, I would further argue that these materials work towards understanding not only IAMHIST's organisational history, but its connection to other individuals and institutions working internationally to support and promote the education and research of media history more widely. For example, in the Autumn 1992 newsletter, Prenger summarises the various events, including festivals and conferences, hosted in the recent past and to be held in the future. The first page of 'Activities' describes the forthcoming 11<sup>th</sup> Pordenone Silent Film Festival and outlines some of the screening delights on offer to delegates. In the same issue, Prenger also advertises the MA in Film Archiving taught at the University of East Anglia (UEA) in association with the East Anglian Film Archive (EAFA) that had been established in 1990, naming Charles Barr and David Cleveland as the contacts for interested parties.

**[Insert Figure 5]**

Figure 5: Excerpt taken from the IAMHIST newsletter, edited by Mirjam Prenger in Autumn 1992, promoting the Pordenone Silent Film Festival (courtesy of Paul Lesch).

**[Insert Figure 6]**

Figure 6: Excerpt taken from the IAMHIST newsletter, edited by Mirjam Prenger in Autumn 1992, advertising the MA in Film Archiving at the University of East Anglia (courtesy of Paul Lesch).

The aim of the IAMHIST Archive in relation to preserving, cataloguing and digitising its current holdings, is to allow future access to researchers more widely once the materials have been catalogued. Currently, all the materials have been preserved in terms of removing metal (i.e. paperclips and staples) using a spatula and a soft dusting brush, and plastic casings (i.e. wallets); fortunately, the papers had generally been kept in good condition by their previous owners! They have been placed in suitable acid-free archive boxes, with documents encased in folio melinex and acid-free tissue paper where appropriate, and if relevant, pages have been attached together using brass paperclips. The preservation materials were sourced from Conservation by Design (CDX). The Archive's holdings have been digitised with the use of a Bookeye 4V3 digital scanner thanks to the assistance of Justin Smith and Matthew Jones (De Montfort University). In terms of next steps, my role as the Archive's custodian will be to catalogue the current holdings, prior to allowing wider access to future researchers. It is anticipated that this work will be completed over the next few years. Both the preservation of the materials and their future cataloguing has been made possible with the help and support provided by Wendy Russell (BFI). As all of the papers that are currently held by the Archive have been digitised, it is hoped that those interested in viewing materials will be able to access items remotely rather than having to visit a physical repository: for context, I believe that this will be particularly useful, in part because of IAMHIST's international base, and especially following the COVID-19 pandemic in 2020 which has seen the temporary closure of archives and libraries.

Furthermore, it should be acknowledged that the establishment of the IAMHIST Archive and the ability to research and communicate the history of the Association has been reliant on the individuals involved in IAMHIST who have kindly and generously donated materials and agreed to be interviewed. Without them, it would have been impossible to begin and to continue this project. It is hoped that following the publication of this article, as well as

a concerted effort made by the Archive team to advertise and promote it, this will assist in reaching former members who would be willing to donate materials to the archive and provide oral testimony relating to their involvement with the Association. This work began at the *XXVII IAMHIST Conference: Power and the Media* hosted by Northumbria University in 2019, and will continue. It was for this conference that a flyer and poster was designed to promote the IAMHIST Archive and to provide contact details for individuals wishing to get in touch (Figure 7). Ciara Chambers collated material in order to design a short trailer for the archive, and a specific area of the IAMHIST website was assigned to showcase and provide updates on the status of the Archive.<sup>50</sup>

**[Insert Figure 7]**

Figure 7: The flyer produced to promote the IAMHIST Archive, designed by Llewella Chapman, 2019.

## **Conclusion**

This article has predominantly focussed on mapping the history of IAMHIST, specifically its formative years between 1977-1979, and showcasing the archive holdings currently held by the Association. It is evident that IAMHIST was developed from the perspective of historians and archivists: while not overtly stated in surviving papers, it is implicit within the early correspondence that the executive committee were approaching the formation of the Association from the perspective of how the study of audio-visual materials and relevant archives can support the teaching and researching of history, not the teaching of history within film degrees or departments. However, it is worth noting that filmmaker and the United Kingdom's first Professor of Film, Thorald Dickinson, was offered an honorary life membership of the Association in 1979. Dickinson had been instrumental in the development

of film as a subject area in Britain at UCL's Slade School of Art in 1960, and as put by one of his former students, Charles Barr, who would himself go on to establish the Film Archive MA at UEA, Dickinson was 'a key influence on the shaping of university film teaching'.<sup>51</sup> Dickinson was the first university lecturer of 'film studies' in Britain, and was later awarded his Chair in this subject area in 1967. He was heavily involved in the setting up of the National Film School and the Slade Film History project, and it was owing to these combined achievements that IAMHIST wished to honour Dickinson. Furthermore, the second volume of the IAMHIST study guide series was dedicated to Dickinson alongside Niels Skyum-Nielsen.

This article has further demonstrated that initially, the power-base of the Association was mainly held between Denmark and Britain: this was in part due to the personalities involved, particularly Fledelius, Coultass, Renouf, Pronay and Oliver, but also linked inherently to the funds provided to and from the Association. By the 1990s, the financial concern of IAMHIST had been transferred to the United States and cemented by its treasurer, Leab, and this has remained since.

There is, of course, much more work to be done on both the development and history of the Association. It should be understood that this article does not offer a *conclusive* history of the period between 1968-1979: there is more scope and work to be done on the gathering of oral testimony from surviving members involved in the setting up and establishment of IAMHIST. The overarching history of the Association needs, and indeed deserves, to be mapped, and this in part will be addressed by James Chapman in an article to be published later this year in the *Historical Journal of Film, Radio and Television* that will focus on the development of the journal itself to mark the forty-year anniversary of its inaugural issue. So too, does the history of IAMHIST need to be understood within the context of other institutional histories and their collective approach toward endorsing and supporting media history more widely, for example the BUFVC, the IWM and SCMS to name a few.

Furthermore, the work of the ‘archives team’ established to work on the setting up and development of preserving, cataloguing, digitising and promoting the IAMHIST Archive will continue. This will include the collation of oral testimony obtained from former members of the Association and their individual perspectives of its development, establishment, and its place within the promotion of media history in scholarly and educational contexts. Once attained, these testimonials will be published on the IAMHIST YouTube channel and website. Reliant on the good will and donations provided by former members and associates of IAMHIST, it is hoped that the Association’s Archive can grow and be developed through such generosity and support. As Schuursma put it in the Association’s newsletter in 1978: ‘IAMHIST is on its way. May it grow and prosper.’ We wish the same for the IAMHIST Archive in documenting the history of this Association, in order to understand its place within the wider context of organisational and intellectual histories that support the preservation, researching and teaching of media history more generally.

### **Acknowledgments**

With many thanks to ‘Team Archive’: Ciara Chambers, James Chapman and Tobias Hochscherf, as well as Wendy Russell, Justin Smith and Matthew Jones. Thanks as well to those who have currently donated papers to the IAMHIST Archive: Christine Whittaker, David and Lubna Culbert, Paul Lesch, Rainer Rother and Rüdiger Steinmetz, and especially to Karsten Fledelius, who kindly agreed to be interviewed by myself and James Chapman to discuss the formation and history of the Association, and has been extremely helpful in ‘filling in the gaps’ of IAMHIST’s historical record.

## **Appendix: IAMHIST Council (Country of residence at time of position held)**

This data has been gathered from the various papers held in the IAMHIST Archive, including agenda, minutes, correspondence, as well as notices in the newsletter, *IAMHIST Bulletin* and the *Historical Journal of Film, Radio and Television*.

### **President:**

1977 – 1979: Rolf Schuurmsma (Netherlands)  
1979 – 1985: Karsten Fledelius (Denmark) – formerly Secretary General  
1985 – 1987: Wilhelm van Kampen (Germany)  
1987 – 1989: David Culbert (USA)  
1989 – 1991: Pierre Sorlin (France)  
1991 – 1996: Nicholas Pronay (UK)  
1996 – 1999: David Ellwood (Italy) – formerly Secretary General  
1999 – 2005: Christine Whittaker (UK)  
2005 – 2019: Nicholas J. Cull (USA)  
2019 - : Leen Engelen (Belgium) – formerly Secretary General/Vice President\*

### **Treasurer:**

1977 – 1985: Finn Løkkegaard (Denmark)  
1979 – 1985: Elizabeth Oliver (UK-sub branch)  
1985 – 1989: Ken Short (UK)  
1989 – 2008: Daniel J. Leab (USA)  
2008 - : Cynthia Miller (USA)

### **Secretary General/Vice President\*:**

1977 – 1979: Karsten Fledelius (Denmark)  
1979 – 1985: Ken Short (UK)  
1985 – 1989: David Ellwood (Italy)  
1989 – 1993: David Culbert (USA) – formerly President  
1993 – 1997: Piet van Wijk (Netherlands)  
1997 – 2005: Rainer Rother (Germany)  
2005 – 2019: Leen Engelen (Belgium)  
2019 - : Tobias Hochscherf (Germany)

*\*N.B. The title of Secretary General was formally changed to Vice President by the Council in 2017.*

## Notes

<sup>1</sup> IAMHIST Archive, Christine Whittaker (CW): 'International Association for Audio-visual Media in Historical Education and Research', newsletter 4 (October 1978): 2.

<sup>2</sup> L-A Bawden (ed.), *Film and the Historian* (London: BUFC, 1968), 1.

<sup>3</sup> Ibid, v. The original members of the University Historians' Film Committee were Michael Barnes (Queen's University, Belfast), Professor John Grenville (University of Leeds), Professor James Joll (London School of Economics), Dr John Roberts (Merton College, Oxford), Professor C. L. Mowat (University College of North Wales, Bangor), Stefan Yeo (University of Sussex), Dr Paul Smith (King's College, London, secretary) and Ken Ward (New University of Ulster).

<sup>4</sup> Ibid, 44.

<sup>5</sup> With many thanks to Karsten Fledelius for confirming these conferences and dates. Fledelius has written an article on the formations of IAMHIST and the people who were involved in the early Association in the context of film history and the use of film in educational contexts: 'Audio-visual history – The development of a new field of research', *Historical Journal of Film, Radio and Television* 9:2 (1989): 151-163.

<sup>6</sup> IAMHIST Archive, CW: 'International Association for Audio-visual Media in Historical Education and Research', newsletter 4 (October 1978): 2.

<sup>7</sup> With many thanks to Fledelius for confirming these conferences and dates.

<sup>8</sup> Ibid: 3.

<sup>9</sup> Jack W. Duckworth, 'Report on the *Sixth International Conference on History and the Audio-Visual Media*', *Teaching History* 4:15 (May 1976): 257.

<sup>10</sup> Ibid. Kuehl would often have this debate with other film producers as well as historians throughout his career, of which 'The Office Cat' offers an excellent demonstration of this.

<sup>11</sup> These quotations are taken from an interview conducted by James Chapman and Llewella Chapman with Fledelius on 1 September 2018 in Copenhagen, Denmark. The full recording of the interview can be viewed in three parts, either on the IAMHIST website, <http://iamhist.net/interviews-oral-testimonials/>, or on the IAMHIST YouTube channel, <https://youtu.be/K01OABZUKpc> (accessed 15 November 2020).

<sup>12</sup> ‘Organizational history’, *Society for Cinema and Media Studies*, n.d., [https://www.cmstudies.org/page/org\\_history](https://www.cmstudies.org/page/org_history) (accessed 13 November 2020).

<sup>13</sup> IAMHIST Archive, CW: Fledelius and Niels Skyum-Nielsen, ‘Proposed Agenda for the Committee Meeting, 17 March 1977’, 14 March 1977.

<sup>14</sup> Ibid: ‘Proposal for Statutes for the International Association for the Study of History and the Audiovisual Media’, 15 March 1977.

<sup>15</sup> Ibid: The Secretariat, ‘Proposals for statutes for the Association’, 4 April 1977.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid: Clive Coultass to Noble Frankland, 1 April 1977.

<sup>18</sup> Ibid: Fledelius, ‘Report of the meeting of the provisional committee of the Association’, 3 May 1977.

<sup>19</sup> Ibid: Michel Francois to Niels Skyum-Nielsen, 22 November 1976.

<sup>20</sup> Ibid: Fledelius, ‘Report of the meeting of the provisional committee of the Association’, 3 May 1977.

<sup>21</sup> Ibid: Rolf Schuursma to Fledelius, 21 June 1977.

<sup>22</sup> Ibid: Yvonne Renouf to Fledelius, 7 July 1977.

<sup>23</sup> Fledelius, 1 September 2018.

<sup>24</sup> With many thanks to Fledelius for confirming these details for the IAMHIST study guides.

<sup>25</sup> Ibid: Nicholas Pronay to Fledelius, n.d. (c. July 1977).

<sup>26</sup> Ibid: Schuursma to the executive committee members, 25 July 1977.

- <sup>27</sup> Ibid: Renouf to Schuursma, 2 August 1977.
- <sup>28</sup> Ibid: Pronay to Schuursma, 3 August 1977.
- <sup>29</sup> Ibid: Coultass to Fledelius, 12 August 1977.
- <sup>30</sup> Ibid: Fledelius to the executive committee, 9 September 1977.
- <sup>31</sup> Ibid: ‘The International Association for the Study of History and the Audiovisual Media’, newsletter 2 (July 1977): 1.
- <sup>32</sup> Ibid: 2.
- <sup>33</sup> Ibid: 3.
- <sup>34</sup> This logo would later be adopted for the establishment and promotion of the IAMHIST Archive in 2019.
- <sup>35</sup> IAMHIST Archive, CW: ‘International Association for Audio-visual Media in Historical Education and Research’, newsletter 4 (October 1978): 2
- <sup>36</sup> Ibid: 10.
- <sup>37</sup> IAMHIST Archive, CW: ‘International Association for Audio-Visual Media in Historical Education and Research’, newsletter 5 (Summer 1979): 6.
- <sup>38</sup> Ibid: ‘International Association for Audio-Visual Media in Historical Education and Research’, newsletter 7 (December 1980): 3.
- <sup>39</sup> Ibid: Fledelius, ‘Minutes of the IAMHIST Council Meetings in Amersfoort, 16-21 September 1979’, minutes, 16 September 1979.
- <sup>40</sup> Ibid.
- <sup>41</sup> K. R. M. Short, ‘The *Historical Journal of Film, Radio and Television*: a personal recollection of the early years’, *Historical Journal of Film, Radio and Television* 20:1 (March 2000): 92.
- <sup>42</sup> Jack W. Duckworth, ‘The International Congress of the International Association for Audio-Visual Media in Historical Research’, *Teaching History* 29 (February 1981): 35.

<sup>43</sup> Ibid, 37. One could argue that such ‘incomprehension’ remains today.

<sup>44</sup> IAMHIST Archive, David Culbert (DC): David Ellwood, ‘Minutes of 15<sup>th</sup> IAMHIST Council Meeting, Frostburg 27 July 1989’, minutes, n.d.

<sup>45</sup> IAMHIST Archive, Paul Lesch (PL): Nicholas Pronay, International Association for Media and History Membership Ballot, October 1993.

<sup>46</sup> IAMHIST Archive, DC: David Culbert, ‘17<sup>th</sup> IAMHIST Council Meeting, Göttingen, IWF, July 4 1991’, minutes, n.d.

<sup>47</sup> IAMHIST Archive, DC: Culbert, ‘IAMHIST Council Minutes, 17<sup>th</sup> IAMHIST Council Meeting, Göttingen, IWF, July 4 1991’, hand-written minutes, 16 July 1991.

<sup>48</sup> Ibid: Culbert, ‘General Assembly, IWF, Göttingen, July 7 1991’, hand-written minutes, 16 July 1991.

<sup>49</sup> Ibid: Mirjam Prenger to the IAMHIST Council, 17 September 1991.

<sup>50</sup> The ‘IAMHIST Archive’ area on the website can be viewed here: <http://iamhist.net/iamhist-archive/> (accessed 15 November 2020). Writing by Llewella Chapman, with the embedded ‘IAMHIST Archive’ trailer designed by Ciara Chambers, which is also viewable on the IAMHIST YouTube channel: <https://youtu.be/tVnqiIwIspw> (accessed 15 November 2020).

<sup>51</sup> Charles Barr, ‘A rediscovery of cinema’ in *Thorold Dickinson: A world of film*, edited by Philip Horne and Peter Swaab (Manchester and New York: Manchester University Press, 2008): 134.

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