

CEJO

AMONG THE MEDIA



Newsletter of the History Division of the Association for Education in Journalism and Mass Communication



PHOTO PROVIDED BY ERIKA PRIBANIC-SMITH

Panelists were (from left) Ron Rodgers, Michael Fuhlhage, Aime Jones, Kimberly Voss, and Chuck Cook. Moderator was Erika Pribanic-Smith and discussant was Bernell Tripp.

Historians visit Gainesville for Southeast Colloquium

By Erika J. Pribanic-Smith

University of Texas at Arlington
History Division Research Chair for the
Southeast Colloquium

A varied and engaging panel of historians were among the presenters at the annual Association for Education in Journalism and Mass Communication Southeast Colloquium, which took place March 20-22 in Gainesville, Fla.

The meeting opened on the evening of March 20 with a reception at Half Cork'd, directly across the street from the convention hotel. As blue-clad Gator fans cheered on their basketball team at the bar in one corner, scholars mingled among floor-to-

ceiling units stocked with hundreds of bottles of wine.

The remaining convention events took place on the University of Florida campus at Emerson Alumni Hall, in view of Ben Hill Griffin football stadium—aka “The Swamp.” The program included 14 research paper sessions in the History, Law and Policy, News and Online, Magazine, Electronic News, and Open Divisions, as well as a teaching panel on using digital methods to engage students in current events discussions and a PF&R panel on public relations professionals and community-based research.

Three faculty members and two students

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ONLINE
<http://aejmc.us/history>

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NOTES FROM THE CHAIR

Why Sociology should matter to media historians

Mass communication began in large part as a sociological discipline. Sociology began as a historical discipline. While this intellectual

Kathy Roberts Forde



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genealogy has surely shaped our subfield of mass communication history, *how* is surprisingly unclear.

A quick scan of any introductory text to mass communication research suggests the important contributions sociologists have

made to the larger field. You know these names well—Paul Lazarsfeld, Robert Merton, Everett Rogers, Erving Goffman, Gaye Tuchman, Herbert Gans, Jürgen Habermas, Pierre Bourdieu, Elihu Katz, William Gamson. And the list goes on.

I am particularly interested in both past and present connections between mass communication *history* and sociology. After all, one of our early journalism historians was sociologist Robert Park, who published “The Natural History of the Newspaper” in *The American Journal of Sociology* in 1923. Another sociologist, Alfred McClung Lee, published his seminal historical study *The Daily Newspaper in America* in 1937. Today, some of our most influential historians of journalism and mass comm are sociologists, including Michael Schudson and Paul Starr.

We in our subfield rarely contemplate this vital connection between sociology and mass communication history, at least in public. What are the consequences of this quietude for our subfield? I

think there are likely many, but at the very least, we are likely neglecting sociological concepts and theories that can enrich our historical explanations and extend the scope and ambition of our scholarship.

Consider this: some of the most useful theories and analytical approaches for historical explanation in studies of past journalisms and media come from sociology. I list here just a few: Habermas’s theory of the public sphere, Bourdieu’s field theory, Goffman’s frame analysis, Berger and Luckmann’s social construction of reality, Blumer’s symbolic interactionism, sociological institutionalism (a framework developed across disciplines, including sociology), and social network analysis (another interdisciplinary framework).

One of my goals as chair of the History Division this year is to introduce a new sociological theory of particular importance to our work: Jeffrey Alexander’s theory of the civil sphere. The division’s conference program in Montreal will feature a headline panel on civil sphere theory, with John Nerone, David Paul Nord, Sid Bedingfield, and me as panelists and Rick Popp as moderator. Please plan to attend! And please invite non-historian colleagues. Civil sphere theory is productive for communication scholars across a range of topics and methodological approaches. Our panel topics are wide-ranging, and I can guarantee a diversity of perspectives. I expect vigorous audience involvement, too.

In his masterwork *The Civil Sphere*, Yale sociologist Jeffrey Alexander presents a new social theory of democracy and in the process re-describes a realm of public life he terms the “civil sphere.”¹ His goal, in part, is to provide better ways for us to

understand and to analyze the nature of justice and freedom in democratic societies—the institutions these civil goods require and how they might be achieved.

Alexander’s theory holds that culture is a relatively autonomous force in social and political life—and communication is a particularly powerful form of culture. At the center of civil society are “communicative institutions,” including, of course, the news media. In the ongoing struggle for justice and freedom that defines the project of civil society, these institutions interpret the goals and demands of those who have power within the civil sphere and those who wish to gain access. They create competing narratives and discourses, and their meanings not only reflect but also shape social and political struggles.

Some discourses serve the ends of civil repair and solidarity; others the ends of civil rupture and narrow, anti-democratic interests. The narrative that prevails shapes public opinion and perhaps even social or political action. Communication is thus a somewhat autonomous force in the ongoing struggle to build solidarity and to achieve democratic ends—or to tear them down. Civil sphere theory helps us analyze, in both normative and empirical terms, the processes of the democratic project of civil society. The ultimate goal of this project is to expand and exalt the “circle of we” in the civil sphere and achieve justice and freedom in the process. Communication is central.

Alexander writes, “societies are not governed by power alone and are not fueled only by the pursuit of self-interest. Feelings for others matter, and they are structured by the boundaries of solidarity. . . . Solidarity is possible

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Forde

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because people are oriented not only to the here and now but to the ideal, to the transcendent, to what they hope will be the everlasting.”² These feelings can be activated through communication.

Alexander uses historical case studies to empirically ground his theory of the civil sphere: the US civil rights movement, the women’s movements, and anti-Semitism and the incorporation of Jewish peoples into American civil society. I have used the theory in my own work to explain how James Baldwin’s statement in *The Fire Next Time* informed and shaped the Kennedy administration’s response to the demands of the civil rights movement.³ With the History Division’s panel on civil sphere theory in Montreal, we hope to suggest many other ways mass communication historians can engage civil sphere theory.

Curiously, very few communication scholars are familiar with Alexander’s theory, even though it may be as important for our field as Habermas’s

theory of the public sphere. Several scholars have recently published articles about sociology’s relative neglect of media and communication for the past several decades. Alexander and his theory of the civil sphere, which bring media and communication to the center of sociology, are entirely absent in this conversation.⁴ I hope our panel will spread the word not only to historians but also to all scholars who take seriously the cultural power of media.

So mark your calendars! The civil sphere panel is scheduled for Friday, August 8, 3:30-5:00 p.m. That evening, join your History Division colleagues at Brutopia (just down the street from the conference hotel) for a social hosted by our division’s graduate students and the Graduate Student Interest Group. Let the conversation we begin at the panel—and all the other panels our division is hosting—continue. And let us get to know the promising graduate students in our division and AEJMC at large. Soon enough, one of them will be writing this *Clio* column and introducing new ways of thinking about

the study of media history. And thus may our conversation be never-ending and endlessly productive.

(Endnotes)

1 Jeffrey C. Alexander, *The Civil Sphere* (New York: Oxford University Press, 2006).

2 Ibid., 3.

3 Kathy Roberts Forde, “*The Fire Next Time* in the Civil Sphere: Literary Journalism and Justice in America 1963,” *Journalism: Theory, Practice and Criticism* (2014):

doi: 10.1177/1464884914523094.

4 Rodney Benson, “Bringing the Sociology of Media Back In,” *Political Communication* 21, no. 3 (2007); John Durham Peters and Jefferson D. Pooley, “Media and Communications: Communication and Social Theory: Legacy and Definitions,” in *The Wiley-Blackwell Companion to Sociology*, ed. George Ritzer (West Sussex, UK: John Wiley & Sons, 2012); Jefferson Pooley and Elihu Katz, “Further Notes on Why American Sociology Abandoned Mass Communication Research,” *Journal of Communication* 58 (2008).

American Journalism Historians Association (AJHA) Call for Award Nominations

The Sidney Kobre Award for Lifetime Achievement in Journalism History

The organization’s highest honor recognizes individuals with an exemplary record of sustained achievement in journalism history through teaching, research, professional activities, or other contributions to the field of journalism history. Award winners need not be members of the AJHA. Nominations for the award are solicited annually, but the award need not be given every year. Those making nominations for the award should present, at minimum, a cover letter that explains the nominee’s contributions to the field as well as a vita or brief biography of the nominee. Supporting letters for the nomination are also welcome.

The Distinguished Service to Journalism History Award

It recognizes contributions by an individual outside our discipline who has made an extraordinary effort to further significantly our understanding of, or our ability

to explore, media history. Nominations are solicited annually, but the award is given only in exceptional situations. Thus, it is not given every year. Those making nominations for the award should present, at the minimum, a cover letter that explains the nominee’s contributions to the field as well as a vita or brief biography of the nominee. Supporting letters for the nomination are also welcome.

The deadline for both awards is **Monday, May 12, 2014**. Please send all material to:

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PROFESSIONAL FREEDOM & RESPONSIBILITY

Humanities experiences can add to professional development

Following the 2013 report of the American Academy of Arts and Sciences on the status and plight of the humanities titled, "The Heart of the Matter,"¹ it appears there have been quite a number of thought-provoking commentaries in higher education publications and other leading newspapers about the status and plight of the humanities on college campuses.

Lillie Fears



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Several essays have stressed the economic benefits students can reap once they have established their career pursuits. Others have emphasized how the humanities contribute to making students more well rounded as future leaders and workers in a democracy.

For me, learning opportunities in the humanities outside of my regular job duties have enhanced my role as a journalism educator, particularly in my quest to improve my History of Mass Media course. Specifically, I can think of two such humanities-related experiences—an NEH fellowship and a position on the Arkansas Humanities Council Board -- that have helped to inform how I teach this course. Following are a few accounts of how I believe these two professional development opportunities have impacted my pedagogy so far.

In June 2001, I was one of 25 university educators participating in the NEH Black Film Institute for College Teachers at University of Central Florida. The month-long program turned out to be probably the most

enriching, non-credit series of seminars that I had experienced at the time and since launching my teaching career in the late 1980s. In fact, it was here that I heard a lecture by filmmaker William B. Greaves, creator of the film, *Ida B. Wells: A Passion for Justice* -- which is now a staple in my media history course. I still recall him sharing the level of persistence it took to get the famed American novelist, editor, and professor, Toni Morrison, to agree to be the voice talent (*Ida B. Wells*) for the documentary. It helps to be able to explain to students who Toni Morrison is as well as the actual story of how Greaves secured her participation in this project.

As I recall, most of the participants in the Black Film Institute had teaching emphases in various subjects in the humanities, including but not limited to history and English. In fact, I might have been the only fellow with a journalism teaching emphasis. As such, it didn't take long for me to conclude that there was something distinctly different about them being what I considered as "seasoned" humanities scholars as compared to my having only an undergraduate minor in humanities (English) and the additional courses I picked up in later years while pursuing my master's and doctorate degrees.

Indeed, the daily fellowship with those colleagues was priceless. The way they analyzed the films and debated each for its humanistic qualities was all new territory for me. In all, the culmination of those experiences left me with the following thought: "I will never experience anything like this Institute EVER again! There is nothing that can beat this!"

But those thoughts would change.

Fast forward to 12 years later, on Saturday, November 16, 2013, where I sat in the final board meeting in what was the end of my six years of service as a director on the Arkansas Humanities Council Board. This meeting marked the last time that I would ever drive down to Little Rock for a meeting to join 22 other directors, many of whom were like my fellow participants in the NEH program in that most had either a teaching specialty or a hobby that focused on the humanities.

Our bi-annual meetings were held in April and in November and were split over two days, a Friday afternoon and a Saturday morning. Saturdays were reserved for the actual board meeting, while Fridays were devoted to voting on grant application submissions, many of which allowed me to learn the histories of people, places, events, and issues related to the state of Arkansas and that I had no idea existed before reading those applications. In fact, in 2012, even I was inspired to mentor colleagues on my campus in applying for grants with the AHC and another state agency to secure funds for projects that would help students learn about the Civil War Battle in my hometown of Helena, Ark.

So it was, as the November 2013 meeting came to a close, I found myself in a mood similar to the one that I had felt back in June 2001, when the NEH Black Film Institute was ending. Again I thought to myself, "I don't think I'll ever experience anything outside of work as fulfilling as I have these past six years of serving on the Council Board!"

Although I was saddened to see both my NEH fellowship and my AHC board position end, I am ever so grateful

TEACHING STANDARDS

Wading into 'Riptide'

A digital archive about the evolution of digital online media

A year ago, some well-seasoned journalists were hanging around the Kennedy School at Harvard as Shorenstein Fellows. Having a few months to decompress from their high-stress careers, three of them worked on a history project – history that's still too close to comprehend. They decided to create an oral history of how digital online media changed journalism from 1980 until now.

Doug Cumming



Teaching Chair
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The result is a remarkable website called "Riptide," <http://www.niemanlab.org/riptide/>, hosted by

the Joan Shorenstein Center on Media, Politics and Public Policy and the Nieman Journalism Lab. The homepage carries an essay that underscores the importance of the Great Disruption we're still witnessing every day. It makes you realize, if you haven't already, that we're in the midst of a whole new revolution in American history, with new wealth piling up on young engineers rather than the titans of the press, as it did in the last century. Yet it's still too close to us, too much in flux, to grab a-hold of. The big picture doesn't fit easily into our journalism classes, much less our journalism history classes.

There's no single Johannes Gutenberg or Thomas Edison (although it's interesting that Menlo Park, where Edison located his main lab in New Jersey, is also the name of the home of gigantic Google and Facebook labs in California). There's no single technical breakthrough that clutches it. There's the Web, the self-correcting networks of Wiki, the power of interactive virtual

communities. But more than any of these, there seem to be some new laws at work in the technology itself, as "Riptide" points out.

Moore's Law, for example, says that the number of transistors on a microcircuit doubles every two years. This seems to have held true since 1965 to today. Add to this Metcalfe's Law, which says that the power of a telecommunications network increases as the square of the number of connected users.

And then you have a psychological law, called Amara's, which states, "We tend to overestimate the effect of a technology in the short run and underestimate the effect in the long run." The over-estimating might explain why, contrary to the cliché that news organization were slow to adopt the new media, some smart newspaper chains adopted it early – and then crashed. But over the long-haul, it was the combination of things that grew from the margins and overwhelmed us all. We didn't realize, as Frank Rich put it in a *New York Times* column last year, that we were swept up in a change as big as the transcontinental railroad or electrification of American cities.

Swept away is more like it, or drowning in information. The title is well-chosen. A riptide is the phenomenon when the incoming force of waves on a beach is opposed by an outflowing current, such as from the mouth of a stream, creating a powerful undercurrent that has been known to carry unsuspecting swimmers out to their deaths. This may be like what the new, interactive digital technology has done in counter-flow to traditional American journalism since 1980. Or not: swimmers are advised not to struggle against a riptide but to swim a little way to the side, parallel to the

shore, to escape its turbulence, which is usually quite narrow.

It may be too early to write the history, but not too early to interview the key players. The Shorenstein fellows who did the interviewing for "Riptide" brought their experiences of being smack in the middle of the changes, and also their skills (and values) as journalists. Martin Nisenholtz created the *New York Times'* first website in 1995, ran Times Digital until 2005, then became the paper's senior vice president for Digital Operations through 2012. The *Times*, most would agree, rode the tide as well as any newspaper in the world, and seems to be on top of it now. Paul Sagan was a TV news director who helped develop new media for Time Inc. in the mid-1990s, then led Time Warner's Internet cable operations.

John Huey, the third researcher, had just retired after six years as editor-in-chief at Time Inc. I know Huey from way back when he wrote for my high school paper in Atlanta. He reported for the Atlanta papers, the *Wall Street Journal* and *Fortune* magazine, which he later edited. Back in 1989, he hired me to help launch a slick Southern monthly, which didn't last long but was a lot of fun. I can recognize Huey's engaging drawl in the text of "Riptide," and his casual, no-bull style in the way the interviews were conducted.

More than 60 subjects were interviewed. These include names you know, or should know, from Arianna Huffington, Michael Kinsley and Donald Graham to Arthur Sulzberger Jr. But most of the players here are from the engineering side, brilliant web developers and entrepreneurs like Tim Berners-Lee, inventor of the World

Joint Journalism and Communication History Conference 2014

By Ann Thorne

Missouri Western State College

Journalism history scholars from around the world gathered at the March 8 conference at New York University's Arthur L. Carter Journalism Institute for the annual Joint Journalism and Communication History Conference (JJCHC) co-sponsored by the American Historians Association and the AEJMC History Division.

There were 55 presentations delivered in 16 panels at this year's meeting. There was a wide variety of paper topics, from press freedoms in Canada from 1752-1800 to underground newspapers in the late twentieth century, and from protecting sources for international journalists to the press relations of Lady Bird Johnson.

The keynote speaker was Jennifer Burek Pierce, Associate Professor, School of Library and Information Science, University of Iowa. She spoke about her recent book, *What Adolescents Ought to Know*, a transnational study of the development of science-based sexual health treatises for adolescents in the late nineteenth and early twentieth centuries. Pamphlets and books were published when reformers interested in the prevention of sexually transmitted infection could not distribute their messages via traditional newspapers. The controversy inherent in these efforts encouraged reformers to connect with one another across national boundaries to share texts and strategies for dissemination. As a result, several prominent texts saw wide re-distribution both in the U.S. and around the world.

For this year's conference, Kim Gallon, Mullenberg College, was the program planner, and Ann Thorne, Missouri Western State College, was the logistics and technology planner.

The call for papers for JJCHC will be printed in the fall issue of *Clio*, and can also be found on <http://www.mediahistoryexchange.org>.

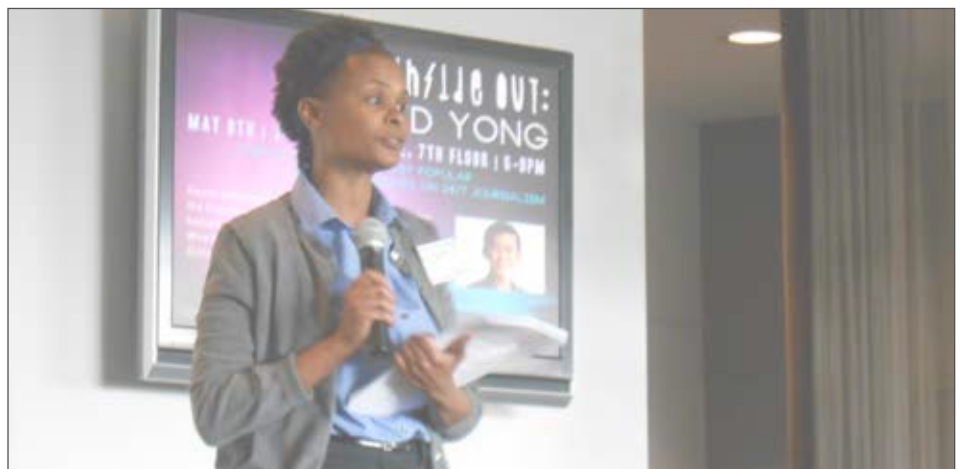
PHOTOS BY ANN THORNE



The keynote speaker was Jennifer Burek Pierce, who spoke about science-based sexual health for adolescents in the late nineteenth and early twentieth centuries.



Elliot King presented his paper on the Fifteenth Amendment in the post-Civil War era.



At the beginning of the conference, Kim Gallon made introductions and thanked the many people who were involved in this year's JJCHC.

Fears

Continued from Page 4

to have had the opportunity to be a part of those two humanities experiences outside of my regular job duties. But for the professional development obtained as a fellow in the Black Film Institute, I would not know how to distinguish between an independent film, which tends to present more accurate portrayals of people, journalists and media history, and one made in Hollywood, which tends to perpetuate stereotyped images of history and marginalized groups.

Likewise, but for my six years of serving on the Arkansas Humanities Council Board, where I have learned so much about Civil War battlegrounds, batteries and homes, all over the state of Arkansas, my lectures about the antebellum press would be as flat and stoical as the ones I present about the history of hieroglyphs and petroglyphs found on rocks and in the caves of ancient Egypt. It has been the tours of Civil War interpretive sites in Arkansas that have helped me to provide

additional background and insight on the antebellum and Civil War press units that I teach in my course.

Because I have visited Civil War battlegrounds and related interpretive sites in person, I am now better able to imagine the physical layout and positioning of the telegraph wires that President Lincoln used to transmit orders to Union Army General George Meade, and that were later destroyed by General Lee's Confederate troops. I can also imagine how newspaper reporters used the telegraph back then to transmit their reports in the writing style that is now known as the inverted pyramid style of writing.

Yes, it helps to know all of this history that can only be learned by spending time exploring and studying the humanities (media history).

Indeed, the humanities matter, and they are *the heart of the matter!*

(Endnotes)

1 American Academy of Arts & Sciences, (2013). "The Heart of the Matter," Cambridge, Massachusetts, http://www.humanitiescommission.org/pdf/hss_report.pdf

Cumming

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Wide Web; Matt Mullenweg, developer of the open-source favorite of bloggers, WordPress, and Om Malik, a legendary tech blogger who just happened to ring Mullenweg's doorbell during the interview in San Francisco.

The "Riptide" website is like some rich archival collection of primary material that historians in the future might pore over. Actually, these interviews are only about "What really happened to the news business." The Great Disruption continues to do its transformative work in so many other areas as well, from domestic life to education to politics. Those histories are also yet to be written or understood.

But instead of resting in some library,

these interviews are, like the revolution they describe, instantly accessible to everyone in online, multimedia form. Each interview you can see in an unedited video, most of them about an hour long, with a full transcript.

This gave me an idea for my Intro to Mass Communication class. Instead of having my students rummage around for a topic on their final research paper, I have assigned each student a particular subject-interview from "Riptide." This is original primary source material, all ready for them to draw on. All they have to do is put it in context and tell me what it means. Come to think of it, that may be impossible, since we won't know what it means, probably, until we can look back on it. Still, the assignment seems a good way to make students think about the history they're living into.

Clio

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For membership updates to be included in "News & Notes," please send them to Kristin Gustafson, Membership Chair, at gustaf13@u.washington.edu

Recent issues of *Clio* may be accessed at <http://aejmc.us/history/dio/>

Managing your personal digital archive

As historians, many of us are comfortable with archives. We're familiar with working with an organized set of documents that have a searchable index. Descriptions identify the contents of a collection, a box, a folder or even a specific document. The information makes it easy to locate a document of

Keith Greenwood



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interest. If it's not a digital file, the information allows an archivist to locate and retrieve the document. We all have our own archives. The materials we've collected for teaching and research fill file cabinets and increasingly fill hard drives. We all have our own organizational schemes for tracking and retrieving those digital items. Teaching files might be organized by class and then by semester. Research files might be in a folder for a specific project, or at least the last one it was used in. Finding those files often relies on our memory of when and in what context we used the file.

The mental database works in a lot of ways, but it only goes so far. We can't keep track of everything, and sometimes we just need more information to know which file is the one we want or where it's located. Improving the ability to work with our files involves translating our mental database/finding aids into something more concrete, and the principles archivists apply to big collections are applicable to personal ones as well.

Effectively managing personal digital files requires attention to two areas, the first of which is organization. Organization requires a structure and hierarchy for the files, including attaching data to media files. The structure starts with developing a good file naming

system. The search tools on most current computer systems will search inside documents for text, but the tools can't differentiate between documents with generic names like firstdraft. Assigning meaningful names like Frissell_revision2_amjrn allows me to limit the search to file names and to easily find in the results the file I want.

Assigning meaningful file names gains importance when the content of the file can't be searched, like digital photographs and audio/video recordings. Digital recording devices generally assign incremental file names based on the properties and hierarchy of the individual device. A digital camera, for instance, might create a file with a name like 100_0616, which conveys no information about the content of the file. If I rename that file as Frissell_ltr_frmcsnow_contract_07141949, I can tell instantly that it's an image of a letter from Carmel Snow to photographer Toni Frissell regarding a contract and that the letter is dated July 14, 1949. A search for file names containing the string 1949 will easily locate that file. This might not be the ideal content for the way you work, but it's an improvement over a folder of 100 files with generic names.

File names can only hold limited data, but digital files can include data that provides more descriptive information about the file. Even though the content of media files like photographs and digital recordings can't be searched, the embedded metadata is searchable. Digital editing programs provide options for adding descriptive data to a file. For instance, the File Info tool in Photoshop contains several different types of fields that can hold data. Entering a detailed description of the contents of the file will embed that description with the file, making it easier for search tools to locate a specific file. For non-Photoshop users, the open-source program GIMP also allows descriptive information to be added to images. The audio editing program Audacity includes an option to

add metadata when exporting a file.

Working with embedded metadata can be more difficult with video files. Another option is to locate the metadata outside the media file. A text file or spreadsheet could be created to match filenames with descriptions of the content. The same technique could be useful for digital photographs and audio files. For those comfortable with database programs, some options exist that can connect data with the digital file. FileMaker Pro is a leading tool, but it's expensive. It's worth checking to see whether your institution has a site license. There are lower cost options that offer less flexibility for configuring data but that may be adequate for the purpose.

The second area of managing personal archives is storage, which is where and how the files are kept. The decision about storage affects accessibility and longevity of the files. Current options for storage include hard drives, optical media, flash memory or online/cloud storage. You might also have older files on magnetic media like floppy disks or zip drives.

Hard drives are stable and offer easy accessibility. A hard drive that remains connected to a computer offers quick access to files when needed. A stationary drive is not subject to jarring from transport and is less likely to come in contact with magnetic fields from other sources that can affect the data. So far, hard drives have been a consistent storage medium as other options have come and gone. Interfaces do change, but adapters make it possible to connect drives with older ports to computers with newer ones.

Optical media like cds and dvds are inexpensive options for file storage. These options also are not subject to interference from magnetic fields that can corrupt data, making them desirable options when they were introduced for long-term data storage. In practice, though, the discs do degrade, and data

Teaching strategies for new instructors of journalism history

As we all know, teaching journalism history at the undergraduate level can sometimes be challenging. For this issue of Clio, we have decided to revisit strategies of teaching journalism history as new instructors with a specific issue in mind: teaching diversity. Carrie taught journalism history for the second time last semester, presenting perspectives and historical experiences of diverse groups at the forefront of almost every class. Annie's teaching assignments this academic year focus more on contemporary media and journalism, but nothing in the present can be taught without proper historical context. And so, we each offer you our experiences from graduate students' perspectives and the knowledge gained.

Carrie:

I spent far more time last semester discussing history as a narrative, weaving together the similarities between

Carrie Isard



Graduate Student Liaison
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journalists and historians as “storytellers” throughout the course. As an instructor, my job was to make a very difficult set of narrative decisions: What stories are most important to tell my students? What stories will be the most engaging to students? How many different ways can one story be told? Teaching history became a continual negotiation process – a continual construction of a story over the course of a semester. And the story I told was really dependent upon the continual consideration of whose stories I needed most to tell.

I will pause here to admit that my part in this article is, in a way, a response to a long conversation I had with one of my best students, who was disappointed at the lack of time I spent discussing the historical conditions of the Iranian hostage crisis, which I touched on

but did not have the time to go into in-depth. She and I spent several days negotiating what it meant for audiences who viewed the original coverage, who she argued did not understand the specific political context of the footage they were being shown and which was subsequently shown in class. We also discussed the ramifications of the lesson in the classroom setting: What did it mean for me to show the original footage and talk about coverage without offering the political context behind the conflict? The point of the exercise, for me, was that I needed to spend more time paying attention to and incorporating the unique viewpoints of my students.

When I teach the history of journalism course, I try my best to incorporate as many perspectives as possible, but as this example shows, I inevitably fall short. Within the structure of one semester, how can I tell so many stories using so many different perspectives? As a student of the black press, I dedicate much of the semester to journalism surrounding slavery, Jim Crowism, and the Civil Rights Movement. Women's experience in the magazine industry and television news also plays a prominent role in the course. However, issues that were intimately connected to students in my class – disability and LGBTQ histories, for example – received only passing mention.

Annie:

I have not yet had the pleasure of teaching a journalism history course, but my work teaching the introductory undergraduate course in contemporary media naturally lends itself to the inclusion of history of each form of media and our relationship with it. The fact that I have a history background and that the subject will always be my first love means that history lessons always have a way of creeping into everything I teach. In fact, I found it amusing that my mid-semester evaluations from my students last semester included complaints that the lectures and discussions “talked too much

about the past,” while many others – more, in fact – expressed an appreciation for the “roadmap” our discussions about the origins, progressions, and diversity of participation and innovations in each medium's history provided them.

The beauty of teaching about contemporary media and journalism is that both topics include active participation and leadership by diverse populations. Teaching about the black and abolitionist press of the 19th century to my overwhelmingly white student body lead, surprisingly, to a great deal of curiosity about our current, local ethnic and alternative press, which we have in vibrant abundance here on the Front Range of Colorado. As a feminist scholar, I naturally instill a sense of feminist history into my lessons as I teach my students feminist media criticism,

Annie Sugar



Graduate Student Liaison
Univ. of Colorado

which results in enthusiastic application of feminist theory to their media analysis papers as well as work on feminist topics they would not normally consider. I have been fortunate to see my commitment in teaching both history and diversity in my field come to fruition with the student work in my current introduction to journalism recitation section. My efforts to teach them to look beyond the headlines and tell the small stories that don't get told has had surprising results that, to put it mildly, make me proud of my students. Several young women in my class stretched themselves this semester to report on topics of female sexuality. The three aspiring sportswriters in my class have written pieces about race and LGBTQ topics in the sporting world

Greenwood

Continued from Page 8

stored on them cannot be expected to last as long as originally thought.

Cloud storage is another method of data storage that also offers options for collaboration with colleagues or students. Using an online service puts the files in one location that is accessible across multiple devices. If you need to switch locations and forget to bring the files or just want to read documents on a tablet, the files in cloud storage are available. Dropbox and Apple's iCloud service are two options with readily available free storage, but there are concerns about

security of data that might make them less desirable options for sensitive files. The University of Missouri recently established a relationship with Box for more secure online storage. Of course, file accessibility relies on internet access and the service staying online.

The Library of Congress offers information regarding personal archiving as part of its digital preservation content. The information is aimed at individual/personal files, but the principles are applicable to teaching/research files. Your campus and local librarians may also have information to help you establish a routine for managing your personal digital archive.

Isard/Sugar

Continued from Page 19

within a feminist framework, and all of them have requested guidance from me in taking future classes in the Women and Gender Studies Department here on campus. When selecting topics for their group ethics presentations, my gender-balanced class both proposed and selected topics that reflected stories that dealt with diverse issues of race, gender, and sexuality, including one topic that dealt with transgendered politics. While transgendered identities were a new topic for most of them, including all of the students charged with presenting the issue, they developed a serious personal commitment to the issue and showed a great deal of interest as a whole in learning more about gender identity issues and the responsibility of journalists to cover them more often and with balance and fairness. I find myself heartened by a group of aspiring young journalists who take their role as potential professionals with such seriousness and regard. Teaching diversity requires the telling of small stories that make a big impact, and every journalism student seeks to change the world with their work.

As Julia Woods wrote in her 1997 article, "Celebrating Diversity in the

Communication Field," "communication theories, research, and teaching have extraordinary potential to diminish some of the inequities and narrow judgments that impoverish individual lives and undermine the possibilities of a healthy civil society."¹ Key to achieving these goals, according to Woods, is the incorporation of diverse perspectives and stories. She argued, "We cannot teach our students to value diversity when our textbooks exclude gay and lesbian couples from discussions of relationships... and ignore how race, gender, age, religion, physical (dis)abilities, class, and sexual orientation shape personal identities and communication practices."² In the context of teaching survey history courses, then, the challenge becomes, how do we, as journalism history educators, fit diverse perspectives and experiences into our 15-week survey courses that cover 300+ years' worth of material? More importantly, how do we successfully incorporate the diverse perspectives of our students within that curriculum?

Conference panels on teaching diversity is an excellent place to continue to share our ideas regarding this topic. It is our hope that this topic will foster more conversation on the topic both at conferences, in our scholarly work, and beyond in the History Division.

(Endnotes)

1 Julia T. Wood, "Celebrating diversity in the communication field," *Communication Studies* 49, No. 2, 172.

2 Wood, 173.

HISTORY DIVISION OFFICERS 2013-14

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BOOK EXCERPT

Invisible Stars:

A Social History of Women in American Broadcasting

Donna Halper

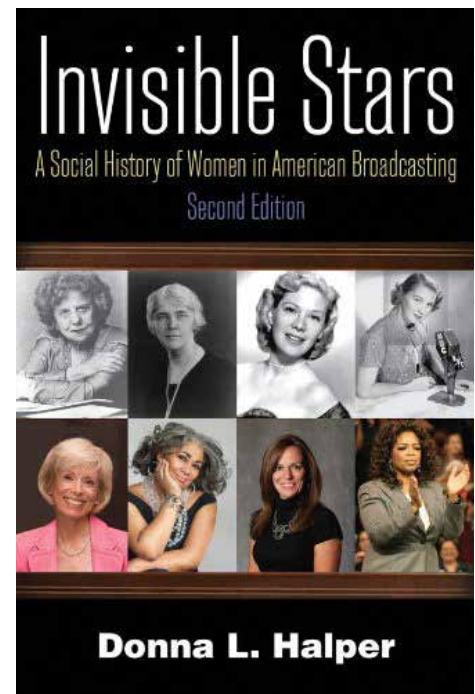
■ *In the first edition of Invisible Stars, written in 2001, Donna Halper features the women that have always played an important part in American electronic media and skillfully explains how the changing role of women in different eras influenced their participation in broadcasting. This new second edition is expanded to include the social and political changes that occurred in the 2000s (such as the growing number of women talk show hosts and changing attitudes about women in leadership roles in business), more information about minority women in media, and an update about women in sports and women sports announcers.*

Excerpted from from chapter three of Invisible Stars: A Social History of Women in American Broadcasting (2nd. Ed.) by Donna Halper. © 2014 by M.E. Sharpe. All rights reserved. No part of this excerpt may be reproduced or reprinted without permission in writing from the publisher.

At the 1939 World's Fair in New York, attendees marveled at the new technologies of the World of Tomorrow, including a demonstration of television by RCA. Some cities now had experimental FM stations; FM promised to end problems with station reception and advertised itself as "static-free radio." But in 1940, few people had a TV or an FM radio. As the new decade began, AM radio still ruled, and there were now more than 800 radio stations in the United States. Comedy shows remained popular; the *New York World-Telegram's* annual poll of radio editors had Jack Benny at number one and Fred Allen number two. Fanny Brice, with her character "Baby Snooks," was the only woman among the top ten comedians, although several of the male winners worked with a female sidekick (Fred Allen performed with his wife, Portland Hoffa, and Jack Benny often included his wife, Mary Livingstone, in the show). There were many popular female vocalists—the editors liked Frances Langford, Kate Smith, and Connie Boswell, but Dinah Shore, Mildred Bailey, and the Andrews

Sisters had hits, too; popular male vocalists included Bing Crosby, the Ink Spots, Kenny Baker, and an up-and-coming young man named Frank Sinatra. Fan magazines came and went. *Radio Stars* was no longer around; it had become part of the movie magazine *Modern Screen* in 1939. The same thing happened to *Radio Guide*—it was now *Movie and Radio Guide*. Publishers could save money by combining two similar magazines, and it made sense in this case, since many movie stars were heard on radio and many radio stars performed in film. Then, as now, celebrity talk and celebrity gossip were popular. Syndicated gossip columnist Louella Parsons had had her own radio show in the early 1930s; she would soon return to radio. Her archrival Hedda Hopper was on the air, doing a show for CBS; so was Nellie Revell, or "Neighbor Nell," who knew every celebrity in New York and was able to get them to appear on her show.

Although a war was going on in Europe and Adolph Hitler had repeatedly shown his desire for conquest, two-thirds of all Americans



polled stated that America should not get involved and should remain neutral.¹ In his fireside chats, President Roosevelt agreed and said he hoped it would not be necessary to enter the war. Radio coverage continued to increase as events overseas escalated. Edward R. Murrow and H.V. Kaltenborn were two of the contingent of radio journalists who were reporting from Europe, along with countless print journalists; about fifty female newspaper and magazine reporters were credentialed, as well as a smaller group of women radio correspondents, including Kathryn Cravens, Dorothy Thompson, and Irene Corbally Kuhn. Kuhn had a long career in print journalism, but was now reporting for NBC. World War II was the first time that broadcast journalists were actively competing with print journalists for news stories in foreign countries. And although most of the print reporters were men, there were a few women: one was Helen Kirkpatrick, who was stationed in London as a correspondent for the *Boston Globe* and several other newspapers, and another was Ruth Cowan of the Associated Press, sent overseas to cover the newly created Women's Army Corps and other

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stories of women during wartime. For a number of reasons, most radio stations did not have a large news staff prior to the late 1930s and often got their news from an affiliation with a newspaper. But now radio was in the midst of the action, keeping the public up to date as the situation in Europe worsened. Edward R. Murrow's live broadcasts from London via CBS were compelling: air raid sirens and the sound of bombs could sometimes be heard in the background as he spoke.

On a happier note, radio was still the home of escapist entertainment, so fans of young movie star Shirley Temple were pleased when they heard her on the air for the first time on Christmas Eve 1939, singing with Nelson Eddy on the CBS *Screen Guild Theater*; her appearance was for a good cause—a charitable fund that supported former actors, actresses, and behind-the-scenes workers who were now too old or too ill to support themselves. Meanwhile, many Americans were waiting for their phone to ring with the hope that it would be good news from *Pot o' Gold*, perhaps the first big-money giveaway on radio, in which people were called at random and the prize was \$1,000—a large sum in those days. In early 1940, much-loved radio star Gracie Allen decided to launch a comedic run for the presidency, representing the Surprise Party. Besides her own show, Allen used the skit on a number of other network shows where she appeared as a guest to promote her mythical campaign for the White House. (While Allen's on-air character was dumb, in real life she was a resourceful businesswoman who knew how to get publicity for herself and her husband, George Burns.)

Women Newsmakers of the Early 1940s

Women in nontraditional occupations were getting some attention from *Time* magazine. A cover story about French women and their

work during the war concluded with discussion of a certain “spinster” (as unmarried women were called) who was also described as “brilliant,” Eve Curie. Curie, one of the few women to make the cover of *Time* (February 12, 1940), was the daughter of physicists Marie and Pierre. While older sister Irene got most of her parents' attention because she wanted to be a scientist, Eve carved out a career in music and literature and had recently written a biography of her famous mother; the book was getting good reviews and Curie enjoyed being interviewed.

The women flyers were in the news again. Tragically, Amelia Earhart's plane had been lost in 1937 and she was presumed dead, but the rest of the Ninety-Nines were still advocating for more respect for women pilots. The controversy in early 1940 was a ruling by the Civil Aeronautics Authority (CAA) that banned pregnant women from flying airplanes. Numerous women who were private pilots were very upset by this ruling, which purported to protect women from harm—the five men on the board believed that a pregnant woman should not fly because she was too weak and subject to fainting spells. Betty Huyler Gillies, a pilot and president of the Ninety-Nines, did her best to refute this claim; it was her contention that this ruling was not about protecting women, but about making sure women did not fly enough hours to be allowed to keep their licenses. If a woman did not fly the required number of hours each year, she could not renew her certification and had to start all over again. But the CAA refused to change its ruling, although it agreed to take it under advisement.²

The White House Conference on Children issued its annual findings, and the results were mixed. The good news was that infant mortality was down again; it had been reduced by 25 percent since 1930. Fewer children were dying of diseases such as tuberculosis. More communities had built new parks and playgrounds. Child labor had

dramatically lessened; there was the hope that soon it would be eliminated. On the other hand, the conferees were surprised to find the birth rate was down considerably: there were 2 million fewer children now than a decade ago. Perhaps this was due to Margaret Sanger's campaign for contraception, or perhaps people could not afford to have as many children during the Depression, but whatever the reason, the birth rate had dropped. The bad news was that two-thirds of the children in America did not have a decent standard of living, and about 1 million of them received no schooling at all.³ Clearly, there was still work to be done in the area of child welfare, a fact that the women's shows on radio often discussed. A number of the guests (and some of the hosts) on these shows came from the National Federation of Business and Professional Women's Clubs (BPW), whose members were accustomed to raising funds for worthwhile causes. In fact, since the dawn of radio, women's clubs were among the most active users of the medium. The stereotype about these clubs was that they held teas and discussed gardening, but the reality was that many clubs were run by women who worked at least part-time and often had careers; and the meetings sometimes featured guest experts on current events, or women working in unusual occupations. Throughout the 1920s and 1930s, local chapters of Business and Professional Women's Clubs forged successful alliances with radio, and that continued in the 1940s. In fact, by now, a number of chapters had a radio committee, to maximize opportunities to get their members on the air. This was important because the FCC still wanted stations to do local public service programming, and the women's clubs were often the only organization willing to provide some. The BPW's concern for such issues as equal pay for women or better health care for children was a large part of their use of radio, although in some small cities, entire

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women's club meetings got on the air. For example, in Little Rock, Arkansas, during the mid-1940s, the local chapter of the BPW Club decided to sponsor a monthly forum where important local issues could be discussed and possibly resolved; these well-attended town meetings were broadcast over station KXLR.⁴

The literary magazine *Atlantic Monthly* also entered into a partnership with radio. The magazine's editor, Edward Weeks, hosted a Tuesday night educational show on NBC Blue, during which he talked with a variety of interesting guests about books, poems, and other literary topics. One show, about the style of men writers versus women writers, featured British author Jan Struther, who had written *Mrs. Miniver*. *Atlantic Monthly* also collaborated with the Federation of Women's Clubs to create a writing contest; four winners who wrote the best essays would have them published in the magazine, and each would win \$100.

Women were not just writing essays. Thanks to a new publishing organization, Broadcast Music Incorporated (BMI), aspiring songwriters were getting their songs published; this was of major importance for women because in BMI's first year, the company signed more than seventy women songwriters, 22 percent of the total number working for them. BMI's competition, ASCAP, had been in existence for twenty-six years, and in that entire time, only 130 women had ever been signed, never making up more than 12 percent of the roster, according to the editors of the *Big Song Magazine*, who clearly believed that BMI would bring some talented newcomers the chance that ASCAP had denied them.⁵

Women Radio Characters

In the summer of 1939, *Jane Arden*, a soap opera with a woman protagonist

described as a "fearless girl reporter, the most beautiful woman in the newspaper world," ended after a brief run. But as *Radio Guide* reminded its readers, "Gone are the days when adventure was a man's monopoly. [Today], a woman may be a miner, a soldier, or . . . an ace reporter."⁶ So, even though one series with a woman in a somewhat nontraditional role (allowing, of course, for the fact that she could not just be a good reporter, she also had to be a good reporter, she also had to be beautiful) ended, it was not long before another began. In October 1940, *Portia Faces Life* made its debut, with Lucille Wall playing the role of Portia Blake, a crusading woman lawyer who battles corruption and endures many tribulations, as every good soap opera heroine must. There was also a popular series called *The Story of Mary Marlin*, which had been on the air since the mid-1930s, undergoing numerous plot twists along the way. Written by Jane Crusinberry, its plot revolved around the character of Mary Marlin, who inherited her husband's Senate seat after he disappeared and was presumed to be dead. Unfortunately, the series constantly endured network censorship every time Crusinberry tried to insert some political commentary or realism about life in Washington, DC, into the story.⁷ Despite that, in 1940, the show was still getting good ratings, and Mary the senator was an intelligently written character by soap opera standards.

However, realism was not something the networks found easy to deal with, especially when the subject was women's issues, and the fear was that the show would have too much of a feminist slant; it was still believed that the audience wanted female characters who gave it all up for love. There were occasional documentary or educational shows about real-life women who had made a difference, such as *Women in the Making of America*, but by and large, the new decade began with the same soap opera dichotomies: women as either good and long-suffering or evil and devious, and men as either unaware

of who really loved them or callously ignoring the good woman to pursue the evil woman. Once in a while, a soap opera tried to be somewhat more cerebral: *Against the Storm*, written by Sandra Michael, won a 1941 Peabody Award for being intelligently written and thought-provoking; yet despite critical acclaim and better-than-average ratings, it was taken off the NBC schedule in 1942.

Much has been written about how soap operas portrayed women in demeaning, stereotypic terms, but the enduring popularity of this genre cannot be ignored. In 1940, more than sixty soap operas were on the air, attesting to their popularity. Several critics have suggested that soap operas served as a sort of catharsis for the female audience. The complex plots enabled women fans, most of who were at home all day, to feel as if they were eavesdropping on the characters' lives and problems, which were then talked about among friends. The characters, even though they were fictional, displayed believable traits like jealousy, compassion, and insecurity, and fans could endlessly analyze their actions in the story.⁸ It is also an irony of the 1940s that while soap opera plots featured assorted divorces and infidelities (but no bad words, of course), several women's groups were having trouble getting advocacy advertisements about birth control on the radio. Margaret Sanger's campaign to make contraception legal had hit a snag in Massachusetts and Connecticut, and with votes coming up in legislatures, proponents of changing the law wanted to make their voices heard. Afraid to offend their largely Catholic and very conservative audience, certain stations refused to air the advertisements or even mention the controversy.⁹

(Endnotes were omitted from this excerpt for reasons of space.)

Purchase the paperback from M.E. Sharpe at <http://tinyurl.com/invisible-stars2ed>. Save 20% by using discount code CAT11 in the cart.

SE Colloquium

Continued from Page 1

discussed their research during the History Division session March 21. I moderated the session; Bernell Tripp (University of Florida) served as discussant.

The program included the following papers:

“Josiah Gregg’s Vision of New Mexico: An Exploration of Early Othering about Mexicans in Commerce of the Prairies,” Michael Fuhlhage, Auburn University.

“From Life:’ How *Boston Post* Reporter Amy Robsart and Sketch Artist Norman Ritchie Breathed Unique Life into the Reporting of the Lizzie Borden Trial of 1893,” Amie M. Jones (student of Janice Hume), University of Georgia.

“Newspaper Food Journalism: The History of Food Sections and the Story of Food Editors,” Kimberly Wilmot Voss, University of Central Florida.

“The Sabbath and the ‘Social Demon’: Sunday Newspapers as Vehicles of Modernity,” Ron Rodgers, University of Florida (Best Faculty Paper).

“‘We Must Move Forward’: Lou Major Sr. and the Bogalusa *Daily News* during the Civil Rights Movement, 1964-65,” Chuck Cook (student of Vanessa Murphree), University of Southern Mississippi (Best Student Paper).

Acceptance rate for the division was 50 percent; a total of 10 papers were submitted. Those who attended the



The reception Thursday evening took place at the Half Cork'd.



(From left) Chuck Cook won Best Student Paper, Erika Pribanic-Smith was the History Division Research Chair for the colloquium, and Ron Rodgers was the Best Faculty Paper winner.

session found the quality of the papers presented impressive.

On the evening of March 21, Natalia Stroud (University of Texas) presented the keynote address on political polarization and media choice. Just prior to Stroud’s talk, attendees enjoyed a buffet dinner and lively discussion.

The Colloquium ended after lunch on March 22, leaving time to visit some of the local sites, such as Lake Alice and the museums on the University of Florida campus.

The University of Florida was a terrific host. The facilities were outstanding, and the coordinators considered everything to make attendees comfortable, right down to the variety of refreshments available between sessions.

The Southeast Colloquium provides a great opportunity in the middle of the spring semester to take a break and visit with fellow scholars. The size of the meeting allows mingling and discussion among participants from the various divisions, and students find the environment unintimidating. Those who submit to the colloquium can get feedback there and submit their work to the AEJMC National Conference as well.

I would like to express my appreciation to all of the reviewers who

volunteered to read History Division papers this year. I had many more reviewers than I had submissions, and those to whom I was able to assign papers returned their reviews promptly. The enthusiastic cooperation of our division members made my job much easier.

My goal is to see the History Division increase its presence at the Southeast Colloquium in future years. I’d love to see us grow to two (or more) research paper sessions and perhaps have a panel next year.

Please consider the Southeast Colloquium as an outlet for your—or your students’—history work. The deadline typically is in December. Although the meeting occurs in the southeast, it is open to scholars from beyond the region as well. Students and faculty from Pennsylvania, Wisconsin, Indiana, Ohio, and Minnesota were among those on the 2014 program.

The colloquium is slated to meet at the University of Tennessee in 2015 and Louisiana State University in 2016.

All photos provided by Erika Pribanic-Smith.



Natalia Stroud delivered the keynote address.

News & Notes

Welcome to our “News & Notes” section. This is one of the benefits of being a History Division member. Please enjoy the news and updates you find here and share them with your

Kristin Gustafson



Membership
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colleagues. This edition features **Updates, Top Papers, and Publications.** In the future, we will also share your news about **Promotions and Awards.** Send your updates to gustaf13@u.washington.edu for *Clio's* future editions. You can also share your media history research and

teaching materials via our Facebook group (AEJMC History Division) and the Media History Exchange at <http://www.mediahistoryexchange.org/content/welcome-media-history-exchange>, a site that includes the 2013 AEJMC History Division Archive.

Updates

Barbara Friedman, editor of *American Journalism*, announced a new Digitization Microgrant to support archiving projects. The American Journalism Historians Association and *American Journalism* are launching a grant opportunity of \$5,000 to support a not-for-profit or academic institution “in developing digital archival material that would contribute to, and be made available for, scholarly study.” <http://www.american-journalism.org/editors-note-29-4/>

Awards

Melita M. Garza, an assistant professor in the Bob Schieffer College of Communication's School of Journalism

at Texas Christian University, reported that she received the top paper award in the Cultural and Critical Studies Division at the AEJMC Midwinter Conference at the University of Oklahoma, Feb. 28–March 1. She received the award for her paper, “¿Oh, Say Can You See? Framing Latinos, American Identity, and the ‘Star-Spangled Banner.’” In the paper, Garza examines the way Latino interpretations of the nation's authentic tune have become a mediated flashpoint fueling historical discomfort about Hispanic fitness for U.S. citizenship.

Publications: Books and Articles

Matthew Cecil, Ph.D., director and associate professor for the Elliott School of Communication, Wichita State University, shared that his new book was published in February. The two themes in *Hoover's FBI and the Fourth Estate: The Campaign to Control the Press and the Bureau's Image* address how the bureau officials worked to control the FBI's image from Hoover's first tentative media contacts in the 1930s to the bureau's television series in the 1960s and 1970s. The first theme adds Hoover and the FBI as early and comprehensive practitioners of public relations. “Faced with an ongoing crisis of legitimacy based on Americans' concerns about centralized police authority, J. Edgar Hoover's public relations team crafted an alternative public image for the FBI emphasizing scientific law enforcement and responsibility to American ideals with Hoover presented as the steady, trustworthy and indispensable man at the helm,” Cecil said. The second theme examines how the FBI negotiated relationships between its public relations and U.S. newsrooms. “Those ‘objective’ defenders played a key role in legitimizing the FBI through their amplification of the Bureau's preferred public image in print and on the air. Hoover's journalist friends also helped drown out and silence critics (many of them fellow journalists) who attempted to highlight the Bureau's

excessive or illegal domestic intelligence investigations.”

Matthew Cecil, *Hoover's FBI and the Fourth Estate: The Campaign to Control the Press and the Bureau's Image* (Lawrence: University Press of Kansas, 2014).

John M. Coward, associate professor of communication for the University of Tulsa in Tulsa, Oklahoma, announced publication of an article that is part of his on-going work on the representation of Native Americans in the nineteenth-century press. “The Princess and the Squaw: The Construction of Native American Women in the Pictorial Press” examines American Indian images in portraits, news illustrations, and editorial cartoons in two nineteenth-century illustrated weeklies, Frank Leslie's *Illustrated Newspaper* and *Harper's Weekly*. In words and pictures, the weeklies used familiar racial stereotypes and followed ethnocentric prejudices of the era when representing Native American women. Coward said that Indian men were more prominent in the press and in the scholarship (including his own) that focused on men. However, he said he found “many examples of Indian women as well and I wanted to work out some of the ways that they were portrayed in pictures and words in the last half of the nineteenth century.”

The article is part of *American Journalism's* “Teaching the Journal” series, which features articles and accompanying teaching materials. For this, Coward prepared background readings, exercises and discussions questions. <http://www.american-journalism.org/teaching-our-journal/teaching-our-journal-the-princess-and-the-squaw-the-construction-of-native-american-women-in-the-pictorial-press/>

John M. Coward, “The Princess and the Squaw: The Construction of Native American Women in the Pictorial Press” *American Journalism* 31, no. 1 (Winter 2014): 71–99.

News & Notes

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Cindy J. Elmore, an associate professor at East Carolina University, published her article, “From Stars and Stripes Editor to FBI Informant” in *Journalism History*. Her research on Sgt. Kenneth Pettus, who was managing editor of the Tokyo edition of the *Stars and Stripes* military newspaper in 1945, describes his role with “low-level Communist Party activities” to his being tracked by the FBI to his becoming an FBI informant “who divulged the names of ninety-five others whom he revealed as Communists or Communist sympathizers.” Elmore said in the abstract, “What the FBI really wanted, however, was for Pettus to induce the cooperation of his brother Terry Pettus, a much more prominent Communist activist who got his start leading a Newspaper Guild strike in Seattle. While Ken Pettus named names, Terry Pettus refused, costing him seventy-three days in jail on contempt charges.”

Cindy C. Elmore, “From Stars and Stripes Editor to FBI Informant,” *Journalism History* 39, no. 4 (Winter 2014): 250–257.

Irving Fang, a retired professor for the University of Minnesota’s School of Journalism and Mass Communication who now lives in Cambridge, Massachusetts, announced publication of the second edition of *Alphabet to Internet: Media in Our Lives*, which he said “is a survey history of the means of communication and their effects on human activity, both individual and societal.” The new edition, says Rada Press, “looks at each medium of communication through the centuries not only to ask ‘What happened?’ but also ‘How did society change because this entered our lives?’ and ‘How are *we* different?’” Each chapter includes a timeline that places events chronologically. The first edition had

been listed by The American Library Association journal *Choice* as one of the “Outstanding Titles of 2008.”

Irving Fang, *Alphabet to Internet*, 2nd ed. (St. Paul: Rada Press, 2012).

Richard Fine, professor of English for the Virginia Commonwealth University in Richmond, Virginia, published “The Ascendancy of Radio News in Wartime: Charles Collingwood and John MacVane in French North Africa, 1942-43.” This is an extension of work he is doing on the relationship of the American news media to the military during World War II, and particularly during the campaign in French North Africa after the Torch landings in November 1942, he said. His larger project argues “there was far more friction between the press and the American military in WWII than is acknowledged—that with scrutiny, media-military affairs in WWII look surprisingly like those of subsequent wars, including Vietnam.”

Richard Fine, “The Ascendancy of Radio News in Wartime: Charles Collingwood and John MacVane in French North Africa, 1942-43,” *Journalism History* 40, no. 1 (Spring 2014): 1–13.

Ray Gamache, assistant professor of Mass Communications for King’s College, Wilkes-Barre, Pennsylvania, announced publication of two articles. His “‘Breaking Eggs’ for a Holodomor” article “coalesces material from my book, *Gareth Jones: Eyewitness to the Holodomor*, which was published by the Welsh Academic Press in 2013,” Gamache said. The article looks closely at Welsh journalist Gareth Jones. The second article, “Commemorating Holodomor: Reflections on a Tragedy,” was part of the World Information Transfer’s 22nd International Conference on Health and Environment: Global Partners for Global Solutions “Sustainability Risks.”

Ray Gamache, “‘Breaking Eggs’ for a Holodomor: Walter Duranty, The

New York Times, and the Denigration of Gareth Jones,” *Journalism History* 39, no. 4 (Winter 2014): 208–218.

Ray Gamache, “Commemorating Holodomor: Reflections on a Tragedy,” *World Ecology Report* 26, no. 1–2 (Spring–Summer 2014): 18–20.

Melita M. Garza (mentioned above), an assistant professor in the Bob Schieffer College of Communication’s School of Journalism at Texas Christian University, announced the publication of “Sword and Cross in San Antonio: Reviving the Spanish Conquest in Depression-Era News Coverage” in *Journalism History*. The article draws from her 2013 Margaret A. Blanchard Prize-winning dissertation examining English- and Spanish-language news coverage of Mexicans and immigrants during the Great Depression. Garza teaches business journalism, a course examining diversity in the media, and a master’s proseminar in journalism.

Melita M. Garza, “Sword and Cross in San Antonio: Reviving the Spanish Conquest in Depression-Era News Coverage,” *Journalism History* 39, no. 4 (Winter-2014), 198-207.

Kristin L. Gustafson, a lecturer at the University of Washington Bothell’s Interdisciplinary Arts & Sciences School, published an essay about challenges and opportunities in digitizing journalism history. Gustafson worked with a pilot project to preserve the *North American Post* called The Nikkei Newspaper Digital Archive Project. It appears to be the first time a historic Japanese-language newspaper has been translated and digitized in the U.S. The essay was included as part of *American Journalism’s* “Why Journalism History Matters” essay series. <http://www.american-journalism.org/>.

Kristin L. Gustafson, “Translation, Technology, and the Digital Archive: Preserving a Historic Japanese-Language Newspaper” *American Journalism* 31, no. 1 (Winter 2014): 4–25.