

"Strength In Diversity"



Women's Words

Newsletter of the Commission on the Status of Women. Assn. for Education in Journalism and Mass Communication

Women on Women

Women-Produced Images of Women of the 20th Century

by Linda J. Lumsden
Western Kentucky University

She was the blonde who had more fun.

She was the migrant mother whose wrinkles mapped a lifetime of woe.

Her name was Celie. "I'm pore, I'm black, I may be ugly and can't cook," she told Mr.--. "But I'm here."

They wafted across America throughout the 20th century — images of women produced by women so striking they'll endure centuries longer than the century they helped shape.

As anyone who can shake a dog-eared copy of *The Second Sex* knows, no woman in patriarchal culture can create a female image free of the omnipresent male gaze that subconsciously choreographs all women to dance to its tune.

Nonetheless, more than one 20th-century woman jumped out of that chauvinist chorus line, delivered a high kick to the groin of that unseen

choreographer, and invented her own dance.

Like Isadora Duncan. The mother of modern dance incarnated freedom by dancing barefoot in a flowing tunic, her natural movement symbolizing rejection of more than tight shoes. Modern dance proved fertile ground for woman-made female imagery, such as works celebrating the lives of Joan of Arc and other notable women choreographed by Martha Graham.

Georgia O'Keeffe created another female aesthetic in oversized flower paintings and hovering cattle skulls and roses. When he first saw the unknown artist's work in 1915, Alfred Steiglitz said, "Finally, a woman on paper."

Judy Chicago brought women to the table in "The Dinner Party." Its 39 ceramic place settings for famous women sated women's cultural hunger

See IMAGES on p. 10

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by Kathleen L. Endres

Barnard Feminist Art and Art History Conference invites submissions for papers, panels and workshops from artists, professionals and students on gender issues in any aspect of visual culture, including film, video, Internet and photography.

Proposals on sessions dealing with the intersection of gender, commerce and visual culture are especially encouraged.

Submit two copies of one-to-two page proposal and CV to Barnard Feminist Art and Art History Conference, Department of Women's Studies 201 Barnard Hall, Barnard College, New York, NY 10027 (Email: barnardconference@hotmail.com).

Deadline for submissions is June 30. The conference will be Oct. 28-29 at Barnard College, New York City.

This is the last—and the biggest—issue of the millennium volume of *Women's Words*.

This whole volume was conceived as a tool of empowerment. We wanted to show how women have molded a century—in journalism, academia and popular culture.

In this issue, Linda Lumsden gives us the third part of the story by telling us how women crafted the images of a century.

They may not have been the images we would have liked.

It hurts, for example, that women created Barbie or the Cosmo girl or the "Total Woman."

But there were other women who crafted characters—like Brenda Starr—who convinced us, and millions of other readers, that a woman's place was in journalism.

Too simplistic? I don't think so.

I remember distinctly every single Sunday morning curling up with the luscious Brenda Starr comic strip and sharing her adventures as "girl reporter." She was the first woman I'd ever seen who juggled a successful career and a great social life. For a kid from a lower-class Toledo neighborhood, that was quite a revelation. I thought if Brenda could do it—so could I.

I hope you will all read about the many, many contributions women have made to popular culture and maybe you'll recall one woman-defined image, personality, book that changed your life.

Of course, Linda's isn't the only feature in this issue. Two graduate students—Lois Boynton and Dolores Flamiano—give you the real story behind the placement bureau at AEJMC (affectionately called the meat market). If you are planning to get your vita in (you'll need 12 copies) and participate in the fun, make sure you read this story first. The story gives you lots of tips of what you should, and shouldn't, do.

This is the convention issue so we needed something pretty spectacular for it.

Inside this issue, you'll find an eight-page insert that looks at the Phoenix

convention from a distinctly feminist perspective.

You'll find that philosophy on every page of that insert, from the "feminist Phoenix" logo designed by Kari Fry to Jenny Chang's story on COOL women stuff to see and do in hot, hot Phoenix to the Commission's panels and research put together by Kate Peirce and Catherine Cassara.

This insert is designed to be pulled out and carried around the convention. So, as you get ready for the conference, be sure you pack *Women's Words* along with your toothpaste, your suntan lotion and your pantyhose (Ah, just leave the hose back at home).

Before I end this column, I need to thank some key individuals who made this volume of *Women's Words* something special. This publication could not have come out without Chi-Li Lin, who is an ace at Pagemaker, Photoshop and reining in my playful nature. Chi-Li will be graduating with her master's degree in August and I—for one—will miss her terribly. From the moment that *Women's Words* came to Akron, Jenny Chang was there, helping us mold it into an excellent newsletter. I'd also like to thank the leaders of the Commission on the Status of Women for their support of the newsletter; they have made many suggestions, written a number of stories and laughed at some of the early versions of the "Forum."

Finally, I'd like to thank the School of Communication at The University of Akron, the home of this year's *Women's Words*. I cannot tell you the number of times Chi-Li just took over the print production area, when we demanded technical assistance, when we snapped at faculty, staff and students (okay, okay it was me), and when we commandeered the conference room so we could mail out this newsletter. The school also financially underwrote (in part) the printing of the newsletter. So, even though I've been remiss in thanking the director for his support—I'm doing it now.



Women's Words

Well-Done...not Burned

Getting Grilled at the Conference Meat Market

by Lois Boynton and Dolores Flamiano

University of South Carolina

University of North Carolina

Conference interviews are a great way for graduate students to learn about job openings and to network with professors and students from all over the country. These interviews are also hectic, hurried, and unpredictable. "Accept the fact that it's a zoo and just roll with it," said one student who participated in the job placement service last year. "The process is a bit impersonal at times - inadequate seating, no private offices. Often you're meeting in the hallway, where it's loud and active. If you can concentrate in chaos, you'll be fine!"

According to another student, "I knew that I would be busy with interviews. What I did not expect was that they would consume virtually my whole time at AEJMC. Even though I was highly selective in seeking and accepting interviews, I found that I had little spare time to actually attend workshops, presentations, etc."

Conference interviews are an increasingly important part of the academic job search. Because of the time constraints and the sheer numbers of people, the conference meat market tends to be more stressful for job candidates than other interviews. But there are several things you can do before, during and after the meat market to make it a more enjoyable and productive experience.

Before the conference, you can do three things to prepare yourself: attend the job placement service as an observer the year before you plan to interview; prepare your vita and supporting materials; prepare and practice your interview "rap."

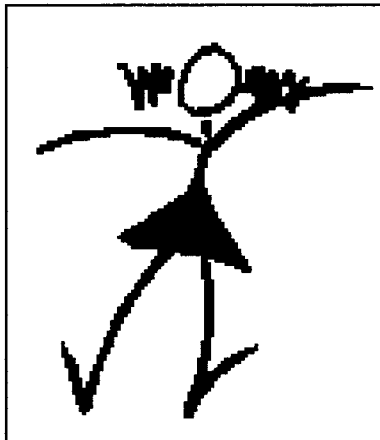
Observe the meat market a year in advance if you can. Go through notebooks to see how vitae are prepared, what the job postings look like, who's looking for what.

Then, when you join the process, it won't seem quite as overwhelming. Also, ask fellow students and faculty to go through the process with you. They've been there and can offer their insights. Ask professors to introduce you to people they know. It's a small world- typically someone (whether they're on your committee or not) knows someone at the schools

you'll talk to.

Prepare materials to give to your interviewers. In your vita, include everything - teaching, research, professional experience and service, etc. Some people include papers that are under consideration at journals (that's a touchy one - some folks think you should, others say don't).

In addition to your vita, develop a portfolio. Depending on the type of job you want, stress teaching, research, or professional experience.



Conference interviews can be extremely stressful.

See CONFERENCE on p. 4

Women's
Words
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Women's Words is published by the Commission on the Status of Women, Association for Education in Journalism and Mass Communication. During the academic year 1999-2000, it is produced by the School of Communication, University of Akron, Ohio.

Articles for *Women's Words* are welcome. Please send them to Kathleen L. Endres, School of Communication, Kolbe Hall, University of Akron, Akron, Ohio 44325-1003. Letters for the Feminist Forum should be sent to the same address, indicating Feminist Forum on the outside envelope or in the e-mail copy. Electronic copy, either via disk or e-mail, is preferred. The deadline for the Fall issue is September 15.

The editor gratefully acknowledges the support of the School of Communication at the University of Akron for its assistance in the production of *Women's Words*.

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Women's Words

CFP: Ethics Conference

The *Journal of Mass Media Ethics* and the Brigham Young University Department of Communications are co-sponsoring a conference on the ethics of persuasion in an open marketplace in Park City, Utah, Oct. 13-14 and have issued a call for papers and panel proposals. Deadline for submission is July 1.

The conference is designed to look at the principled and reasoned moral boundaries for persuasion in a competitive, market-driven, adversarial culture.

Send three copies of papers, prepared for blind review to Kevin Stoker, Department of Communications, E-509 HFAC, Brigham Young University, Provo, Utah, 84602 (Phone: (801) 378-1222; Email: kevin_stoker@byu.edu. Send panel proposals to Michael Perkins at the same address (Phone: (801) 378-1223; Email: michael_perkins@byu.edu. Additional conference and registration information is available at <http://jmme.byu.edu>. Authors of accepted papers must attend the conference. Papers must be postmarked by the deadline. No fax or Email submissions will be accepted.

CONFERENCE (cont.)

Show what you can do. For teaching jobs, include syllabi, student evaluations and teaching philosophy; for research jobs, include papers presented, articles, special projects; for professional jobs, include evidence of your work experience. Many schools seem to be looking for people who have worked in the profession. Finally, make business cards and distribute them liberally.

Prepare your conference "rap." Although it may seem silly, take the time to prepare a 2-minute speech about yourself. These meat market interviews are so short and informal, it's important to hit the highlights quickly.

Very often (particularly as the conference progresses), your sessions will start late and perhaps run long, and you may not have the full attention of the person(s) you're talking to. Also prepare questions -- universities will always take a minute or two to tell you about the school, the job and maybe the community; then, they ask what you want to know. Have a list (you'll look prepared!). Whether to ask about salary is up to the individual; however, usually, they'll give you some idea of a range.

In addition, you can take the initiative and contact people in advance of the conference. According to a meat market veteran: "One trick that I was able to use to advantage: Set-up appointments with key players ahead of the AEJMC convention. This puts the job-searcher in the driver's seat. Rather than waiting exclusively to see who's advertising and willing to talk, the job-searcher is able to hand pick interviews where she and he wants to

work. It also shows the potential employer that you are really interested in working for that institution. Sometimes the interview can turn into an extended lunch or round of drinks, which can be much better than the 15-minute get-together in a crowded room. Also, this ploy gets you together with employers who may not bother advertising openings at AEJMC."

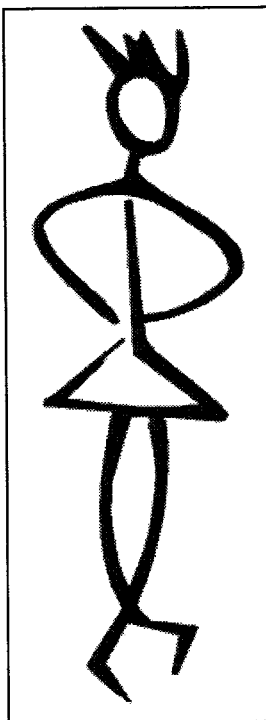
During the conference, you should plan on: getting familiar with the placement system, the participating schools, and the people; interviewing for all the jobs that are a reasonably good fit; and taking notes during your interviews.

Go through the job notebooks as soon as you can. Get to know the people who manage the placement service. Their knowledge is invaluable. If you have an interview at noon, for example, but you don't know the interviewer, the placement service coordinator can point the person out to you.

Make interviewing a priority at this conference. That means you should think twice about presenting a paper or attending sessions. Leave yourself time for breaks from the interviews. If a job is close to what you want -- jobwise or geographically, put your name in. This is NOT a

commitment for life or even a commitment for a formal application. This is a hectic "get to know you" session. You can make great contacts even beyond jobs - you'll find people who have similar research interests who may wish to collaborate in the future.

Take a notepad and take notes. Remember, there's no such thing as a "dumb" question during these interviews. After all, you may be



Be sure to practice your conference "rap."

talking with people from schools you know little or nothing about. So don't be afraid to ask basic questions.

According to one student, "The thing that bugged me most was a recruiter not telling you much about the university or the department and then asking if you had any questions, putting the burden on you to figure out what kind of school it is without offending the guy with your questions."

After the meeting, write down your impressions. This provides good information for follow-up letters.

After the conference, follow up on the contacts you've made. Send formal

letters of application and additional materials, if necessary. Send thank-you notes.

And rest up for the next round: those exciting two-day campus interviews.

Dolores Flamiano is getting her Ph.D. degree from the University of North Carolina, and she is also an assistant professor at James Madison University. Lois Boynton is a Ph.D. candidate and an assistant professor at the University of South Carolina

CFP: NEHA Meeting

The New England Historical Association needs papers on any historical topic, time or place for its 65th meeting at Stonehill College N. Easton, Mass., in October. Deadline for submission is July 1.

Papers from faculty members and graduate students are encouraged. Outstanding papers by graduate students will be eligible for the NEHA Prize.

For additional information or to submit papers, contact James P. Hanlan, executive secretary, New England Historical Association, WPI, 100 Institute Road, Worcester, MA 01609-2280 (Email: jphanlan@wpi.edu).

Placement Bureau at 2000 Phoenix Convention

If you are planning to participate in the placement bureau at the 2000 Phoenix convention, you need to get started now.

The first thing you'll need is the official application sheet, available from AEJMC, Placement Service, 234 Outlet Pointe Blvd. Suite A, Columbia, S.C. 29210-5667 (Phone: 803-772-3508; Email: felicia@aejmc.org).

Once you've got that form, complete it and make 12 copies. You'll also need 12 copies of your vita and submit them to AEJMC by June 30. And don't wait until the last minute, June 30 is a firm deadline and no fax submissions are allowed, says Felicia Greenlee Brown, who organizes the AEJMC Placement Service.

Here are some of the other AEJMC guidelines with regard to the placement service:

- The vita should not exceed 10 typed pages;
- The number on the application sheet should be on the vita;
- All application sets (vita and the official application sheet) should be copied back to back and stapled.

Participating in this service is free, if you are an AEJMC member. If not, there is a \$25 fee.

Brown expects the typical number of jobs

to be listed, between 55 and 60.

Schools that miss the June 30 deadline can bring their materials to the convention but it often takes 24 hours before they are included in the binders, so it would probably pay to recheck the binders every couple of days.

The placement service uses a "bulletin board" system for arranging interviews. If you are requesting an interview, you'll fill out a "Interview Request Form," which will be posted on the "Programs" bulletin board. Once the form is removed, the individual representing the program will place an interview time and place on the "Individuals" bulletin board. Once that form is removed by the person seeking a position, the interview is considered confirmed. If something comes up and you cannot make the appointment, you can leave a message in the official "message book" at the placement service desk. You'll need to check the "Individuals" bulletin board fairly often to pick up your messages.

AEJMC guidelines suggest that you check in at the Placement Desk as soon as you arrive at the hotel. You'll need to schedule a time to look through the placement binders. In addition, bring other vitas so you can leave one with the interviewer. If you have business cards, bring them as well.



Co-Chairs'

By Judy Cramer
Co-Chair, Advocacy

The Pioneer America Society has issued a call for papers, special sessions and panels for its 32nd annual conference in Richmond, Oct. 12-14. The theme of this year's conference is "Nineteenth-Century Industrial Development."

The deadline for abstracts is Sept. 1. For complete guidelines and conference information, contact Marshall E. Bowen, Geography Dept., Mary Washington College, Fredericksburg, VA. 22401 (Phone: 540-654-1493; Fax 540-654-1074; Email: mbowen@mw.edu).

This issue of "Women's Words" reminds us that women mavericks from all walks of life have cleared a wide path for us to walk down, helping us to make our way in this world, making so many things so much more possible for us. They took risks; they were courageous in taking their stands, in trying to make life better for themselves, for all women and men.

We take nourishment from these women, they have empowered us to want to build on their accomplishments, and to make the commitment to help other women and supporters of feminist causes help themselves.

This year, the Commission on the Status of Women has demonstrated this commitment.

Women's Words has been re-designed, emphasizing substantive writing that is creative and frequently advisory in nature. The remaining goal of the joint five-year plan of the Commission on the Status of Women and Commission on the Status of Minorities has been attained.

The directory of women's issues experts is all but completed, making it possible for those within and outside The Academy to tap that list for whatever information they might need.

The Phase I report of the diversity study is finished as well. The results will be used to help monitor the status and progress of diversity in journalism and mass communication in U.S. institutions of higher education. The results of this study and a new joint

three-year plan of the Commissions will be discussed at the Commissions' annual pre-conference summit in Phoenix on Tuesday, August 8th at 4 p.m. and during the CSW business meeting at noon on Thursday, August 10th. All are welcome to attend both meetings.

Our conference program line-up shows our commitment to finding new and innovative ways of paying tribute to our contemporaries, as well as to those who have come before. We examine their work in two sessions that explore the conference theme "Does Journalism and Mass Communication Research Matter?" We honor the professional accomplishments of women war correspondents and help those who seek to improve the professional lives of women and minorities in the Academy and who, in so doing, seek to enrich The Academy itself ("Reaching Out, Reaching Up: Mentoring Women and Minorities in The Academy").

We should always honor the women, the feminists who have laid the groundwork, those who are building on that work, and those who want to help move women and the Academy forward. This year's CSW programming does that. Enjoy!



Columns

By Terry Lueck
Co-Chair, Management



Be it 100 degrees and wet in New Orleans or 100 degrees and dry in Phoenix, with a base price of \$100 per night for a conference that runs nearly a week: Wild Women do the convention.

Why? Sisterhood is a powerful draw. AEJMC provides a hot finish for the summer and a great gear-up for the fall.

With universities not covering the expense of our national convention, we begin each academic year in debt. But Wild Women think it's worth it.

Why? Sisterhood is a powerful draw. At AEJMC we gather the creativity, inspiration and, yes, the energy, to continue as successful scholars for another academic season.

Throughout the year, as we brainstorm, plan and coordinate, email has made it easier to keep in touch, but the personal is the political, and the substance is there at the convention. Feminist development is furthered through our varied personal encounters, both chance and planned.

Panels showcase the fruits of our intellectual labors. A wonderful new crop of research is ripe for gathering. The Commission has attempted to schedule its sessions during the heat of the day to give you physical respite as you refresh your intellect. I take lots of notes at these sessions – great ideas for next year, research to follow up on, people to call, papers to send — things to do when I get home. Invariably, some notes get lost in the after-convention shuffle that becomes the semester. This year, I'll take "Phoenix 2000" along with me and write my WomaNotes in its margins. That way I'll be better able to

follow up and keep the energy flowing after the convention.

As a forum, our national convention becomes all the more important in an atmosphere of diminishing resources. The backlash against feminism in academia blocks tenure and promotion, degrades women-focused research and threatens livelihoods. Each woman should realize she is not experiencing harassment or intimidation alone. To become isolated is to drown. We can come together to strategize for survival. The convention provides a place where we can share stories that reveal the status of women, or in old radical feminist terms, have a consciousness-raising session.

From theoretical models to role models, feminist fellowship blossoms at the convention. Ideas steep in a cup of tea or ferment in that glass of wine you're sharing with women you haven't seen since last year. Such sessions are the embodiment of the hurried hugs in the hallway. To continue conversations after hours in Phoenix, take back the night with your sisters. We've discovered lots of women-owned and women-operated venues in the downtown area, which should be pretty cool places after dark.

My formal name, Therese, means "harvester," so I consider fall a special season. AEJMC is the harvest banquet at which we fortify ourselves. We feast with colleagues, and we gather the fruits we will share with our students. Come. Eat and drink hearty, for tomorrow we must teach.

Terry

Rhetorical Conf. Set

"Where Edges Meet—Language Meets Life 2000" is the theme of this year's Young Rhetorician's Conference in Monterey, Calif. June 22.

Although the deadline for submission has passed, the group still urges all to attend and share in the discussion on the teaching of writing in whatever its forms.

For more details, contact Martha L. Henning, Division of English and Modern Languages, at Portland Community College (Telephone: 503 977-8015) or visit the conference website at <http://members.tripod.com/~YoungRhetoricians/index.html>.



The editors of *Communication Theory* invite submissions for a issue on "Postcolonial Approaches to Communication." Deadline for submissions is Nov. 1.

Papers are invited on any aspect postcolonial studies and communication research. Papers that offer perspectives on theorizing colonialism or focus on colonial and national contexts that are frequently under-represented are especially welcome.

Relevant topics include (but are not limited to): Feminism(s); Transnationalism(s); the Politics of Globality; Articulations of Global and Local; National Identity and Citizenship, and Colonialism and Sexualities.

Individuals planning to submit papers should contact the editors. Guest editors are Raka Shome (rshome@asu.edu); Radha Hegde (hegde@scils.rutgers.edu); and Larry Grossberg (docrock@email.unc.edu).

Send four copies and one copy on disk to Michael Cody, *Communication Theory*, School of Communication, University of Southern California, 3502 Watt Way, Los Angeles, Calif. 90089-0281.

Still More Than You Ever Wanted to Know...

The "Still More Than You Ever Wanted To Know" Research Group has received \$10,000 from the Freedom Forum to aid in the research of its 20 women scholars across the nation who are studying the progress of women in journalism and mass communication education.

"Still More Than You Ever Wanted To Know" is an adaptation of name of the research paper presented in 1972 from the original study done by Ramona Rush, Carol Oukrop, and Sandra Ernst that is now being replicated, updated, and expanded as part

of the group's effort, together with about a dozen complementary studies.

Several members of the women's research group plan to meet and coordinate their research activities prior to AEJMC in Phoenix in August. The study is expected to be reported out before the AEJMC meeting in Washington D.C. in 2001.

For those who haven't already done so, women who are AEJMC members — faculty and doctoral students — are encouraged to respond to the survey which begins its second follow-up early in May by regular mail. If you have not received a questionnaire, please email Chandra Arts: carts@pc.edu

Routledge Announces Feminist Journal

Feminist Media Studies, a peer-reviewed journal, will be launched in March 2001. The journal will be published by Routledge.

Feminist Media Studies is designed to provide a transdisciplinary, transnational forum for researchers pursuing feminist approaches to the field of media and communication studies. Manuscripts can deal with historical, philosophical, cultural, social, political and economic dimensions or analysis of print or electronic media, film and the arts and new media.

The journal will be published three times a year—in March, July and November. The deadline for issue two is Aug. 1 and the deadline for issue three is Dec. 1.

The theme of the inaugural issue (March 2001) is the past and present terrain of feminist media studies with an emphasis on recent intellectual developments. There is no specific theme for the other two issues in 2001 although editors invite suggestions for themes for future issues.

The new journal will be edited by Lisa McLaughlin of the Department of

Communications, Williams Hall, Miami University, Oxford, OH 45056 (Email: mclaughm@muohio.edu) and Cynthia Carter, School of Journalism, Media and Cultural Studies, Cardiff University, Bute Building, Cardiff, Wales CF10 3NB UK (Email: cartercl@cardiff.ac.uk).

Submissions from North America, Latin America and the Caribbean should be directed to McLaughlin; submissions from Europe, Africa, Asia and Australasia should be sent to Carter.

Editors advise contributors to submit articles in triplicate; the maximum length is 8000 words, including notes and references. Editors welcome contributions to the "Commentary and Criticism" section edited by Linda Steiner (Department of Journalism and Mass Communication, Rutgers University, 4 Huntington St., New Brunswick, NJ 08903, Email: lsteiner@scils.rutgers.edu) and Karen Ross (Research and Professional Development, Cheltenham & Gloucester College of Higher Education, P.O. Box 220, The Park, Cheltenham, Gloucester GL 50 2QQ UK Email: karenr@chelt.ac.uk). All manuscripts should conform to the Harvard reference style.



New Websites Offer Special Resources

New websites are offering all kinds of resources for research, teaching and publishing. Here are just a couple of them....

The American Memory collection has opened another collection, this one highlighting the African-American Pamphlet Collection, 1824-1909. The collection contains 297 pamphlets written by African Americans and others on a variety of subjects relating to African-American history, including slavery, African colonization, Emancipation and Reconstruction. The materials range from personal accounts and public orations to organization reports and legislative speeches. Authors include Lydia Maria Child, Alexander Crummel, Frederick Douglass, Mary Church Terrell, Booker T. Washington and others. The URL is <http://memory.loc.gov/ammem/aap/>.

The Federal Judicial Center has launched its site on the history of the Federal Judiciary (<http://www.fjc.gov>). The site, part of the center's web page, provides a previously unpublished reference source for the history of the federal courts. The Judges section contains the federal judges biographical database and includes the service record and

professional resume of presidentially appointed judges since 1789, the first list of such judges. The Courts section contains legislative histories of courts and circuits within the federal judiciary, as well as the lists of chief judges and information on the location of the official records of each court. The section on Landmark Judicial Legislation presents the text of 21 statutes related to the organization and administration of the judiciary.

PIRATE On-Line searches for articles in history journals. This database includes more than 10,000 titles of articles published in a variety of history journals from the late 19th century to the current time. The *American Historical Review* and the *Journal of American History* are only two of the journals available. To access this site, type in <http://www.umoncton.ca/pirate>.

The Harvard Film Study Center launched DoHistory.org. The site is an experimental interactive case study that allows users to experience the process of piecing together the life and world of an ordinary person in the past. There are thousands of downloadable pages from original documents at the site, presented in both original format and in transcription. Access the site at <http://www.dohistory.org>

Diatribes Plans Feminisms Issue

The next issue of *Diatribes*, a journal for interdisciplinary study based at the University of Southampton, England will deal with "Feminisms."

The editors need articles that deal with feminism from any discipline, subject matter or issue.

The articles can approach it on a grassroots organizational manner or in a theoretical study.

Editors also want poetry and visual artistry.

The deadline for submissions is June 30. Attach papers as a word document to a Email to diatribe@sotom.ac.uk

Sophia Smith Hosts Conference

The Sophia Smith Collection at Smith College will host a September conference, "Agents of Social Change: Celebrating Women's Progressive Activism Across the Twentieth Century." The conference will formally open for research eight major manuscript collections of women activists. Several of these activists will join third-wave feminists, archivists and scholars Linda Gordon, Linda Kerber, Barbara Epstein, Dan Horowitz and others in exploring the research potential and historical significance of these collections.

Collections to be opened are: Gloria Steinem, feminist leader and co-founder of *Ms. Magazine*; Jessie Lloyd O'Connor, labor journalist and pacifist; Dorothy Kenyon, feminist attorney and judge; Mary Metlay

Kaufman, labor attorney and civil liberties advocate; Constance Baker Motley, NAACP lawyer and first African-American woman appointed as a federal judge; Frances Fox Piven, welfare rights advocate; the Women's Action Alliance, a national anti-sexism clearinghouse and advocacy group, and the National Congress of Neighborhood Women, a support network for grassroots organizers of poor and working-class women.

Scholars in search of research topics are especially encouraged to attend the conference, scheduled for Sept. 22-23 at Smith College. There are a few graduate student stipends available. For more information and registration materials, contact conference coordinator Joyce Follet at jfollet@ais.smith.edu



IMAGES (cont.)

for an affirmation of their role in history and shocked many viewers with its vaginal imagery.

Writers put more women on paper. Edna Ferber created independent, determined women protagonists such as Selina, the dirt farmer, in *So Big* (1924). No one who read Alice Walker's luminous novel can walk by a purple iris without recalling how Celie bloomed. The film version of "The Color Purple" perhaps washed out closer to lavender, but actors Whoopi Goldberg and Oprah Winfrey created indelible celluloid images as Celie and Sophia.

Movies captured images of American women as far back as "America's Sweetheart" Mary Pickford (head of her own production company and cofounder of United Artists). "It Girl" Clara Bow personified the freewheeling flapper in films such as "The Wild Party," directed by Dorothy Arzner. Former studio typist Arzner went on to direct Katherine Hepburn in prototype feminist films such as "Adam's Rib" and "Woman of the Year." Writer Anita Loos created Hepburn's antithesis in "Gentlemen Prefer Blondes," in which Marilyn Monroe shined as naïve gold digger Lorelei Lee.

On TV, Lucille Ball stomped on grapes, swilled Vitamegamina, chucked assembly-line chocolates—whatever it took for America's favorite redhead to make viewers laugh. TV coughed up a few more pearls among swine (no offense to "Miss Piggy"). Images of TV female characters rise like one of "French Chef" Julia Child's souffles; "Cagney and Lacey" (created by Barbara Avedon and Barbara Corday) debating abortion; Mary Tyler Moore

slamming the boss's door behind her; Rosanne Rosanadana grossing out SNL news anchor Jane Curtin; Claire Huxtable juggling law books and children; Ellen DeGeneres coming out of the closet in an airport terminal, or Oprah Winfrey using power well by doing good.

Women not only were seen but also were heard. Billie Holliday commanded the title "Lady" when she sang the blues in night clubs; Loretta Lynn in a Kentucky holler. When Aretha Franklin belted out, "R-E-S-P-E-C-T!" people listened. When Helen Reddy growled, "'I am woman, hear me roar," they stood up and applauded.

Among those who roared were suffragists who soapboxed on city corners and marched in kaleidoscopic parades down Fifth Avenue. The marchers' white dresses and glorious hand-stitched banners showed that citizen was not synonymous with male.

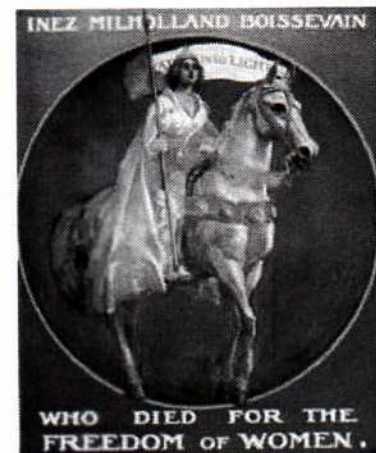
When a drunken mob broke up the national suffrage parade in Washington, D.C., in 1913, parade herald Inez Milholland emerged a national hero following accounts of how she broke through the crowd to clear the way for the besieged marchers. Photographs of Milholland astride her white horse evoked 20th-century women's new freedom: her hair down loose, her flowing robes and her command of America's most patriotic public street.

Amelia Earhart epitomized that freedom and power before she flew off into the sunset in her Lockheed Electra in 1937, leaving behind a smoke trail of mystery.

Eleanor Roosevelt used power in a different way, transforming the position of first lady in part by reshaping its image in her all-women press conferences, magazine column and radio show. Roosevelt had a hand in another momentous image—that of Marian Anderson singing at the Lincoln Memorial on Easter Sunday, in what some say was the first modern Civil



Dorothy Arzner directed "The Wild Party" and feminist films such as "Adam's Rib" and "Woman of the Year."



Inez Milholland astride her white horse evoked 20th-century women's new freedom.



Rights demonstration.

The most lasting image of the Civil Rights movement may be Rosa Parks's tired feet. When professor Jo Ann Robinson heard Parks had been arrested for refusing to move to the back of a segregated bus in Montgomery, Ala., on December 1, 1955, she ran off 50,000 copies of a pamphlet calling for Blacks to boycott the buses until they were integrated.

In the West, a red flag emblazoned with a black Aztec eagle and the word "Huelga"—strike—symbolized the United Farm Workers, co-founded by Dolores Huerta. She made sure that symbol found its way into the news often as she helped lead long marches during grape and lettuce pickers' strikes in the 1970s.

Surely, Betty Crocker would not have bought nonunion grapes. America's most famous—if fictitious—homemaker was the progeny of two career women — artist Neysa McMein, who drew the first picture of her in 1921, and Marjorie Child Husted, head of the home service department of a company that merged into General Mills.

Another mythical heroine, Nancy Drew, could face whitewater rapids in a sinking canoe on one page and stitch her prom gown on the next following her 1930 debut at the typewriter of "Carolyn Keene" (aka Harriet Adams). The resourceful teen possessed courage, courtesy—and a cool convertible blue roadster.

Cool, courageous "Brenda Starr" languished four years before the *Chicago Tribune* agreed in 1940 to publish Dale Messick's comic strip about the intrepid girl reporter, even though "Dale" changed her name from Dalia to hide her gender. The strip was the first syndicated comic strip by a woman and the first to feature a woman.

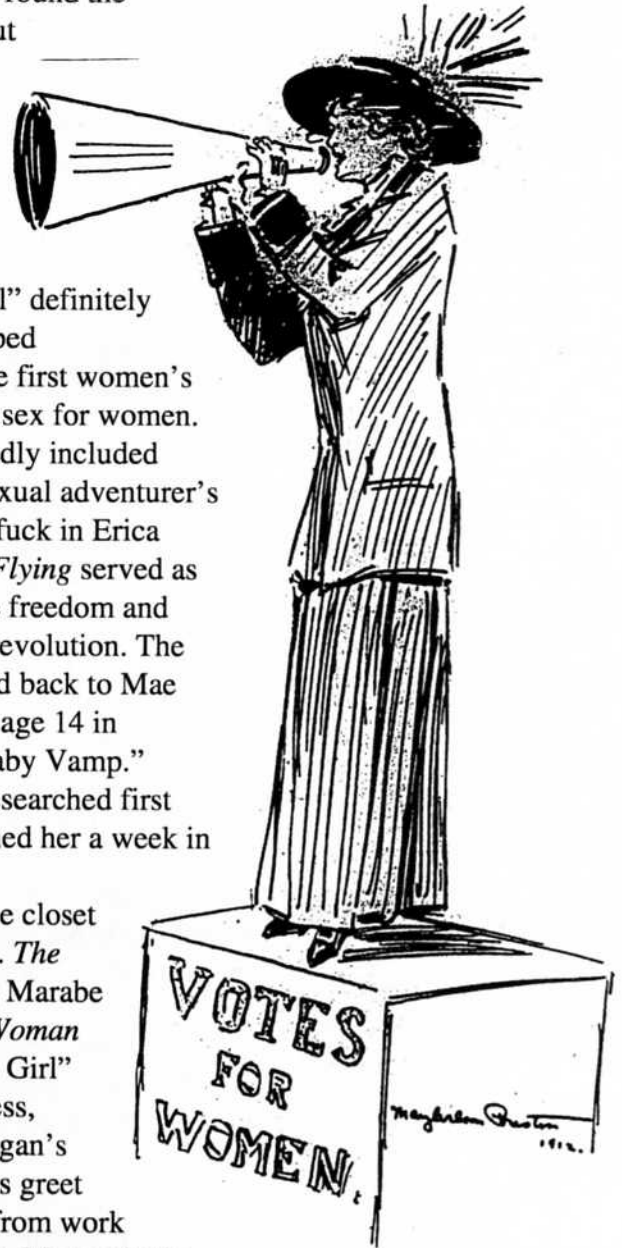
Barbie bounced onto toy store

shelves in 1959 after Mattel cofounder Ruth Handler watched her daughter Barbara act out adult roles with her paper dolls. Besides her unattainable hour-glass figure, Barbie boasts more positive statistics — She graduated from college in 1963, donned an astronaut suit in 1965 and surgical scrubs in 1973, among 75 careers.

Advertising spawned more popular-culture images, a few created by women. "Does she," copywriter Shirley Polykoff asked in 1955, "... or doesn't she?" Male superiors found the line too lascivious, but women loved the copy and its tag line, "Only her hairdresser knows for sure!"

Helen Gurley Brown's "Cosmo Girl" definitely did it. Brown revamped *Cosmopolitan* into the first women's magazine to promote sex for women. Subscribers undoubtedly included Isadora Wing. The sexual adventurer's fantasies of a ziplless fuck in Erica Jong's 1973 *Fear of Flying* served as metaphor for both the freedom and fallacy of the sexual revolution. The revolution really dated back to Mae West's 1906 debut at age 14 in vaudeville as "The Baby Vamp." "Sex," West's well-researched first play (seriously!), earned her a week in prison.

Sex came out of the closet and onto bookshelves. *The Sensuous Woman* and Marabe Morgan's *The Total Woman* vied with the "Cosmo Girl" for sexual inventiveness, culminating with Morgan's suggestion housewives greet their husbands home from work wrapped in cellophane. Morgan's tip was among the landfill of sludge that women's magazines dumped on



See IMAGES on p. 12

IMAGES (cont.)

frustrated homemakers in the 1950s. Betty Friedan, a former women's magazine freelancer herself, recognized media's role in hobbling women and launched the "Second Wave" of feminism when her *The Feminine Mystique* in 1963 isolated the "problem that has no name." *Ms.* magazine put a label on the problem.

Ms. materialized in 1971 after a memorable lunch at the apartment of cofounder Gloria Steinem. *Wonder Woman*—the superhero character, not the 1980s' working mother in the gray-flannel power suit—posed as inaugural cover girl.

Motherhood attracted myriad attempts to capture the power of that bond. Mary Cassatt painted one of its most intimate images in "Mother and Child" in 1905. Dorothea Lange captured the quintessential image of the Depression when she stopped to talk with a mother and her barefoot children stranded at the spot where the mother had sold their car tires for food. Lange's stark, black-and-white photograph crystallized every mother's concern for her children's future.

Juliette Gordon Low set out to brighten girls' futures by founding the Girl Scouts in 1912. Their green vests, and the Brownies' berets, symbolize independence and competence—especially in selling small, overpriced boxes of Thin Mints.

At the other end of the female marketing spectrum was COYOTE—not the animal but the acronym for Call Off Your Old Tired Ethics, organized by Margo St. James in 1972 to legalize prostitution and unionize prostitutes. James followed a grand tradition of female hell raisers stretching back to snow-thatched "Mother" (Mary) Jones, who in the 1910s led a protest march of child

mines to Theodore Roosevelt's Oyster Bay mansion.

Women athletes also marched across the 20th century—on tracks, softball diamonds, golf greens, tennis courts, soccer fields, hockey rinks, giant slalom courses. Images of female strength volley across the decades like one of Chris Everett's two-handed backhands; Babe Didriksen smashing golf balls in the 1930s en route to collecting the first \$1 million earned by a female athlete, tennis great Billie Jean King beating the pants off Bobby Riggs in 1973.

Just as track star Florence Griffith-Joyner's Day-Glo nails clashed with her Olympic gold medals, however, so do images of 20th century women.

"Agency" probably doesn't come to mind when you think about Farrah Fawcett, the perky-nippled, palomino-maned poster girl of the 1970s. But Fawcett empowered women across America when she played a battered wife who strikes back in TV's "The Burning Bed"; in "Extremities," she was a rape victim who gets revenge.

Consider Madonna. The self-made, control-freak, mega-material girl became the highest grossing woman in show business in the 1980s by training her torpedo-shaped bustiers upon the media spotlight. Is she a slave to sexual stereotyping or creating an original image of woman?

What about anti-feminist Phyllis Schlafly? The mother, lawyer, lecturer, editor epitomized the professional woman, yet she practically single-handedly side-railed the Equal Rights Amendment by mobilizing homemakers she purportedly represented.

A TV ad in the 1980s best symbolized the conundrum of commercialism, politics and gender that shapes media images of American women. In the ad, former vice presidential candidate Geraldine Ferraro and her daughter sipped Pepsi as a tribute to the importance of choice.



Brenda Starr languished four years before the Chicago Tribune agreed in 1940 to publish Dale Messick's comic strip about the intrepid girl reporter.



Florence Griffith Joyner redefined track excellence in the Olympics.



The most enduring media image of 20th-century feminism, in fact, never occurred. When police threatened to arrest women protesting the 1968 Miss America pageant, they decided against igniting their trash can of "instruments of torture," including girdles, curlers, high heels, false eyelashes—and bras.

*Linda J. Lumsden teaches journalism history and women's studies at Western Kentucky University. She is the author of *Rampant Women: Suffragists and the Right of Assembly* and *Adirondack Craftspeople*. She is writing a biography of suffragist Inez Milholland.

Photo retrived from:

Babe Didriksen Zaharias-
<http://www.linksters.com/news/19991019/gol/19991019.hanson.html>

Dorothy Arzner-
<http://www.silent-movies.com/Ladies/annex/dorothyarzner.jpg>

Florence Griffith Joyner-
<http://www.olympic-usa.org/olympians/meet/bios/joyner.html>

Inez Milholland-
<http://www.huntington.org/vfw/graphics/49.jpg>

CFP: American Presidency on Film

The Film and History League and *Film and History: An Interdisciplinary Journal of Film and Television Studies* have issued a call for papers and panel proposals for the conference on The American Presidency on Film, Nov. 10-12, in Simi Valley, Calif. Deadline for submissions is June 1.

Proposals are invited on the following topics: actual presidents; imaginary presidents and first families; first ladies; the imperial presidency; the White House as *mise en scene*; documentary studies of the presidency; satires of the presidency; TV and the presidency, shaping the public mind; international perspectives on the presidency and White House staffers.

Submissions should use the online submission form at the website <http://h-net.msu.edu/~filmhis>. For additional information, Email flmhisleag@aol.com or visit the call for website at <http://h-net2.msu.edu/~filmhis/histleague/index.html>

Funding: A Roundup Report

Deadlines are quickly approaching for a variety of grants and fellowships. Here is a sampling...

The Woodrow Wilson National Fellowship Foundation is now accepting applications for its Practicum grants for up to \$1,500. Designed to improve career opportunities beyond the academy for humanities doctoral students, the grants will go to students who find a meaningful internship that utilizes their academic discipline outside of college teaching and research. Applications are processed on a first-come, first-serve basis. Applicants must be enrolled in a Ph.D. program in a variety of other disciplines. For additional details, contact Woodrow Wilson Practicum Grants, Woodrow Wilson National Fellowship Foundation, CN 5281, Princeton, NJ 0854305281 or visit the website at <http://www.woodrow.org/phd/practicum/index.htm>.

The Kennan Institute is offering short-term grants to scholars whose research in the social sciences or humanities focuses on the former Soviet Union and who need to work in library, archival or specialized collections in the Washington, D.C. area. The short-term grants provide a stipend of \$100 per day. There is no official application form but applicants are asked to submit a concise description (700-800 words) of her/his research project, a CV, a statement of preferred dates of residence in Washington, D.C. and two letters of recommendation. Applicants must have a doctoral degree or be a doctoral candidate who has nearly completed her/his dissertations. There are four rounds of competitive selection for the short-term grants every year. For additional information, contact Jennifer Giglio via Email giglioje@wwic.si.edu.

The Case for Cultural Studies in Journalism Curriculum

by Bonnie Shaker
Youngstown State University

The Northeast Popular Culture/American Culture Association will hold its 23rd annual conference at Spring Hill College, Mass., Nov. 3-4, and invites paper and panel proposals on any popular culture or American culture topic.

Send proposals for papers and panels to Program Chair Carol Mitchell, Springfield College, Department of Humanities, 263 Alden St., Springfield, Mass. 01109-3797 (Phone: 413-748-3187; Fax: 413-748-3681; Email: carol_mitchell@spfldcol.edu).

Deadline for submissions is June 15.

A student of mine recently confessed that, after taking cultural studies classes, she's no longer fit to work for mainstream news publications. She's been "ruined," she joked, for work at traditional media outlets, where covering meetings and writing stories is the *modus operandi* of news gathering and reporting.

"I want to tell the story behind the story," my student quipped, referring to her desire to situate events in their historically-specific contexts and to use the identity categories of gender, class, race and sexuality as points of entry into investigations that shape ensuing public discussions about current events.

That we should all be so "ruined" for daily news writing. One only need look back at the ubiquitously disappointing coverage of the Clinton/Lewinsky White House scandal for an example of how the media failed to frame those events in a way that would have been useful to the general public. For as history now confirms, "the story" worth telling was never really about sexual harassment, perjury, or even marital infidelity at all. Rather, what might have edified American readers, but was left largely unsaid, was a public discussion on the interrelated issues of gender, power and sexuality in the workplace.

To say men and women are poorly educated on the social histories of their respective sexes is an understatement. The Clinton/Lewinsky "scandal" offered news media a hard news peg on which to hang thoughtful explorations into contemporaneous constructions of masculinity and femininity, especially as those constructions are underpinned by racial and class differences.

Such explorations can explain other social phenomena, such as the popularity of the TV sitcom *Ally McBeal* among predominantly white men and women. To borrow from late 19th-century terminology, Ally is today's "new woman": well-educated, powerfully employed, and

unabashedly unapologetic about her healthy libido. Ally McBeal is a figure for heterosexual white women to celebrate, precisely because their heritage includes a 170-year-old construct of womanhood which has denied them some variation of all Ally has achieved.

But education, position in the public sphere, and the right to assert one's sexual desire are not the only things that make Ally attractive to both male and female viewers. Beyond the worn-out trope of undercutting women's social advancements by embodying them in an infantilized (i.e., pouty, inarticulate, and pre-pubescent-looking) main character, the show's seduction is its very pretense that its women lawyer characters have control over their lives. For in Ally McBeal, woman's commodity value as a lawyer (read: marketability) is inextricably entwined with her commodity value as a sexual partner (read: desirability). Thus, woman's professional performance is conflated with her sexual one, a dangerous message because it ostensibly offers women equality in the workplace, while it also teaches them to think of themselves as sex objects and look outside themselves and their own sex for signs of their worth.

Not even in fiction, then, can woman's professional ambitions and sexual desire be without social consequence. Such a scenario exhibits a sexual economy wherein women are trafficked among men and invested with value based on men's stamp of approval. In real life, Monica Lewinsky was the most grotesque example of such an economy. For all of her privileged white, upper-class status, she had such low self esteem that she kept offering herself from male authority figure (her high school guidance counselor) to male authority figure (the President of the United States) for signs of her worth. The sad thing is, Monica is not alone, and her antics are abnormal or excessive only by a matter of degrees. The media message to women—one Lewinsky obviously absorbed—is that, regardless of feminist advancements, women still must hand over their self-worth to men in order to find approval.



Classroom Diversity

by Chi-Li Lin

As if there weren't enough reasons to go to Phoenix, Arizona, let me give you some more. Phoenix is also a great place to background issues associated with diversity and get materials to use in class.

Heard Museum, 2301 North Central Ave., is a museum that preserves and promotes the appreciation of Native Americans and is a one of the great places to experience the myriad cultures and art of the Southwest. The museum's 10 exhibit galleries and beautiful outdoor bricked courtyards feature outstanding traditional and contemporary Native American art. An expanded museum shop includes an exceptional selection of authentic crafts arts, purchased directly from Native American artists. Free tour of the *Native Peoples of the Southwest* exhibit are offered daily. The museum opens daily from 9:30 a.m. to 5 p.m., the admission fee for an adult is \$7, children (4-12) is \$3 and children under 4 is free admission. For more information, call 602-252-8848.

Pueblo Grande Museum, 4619 E. Washington Road, showcases *Landscapes and Lifeways* which describes the life of the Hohokam People. On the 102-acre park grounds, visitors explore the ruin of an 800-year-old platform mound, possibly used by the Hohokam for ceremonies or as an administrative center. Pottery, basketry, rock art, and carvings are featured. On Saturday and Sunday, Pueblo Grande Museum features a "Going Wild" exhibit activities ranging from hands-on crafts to Native Americans storytelling and games. The museum shop at the Museum is a great place to find books, American Indian jewelry and pottery, games and books for kids, shirts, compact discs, cassette tapes and lots of interesting

items. The Museum is open 9 a.m. to 4:45 p.m. Monday to Saturday with the admission fee for adult \$2, children \$1, 1 p.m. to 4:45 p.m. on Sunday with free admission. For more information, call the Museum at 1-877-706-4408.

Other than the terrific features of *Women: Mother, Muse, Goddess* in the Fashion Design Gallery, and *Annie Leibovitz: Women* in Steele Gallery in **Phoenix Art Museum**, Phoenix Art Museum also features collections including Western, contemporary, Latin American, Asian and European art. The museum is at 1625 N. Central Avenue. It is open 10 a.m. to 5 p.m.; 10 a.m. to 9 p.m. on Thursday and Friday. The admission is \$7. For more details, call (602) 257-1222.

Heritage Square, 6th and Monroe streets, recalls the city's Victorian past. The historic buildings date back to the late 1880s and are part of Phoenix's original development. They include the Victorian Rosson House, Carriage House, Teeter House Tea Room and the Arizona Doll and Toy Museum. The museum opens Wednesday to Saturday, 10 a.m. to 4 p.m., and Sunday 12 p.m. to 4 p.m. For more information, please call (602) 262-5029.

If you don't mind driving, **Scottsdale Center for the Arts** and the new **Scottsdale Museum of Contemporary Art** are two must-see places in Arizona. Scottsdale Center for the Arts, at 7380 East 2nd street, exhibits dance, theater, classical, jazz music and world music. Scottsdale Museum of Contemporary Art, at 7374 East 2nd street, explores modern culture from the perspectives of art, architecture and design. If it's a Thursday, be sure to stick around for the fascinating Scottsdale Art Walk. For more information, call (480) 994-2787.

CFP: Ethnic, Gender, Class in History

West Virginia University has issued a call for papers for its 4th Annual Sen. Rush Holt History Conference with the theme, "Fitting In: Ethnic, Gender and Class Identities in History," Sept. 29-30, Morgantown.

Deadline for submitting abstracts is June 1. Panel suggestions are also welcome.

For additional information or to submit abstracts, contact Gregory L. McDonald, West Virginia University, History Dept., Box 6303, Morgantown, WV 26506-6303 (Phone: 304-293-2421, x 5231 or 303-293-6858; Email: mcdonald_gregory@hotmail.com).



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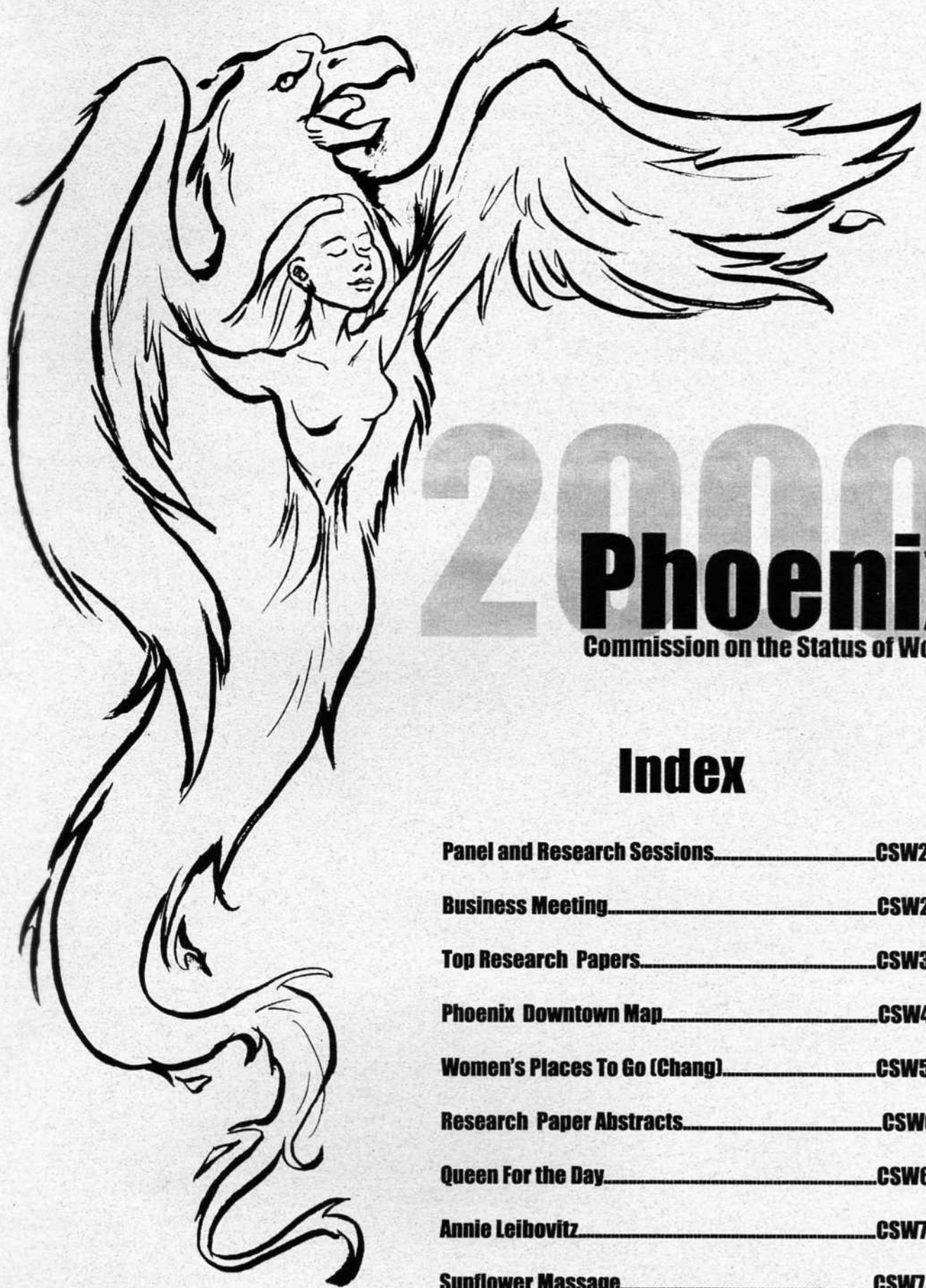
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Women's Words

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2000 Phoenix

Commission on the Status of Women

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Phoenix Business Meeting Set

Get out that new 2000-2001 academic planner and boldly mark your first entry in it: The Commission's Business Meeting, Thursday, August 10 from noon to 1 p.m.

The meeting is scheduled on the convention site, so it will be convenient for you to stop in with your brown bag lunch.

It will be a quick meeting. We only have a one-hour slot. While we're together, we'll go over Commission business and recognize achievements.

We'll also be electing next year's officers. Terry will put together the slate of officers for the vote, so if you're interested in running for office, let her know by July 1. E-mail her at tblueck@uakron.edu or call her at 330-972-6093



Panel and Research Schedules

The Commission has put together, with the help of other divisions and interest groups, enough fascinating panels to keep you so busy you won't care what the temperature is outside!

Two panels will address the conference theme, "Does Journalism and Mass Communication Research Matter?" One will feature speakers discussing gender issues and feminist theory while the other will examine the work of Donna Allen, founder of the Women's Institute for Freedom of the Press and a person for whom research mattered very much.

Wild Women in the Academy VI will take advantage of the conference proximity to Native American reservations. Linda White Wolf will talk about Native American women and mass media. White Wolf is assistant program director and promotions director for KGHR radio on the Navajo Reservation. Co-sponsored with the International Division is a panel of women war correspondents with reporters from *The Washington Post*, *Philadelphia Inquirer* and the *Miami Herald*. Another panel featuring newspaper professionals will look at coverage of violence against women and how news personnel make decisions about how to cover it and other crimes against women.

Preconvention

Tuesday, August 8, 4 p.m. - 5 p.m.
Summit w/ Commission on the Status of Minorities: Roundtable

Co-moderators:

Judy Cramer, Long Island,
Commission on the Status of Women
Clint Wilson, Howard, Commission
on the Status of Minorities

Wednesday, August 9, 8:15 a.m.- 9:30 a.m.

Numbers in the newsroom: How to help journalists (and journalism students) who don't "do math."

PF&R panel, co-sponsored with the Newspaper Division

Panelists:

Neill Borowski, *Philadelphia Inquirer*
Margaret DeFleur, Boston U
Phil Meyer, North Carolina
Marie Tessier, author of Missouri Group's math chapter, *News Reporting and Writing*

Wednesday, 9:45 a.m. - 11:15 a.m.
(Sole sponsored competitive research)
(See CSW 6 for more information)

Wednesday, 11:30 a.m. - 12:45 p.m.
(Sole sponsored competitive research)
(See CSW 6 for more information)

Wednesday, 4:15 p.m.- 5:45 p.m.
Gender, feminist theory and media research: First class, second class or coach?

Research session, co-sponsored with Communication Theory and Methodology Division

Panelists:

Nojin Kwak, Michigan
Debra Merskin, Oregon
Lana Rakow, N. Dakota
Maurine Beasley, Maryland
Leslie Steeves, Oregon

Wednesday, 6 p.m.- 7:30 p.m.
Ophelia Redux: How media representations affect girls' lives
PF&R panel, co-sponsored with Cultural and Critical Studies Division

Panelists:

Lisa Duke, Florida
Meenakshi Gigi Durham, Iowa
Robyn Goodman, Texas
Maria Reid, coordinator of the "Girl

Power" program, Boys and Girls Clubs of Phoenix

Thursday, 12 p.m.- 1:00 p.m.
Business meeting

Thursday, 1 p.m. -2:30 p.m.
Donna Allen: The impact of one woman's ideas on mass communication research

Research session, co-sponsored with History Division

Panelists:

Maurine Beasley, Maryland
Ramona Rush, Kentucky
Annette Samuels, Eastern Illinois
Sue Kaufman, Eastern Illinois

Thursday, 2:45 p.m.- 4:15 p.m.
Hate Speech and the First Amendment
PF&R panel, co-sponsored with History

Panelists:

Jim Carnes, Southern Poverty Law Center
Eleanore Eisenberg, Phoenix American Civil Liberties Union
John Coward, Tulsa
Caroline Dow, Flagler

Thursday, 4:30 p.m. - 6:00 p.m.
Reaching up, reaching out: Mentoring women and minorities in the academy

PF&R panel, co-sponsored with Scholastic Journalism

Panelists:

Sharon Bramlett-Solomon, Arizona State
Ramona Rush, Kentucky
Federico Subervi, Texas
Ken Byers, coaching/mentoring consultant

Friday, 8:30 a.m. - 10:00 a.m.
Wild Women in the Academy IV. Native American Women and the mass media: Making a place and making a difference
PF&R panel, co-sponsored by Media and Disability

Linda White Wolf, assistant program director and promotions director for KGHR radio in Tuba City, AZ on Navajo Reservation

Friday, 2:45 p.m. -4:15 p.m.
Co-sponsored competitive research with History Division

Friday, 4:30 p.m.-6:00 p.m.
Beyond the burning bed: Newsroom decision-making on the coverage of battering

PF&R panel, co-sponsored by Media Ethics

Panelists:

Ellie Dixon, *Caledonian Record* (St. Johnsbury VT)
Jennifer Doakes, editorial writer, *The Arizona Republic*
Marian Meyers, Georgia State
Stephanie Orr, executive director, CASA

Friday, 6:15 p.m.-7:45 p.m.
Women covering war
PF&R, co-sponsored with International Division

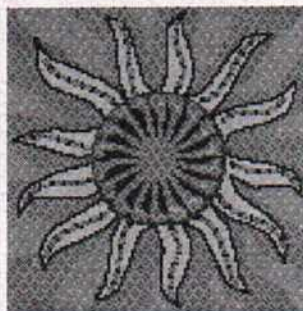
Panelists:

Nora Boustany, *Washington Post*
Barbara Demick, *Philadelphia Inquirer*
Carol Morello, *Washington Post*
Carol Rosenberg, *Miami Herald*

Saturday, August 12, 8:45 a.m.- 10:15 a.m.

(Sole sponsored competitive research)
(See CSW 6 for more information)

Saturday, 1 p.m.- 2:30 p.m.
Co-sponsored competitive research with Magazine Division
(See CSW 7 for more information)



CSW Highlights Best Papers

CSW will highlight its best papers at a special research session on Saturday at 8:45 a.m.

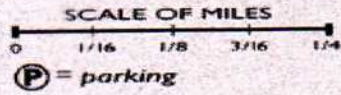
Kim Golombisky of South Florida, and Heather Wiese Starr of Drake, had the top student papers. Cindy Price of Wyoming took the top faculty paper.

Catherine Cassara, CSW chair, reported that 17 papers had been submitted, down slightly from last year. Eleven papers (64.7 percent) were accepted. Other divisions also reported slight decreases in the number of submissions.

Nonetheless, Cassara emphasized that the quality of the papers was very high. Topics ranged from historical to theoretical, covered all media from newspaper to the Internet, and used a variety of methods from qualitative to quantitative.



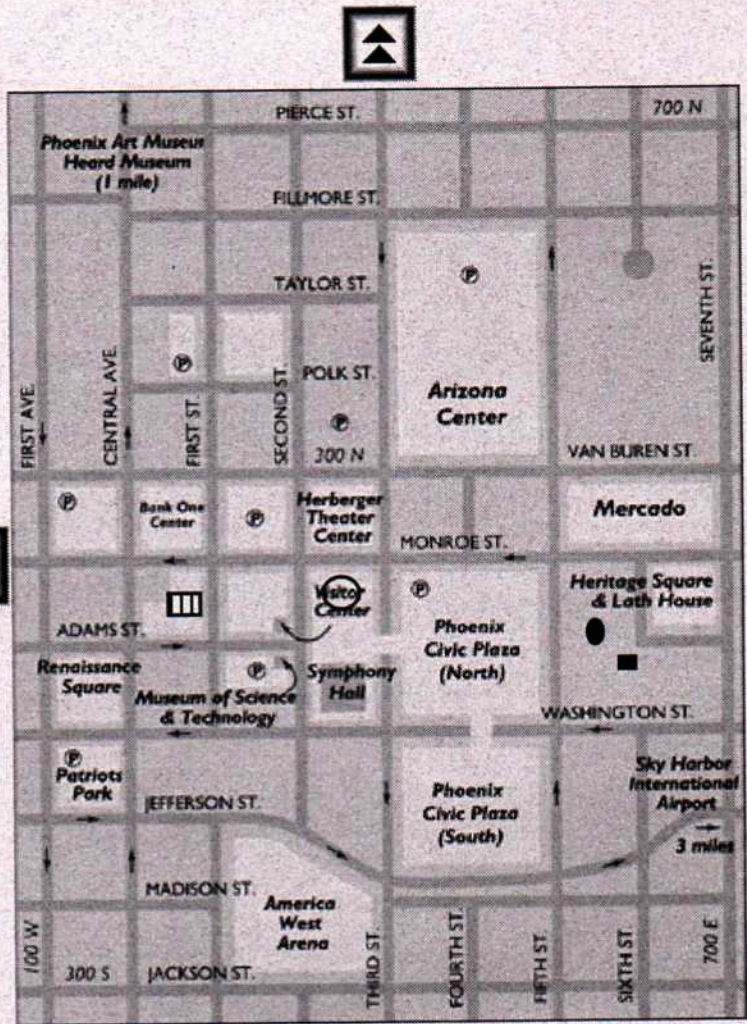
downtown phoenix



- Encanto Park
- Highway 10
- Heard Museum
- Phoenix Art Museum
- Phoenix College
- Phoenix Little Theater
- State Fair Grounds
- Scottsdale

- Arizona Women's Hall of Fame
- Arizona Hall of Fame
- Arizona Mining & Mineral Museum
- Arizona State Capital Museum

- Arizona University
- Greyhound Bus Depot
- Highway 202
- Sky Harbor International Airport
- Phoenix Zoo
- Pueblo Grande Museum & Archaeological Park



- Phoenix Museum of History
- Arizona Science Center
- Hyatt Regency Hotel
- Crowne Plaza



Exploring Women's Places in Phoenix

by Hua-Yun Chang
The University of Akron

So, you've heard it's going to be a 102 degree in the shade in Phoenix. So you've decided to camp out at the hotel or the convention center for the entire five days.

Well, think again, because if you stick to the convention, you'll miss some very COOL women's places in Phoenix.

So, pack your sunglasses and some sun block, your comfortable shoes and plan on exploring Phoenix—just like the female pioneers.

Where should you go? Here are some places...

Museums

Make your first stop the **Arizona Women's Hall of Fame**, only 0.8 mile from the hotels. Photographs and exhibits show the role of women in Arizona's history from the frontier period to today. Check out the women in Arizona media, business, humanities, agriculture, health, science, arts, and education. Arizona Women's Hall of Fame is located in the Hall of Fame Museum at 1101 W Washington St. Take buses #15, 19 or 27 at Central Station on Van Buren Street and Central Avenue. The museum is at 11th Avenue and Washington Street. For more information, call (602) 255-2110.

At the **Phoenix Art Museum**, "Woman: Mother, Muse, Goddess." explores through the clothing from the last two centuries, the repetitions, transformations and overlapping nature of women's images as mother, muse, sexual being and goddess. This exhibition will be presented in

the Fashion Design Gallery. Phoenix Art Museum is located at 1625 N Central Ave. For more information, call (602) 257-1222.

The galleries of the **Heard Museum** contain abundant evidence of lives of women in indigenous cultures. Check out the wonderful ceramics, weavings, basketry, jewelry to more recently adopted art forms like painting, sculpture and installation pieces. In addition, there will be an exhibition of Lovena Ohl's artwork in August. Artwork that reflects Ohl's passion for Native American art will be presented featuring jewelry, pottery, sculpture and other art forms. Heard Museum is located at 2301 N Central Ave. At Central Station, take northbound blue or red line buses and stop at the Heard Museum. For more information, call (602) 252-8840.

Phoenix Museum of History has a display of the first women who opened businesses in Phoenix. This museum is located at 105 N 5th St., only 0.4 mile from the hotels. For more information, call (602) 253-2734.

Sports

For those who are big WNBA or **Phoenix Mercury** fans, sorry, there will be no games during the convention period. There is some good news though. **America West Arena**, the home site of Phoenix Mercury, is just 0.2 mile away from the hotels. You can get a guided tour of the Arena or buy Phoenix Mercury

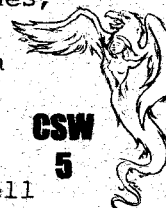
See WOMEN on CSW 8

LEIBOVITZ COMING TO PHOENIX

If you missed Annie Leibovitz's photograph show on women at the Corcoran, it's not too late. Phoenix Art Museum will have 64 portraits by the internationally renowned photographer this summer.

This exhibition includes portraits from a broad spectrum of society—an astronaut, farmers, political figures, actresses, athletes, show girls, scientists, musicians and artists. Hillary Rodham Clinton, Courtney Love, Gloria Steinem, Louise Bourgeois, Toni Morrison and Ruth Bader Ginsburg appear alongside women who usually are not singled out.

Museum hours are 10 a.m. to 5 p.m.; 10 a.m. to 9 p.m. on Thursday and Friday. Admission fee is \$7 for adults; free to all on Thursdays!! Take buses at Central Station on Van Buren St. and Central Ave., look for northbound blue or red lines, Phoenix Art Museum is at Central Avenue and McDowell Road.



Want to be Queen for the Day??

Feeling exhausted? Stressed out? Dreaming that some day you could live like a queen offered exquisite indulgence?

Well, with \$1500 or more, Queen For The Day service in Phoenix can make your dream come true.

By being the special lady, you can get a private chauffeur and personal lady-in-waiting who responds to your every need in the day. You are also given access to exclusive, one-of-a-kind places in the Phoenix area and a wide variety of personal services including jewelry consultation, health and beauty treatments, private tennis/golf lessons and more.

Queen For the Day guarantees that the special lady feels calmer and happier! For more information or reservation, call 1-888-8BQUEEN, or check www.arizonaguide.com/queen.



Research Abstracts

Wednesday, August 9, 9:45 a.m. - 11:15 a.m.

Women in Journalism: Past and Present
Rodger Streitmatter, American.

"Margaret Sanger as Dissident Journalist: Demanding Wider Access to Birth Control Information."

Abstract: This paper documents the central role that Margaret Sanger and her two magazines-- *Woman Rebel* and *Birth Control Review*--played in creating and sustaining the Birth Control Movement in America.

Lynn Klyde-Silverstein, Ohio.

"The Last Male Bastion Enters the 21st Century: The Changing View of Women's Professional Basketball in One Newspaper's Sports Department."

Abstract: Grounded in framing theory, standpoint theory, and critical theory, the study looks at the sports department's changing relationship with its hometown WNBA team.

Jacquelyn Lowman and **Lucinda D. Davenport**, Michigan State.

"A Woman's Place: Newspaper Advice Columns in the Wake of the 19th Amendment."

Abstract: This study examines more than a decade of national advice columns in the wake of the 19th Amendment, and finds them to be both a promoter of new ideas and a reflector of reality.

Wednesday, August 9, 11:30 a.m- 12:45 p.m.

Media Images and Identities

Kiki Nigel Baker, Louisiana at Lafayette.

"Images of Women's Basketball Players on the Covers of Collegiate Media Guides."

Abstract: Results indicate that women sports information directors (who are a minority) are slightly more likely to use professional images than personal images in their basketball media guides and successful programs are more likely to use professional images.

Debashis "Deb" Aikat, North Carolina at Chapel Hill.

"Fresh, Youthful, and Female-Positive:

Analysis of Feminist Identity in Web Sites for Women."

Abstract: The paper concludes that differences in feminist identity categories among the women's Web sites studied and the discursive construction of feminist identity in women's Web sites provide evidence of media's role in creating and perpetuating ideological hegemony.

Erika Engstrom, Nevada at Las Vegas.

"Nurturing Motherhood: The Portrayal of Gender Roles and Childbirth in 'A Baby Story.'"

Abstract: The author examines portrayal of gender roles and childbirth in the Learning Channel's "A Baby Story," a 30-minute reality-based television program that traces the story of couples anticipating the birth of their child.

Saturday, August 12, 8:45 a.m. - 10:15 a.m.
Top Research Papers

Kim Golombisky, South Florida.

"Four Gender Equity Models and Why They Matter to Mass Communications Education."

Abstract: This paper critiques four "gender equity" models-- "equal," "equitable," "fair," and "affirmative"-- and then it examines how these models relate to mass communications education. Finally it suggests a classroom "gender equity" audit and offers some practical strategies for developing a "sex affirmative" mass communications learning environment.

Cindy Price, Wyoming.

"Does Sex Make a Difference? Job Satisfaction of Television Network News Correspondents."

Abstract: This study surveyed all network television news correspondents at ABC, CBS, CNN, NBC and PBS. Although no differences were found in overall job satisfaction, women were significantly younger, made significantly less money, and were more dissatisfied about their bosses the amount of work they do than were men.

Heather Wiese Starr, Drake.

"The Language of Abortion: A Case Study of the Des Moines Register and the Quad

City Times, 1992-1999."

Abstract: This case study/ content analysis examines newspaper coverage of Planned Parenthood and abortion and reproduction service in two city newspapers. In Des Moines, IA, Planned Parenthood has a long-established presence, and the *DM Register* was found to cover abortion in a balanced manner. In the Quad Cities, IA, a new Planned Parenthood clinic will open this year. Coverage of women's reproductive rights was minimal before the clinic was announced, and noticeably negative during construction, in the Quad-City *Times*.

Saturday, August 12, 1 p.m. - 2:30 p.m.
(Co-sponsored with Magazine)

Women and Magazines

Kimberly K. Cass, Drake.

"Career-Related Advice and Information in Women's Magazines: A Content Analysis of Work Options and Topics."

Abstract: This study examined career-related

messages in *Mademoiselle* from 1961 to 1999. The 1960s and 70s were characterized by a focus on appearance and its relationship to obtaining employment; in the 1980s and 90s, the focus expanded. Coverage throughout the study period was shallow, and types of careers covered were unrealistically glamorous.

Jacqueline C. Hitchon, Shiela Reaves, Sung-Yeon Park and Gi Woong Yun,
Wisconsin-Madison.

"'You Can Never Be Too Thin'—Or Can You?: Presenting Research Intended to Combat the Effects of Digital Manipulation of Fashion Models' Weight, Leg Length and Skin Color."

Abstract: This paper presents findings from a pilot study that show preference among young readers for unaltered photographs-- though they may find the models in them less aesthetically pleasing.

Chillin' in Phoenix

Looking toward summer, especially those from northern climes will want to pack the nostalgia away with their parkas and remind themselves that summer, too, can be a harsh season. To survive the dry heat of Phoenix, "Drink!" may be the slogan, but that's water not alcohol.

Masseuse Cindy Hipp-LaGasse suggests bringing your favorite winter holiday music. Listening to Christmas carols while you're in Phoenix can conjure up visions of sugarplums, or more importantly, snow and ice to help you keep your cool. She says, "It really works!"

Sunflower Massage

While you're in Phoenix, treat yourself or a friend to a relaxing massage and support a woman-owned business at the same time. Cindy Hipp-LaGasse's Sunflower Massage offers a tempting variety of massage techniques, which are priced at \$75 for one hour and \$100 for 1-1/2 hours. Her massages include:

- Swedish Massage – light and relaxing – to stretch, and to open the joints.
- Lymphatic Massage – light and relaxing — to stimulate blood flow to detoxify.
- Aromatherapy – uses essential oils, e.g., lavender, ginger – to stimulate and detoxify.
- Intuitive Massage – mixture of massage techniques – to personalize the massage.

Cindy also offers a Body Polish (\$45) to exfoliate, which can be used before a one-hour body massage. You can also get an Herbal Wrap (\$95) that includes a scalp massage and reflexology. She'll come to the Crowne Plaza, so you can enjoy a massage in the privacy of your hotel rooms.

If this sounds like heaven, email Cindy at sunflowerllc@earthlink.net or call her at 602-790-7577. She encourages you to call ahead. Mention the Commission on the Status of Women and save \$10 on your massage.

Cindy is licensed and has owned and operated Sunflower Massage for 11 years.



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WOMEN (cont.)

stuff at its gift shops. America West Arena is located at 201 E Jefferson St. To set up a tour, call (602) 379-2060.

For those who love outdoor activities and could ignore heat threats, **Arizona Outdoor Women** offers one-day workshops at various locations around Phoenix area teaching women how to do flyfishing, informative hikes, land navigation skills, herbs and medicinal uses, 4-wheel drive and more. For more information, call (602) 279-7622, or visit www.azoutdoorswoman.com.

Looking for a nice place where you can lift some weights and sweat off some calories? Just one mile away from the hotels, there is **YWCA** at 755 E. Willetta St. For more information, call (602) 258-0990.

Shopping

Without a little shopping, a trip will not be a complete trip. The following antique and vintage stores may give you a clue about what and where to shop.

- Sally's Attic Collectibles, 24 E Mohave Street. (602) 256-4536. 1.2 mile

- Annalee's Attic, 1605 N 7th Ave.

(602) 340-9640. 1.3 mile

- Grandma's Attic, 3018 N 16th Street. (602) 650-1725. 2.7 mile

- Goodwill, 417 N 16th Street.

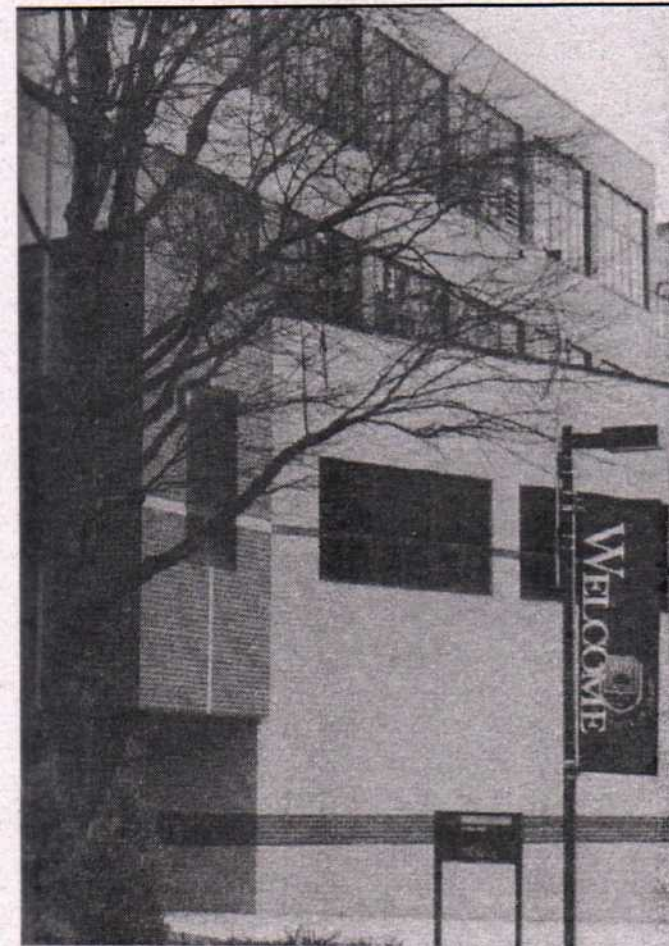
(602) 254-2222. 1.5 mile

- Goodwill, 1620 E Polk Street.

(602) 254-2222. 1.5 mile

Food

There is no better way to support women's business than dining at women-owned restaurants. Two women-owned restaurants are both in walking distance. **Metador Mexican Food Restaurant**, just across from the civic center and Hyatt Regency, has a tasteful Maya-modern setting. According to Fodor's travel guide, dishes are reliable, authentic and well spiced. Metador Restaurant is located at 125 E Adams St. For more information, call (602) 254-7563. **Mrs. White Golden Rule Café** is recognized as the landmark soul food parlor in Phoenix. The very tender chicken steak with a thick, country gravy is highly recommended. This restaurant is located at 808 E Jefferson St. For more information, call (602) 262-9256.



The University of Akron School of Communication

- News
- Public Relations
- Media

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