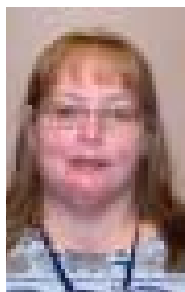


# Clio

among the media



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



notes  
from the head

## Can We Broaden Our Horizons?

By Debbie van Tuyll,  
*Head and Program Chair*

I've done a lot of traveling this fall, much of it in the company of academics. The purpose of those trips was not intended, generally speaking, to produce deep thought on the state of journalism history. The combination of long drives and

flights, discussions with colleagues from other schools, and the occasional academic skirmish presented several occasions for me to ponder a pending assignment for our division from AEJMC, an assignment that will require us in this next year to assess "the state of the discipline."

On the first occasion, I was where we've all been about a million times: lunch at an academic conference. A noted historian was slated to speak, and so I settled back, prepared to listen to a nice talk about a topic I know is dear to him, one he's written about, and, for once, I'd even read the book! Among the first words out of this man's mouth was a not-so-positive critique of the kind of journalism history we get all too frequently at our conferences – the kind Startt and Sloan call the "big man" approach: an author holding up a little-known journalist of some past epoch as a exemplar of either sound practice or bad practice.

As a general rule, I agree with him. We get far too much of this kind of work that really doesn't move journalism history along as a field. However, in this case, I had a problem, because the very next morning, I was scheduled to talk about the progress of a book project

*continued on page 5*

## Taking Notes: Telling Stories Brings History Classes Alive

By Patrick S. Washburn  
*Ohio University*

As someone who has taught in college since 1980, I have thought a lot about what makes a good teacher. It goes without saying, of course, that you have to teach them something. I will never forget the first class that I taught as a doctoral student at Indiana University, and although I thought that I had done well, I was worried about the student evaluations. But I knew that I had done okay when one of them wrote: "I came into this class stupid, and I am leaving less stupid."

So, I was a success! I was obliterating stupidity! But more to the point, I have found myself telling doctoral students over and over that there are two things that all good teachers do: they don't do anything to their students that they would dislike if they were one of the students,

*continued on page 9*

### On the inside

- Books of Interest, page 3
- Panels Set, page 4

---

# Favorite Databases and Archives

*Compiled by Elliot King*

The revised and updated The Image of the Journalist in Popular Culture (IJPC) Database© 2007 Edition ([www.ijpc.org](http://www.ijpc.org)) is the world-wide source for this academic subject. It includes more than 64,600 items on journalists, public relations practitioners and media in: Films (18,200 movies, movies made for TV and miniseries); Television (25,100 items); Fiction (9,150 novels, 1,400 short stories, 470 plays and 200 poems); Radio (2,800 items); Cartoons, Comic Books & Comic Strips (5,000 items); Commercials (180 items); Non-Fiction (Documentaries, News, Sports); Humor (670 items); Games (115 items); Art (30 items); Music (Songs-Compositions) (70 items); Early References (120 items).

The IJPC Database includes print journalists (from large urban newspapers to small country weeklies, including editors, reporters, photojournalists, correspondents, columnists, publishers, newsboys), broadcast journalists (from networks to local stations including reporters, anchors, correspondents, producers, writers, technical personal, news directors, station owners, network executives and management), public relations practitioners (from press agents to publicists), and the news media (anonymous reporters who show up in countless films and television movies ranging from press conferences, to packs of reporters shouting questions or chasing after

the main character, to individual reporters asking questions). The database can be referenced by year, title, type, occupation and author. As one scholar put it, "I don't see how anyone can write anything in this field without referring to the database. There is nothing like it and it is an indispensable reference."

For more information, contact Joe Saltzman ([saltzman@usc.edu](mailto:saltzman@usc.edu)) or go to the Image of the Journalist in Popular Culture Web site. Saltzman is the director of the Image of the Journalist in Popular Culture, a project of the Norman Lear Center, Annenberg School for Communication, University of Southern California. Access is limited to IJPC Associates. Anyone can become an IJPC Associate for an annual fee of \$35. There are now 159 IJPC Associates representing 105 academic institutions throughout the world.

(Submitted by Joe Saltzman, USC)

## **The National Name Database**

The National Name Database ([www.nndb.com](http://www.nndb.com)) uses a similar syntax to IMDB (Internet Movie Database). It tracks the activities of people the site operators have determined to be noteworthy, both living and dead. At one level, it seems much like a "Who's Who" where a noted person's curriculum vitae is available (the usual information such as date of birth, a biography, and other essential facts.) But it mostly exists to document the connections between people, many of which are

not always obvious. In very easy-to-read and hyperlinked form, it displays more information about people than many encyclopedia entries.

## **Everyone Who's Anyone In Adult Trade Publishing, Newspapers, Magazines, Broadcasting And Tinseltown, Too**

Everyone Who's Anyone ([everyonewhos anyone.com/](http://everyonewhos anyone.com/)) is obviously a labor of love for its creator, Gerard Jones, who has been compiling the database since 2002. In September, 2007, he announced that he would stop updating the database but others could continue to do so. In essence, it's a collection of contact information on a range of people in the "information economy." Though somewhat idiosyncratic, it's useful for tracking down professionals in the media world, as well as in the realm of entertainment.

(Submitted by David Abrahamson Northwestern University)

## **National Union Catalog of Manuscript Collections**

A free-of-charge cooperative cataloging program operated by the Library of Congress, the National Union Catalog of Manuscript Collections (NUCMC) creates online records in OCLC WorldCat on behalf of eligible archival repositories throughout the United States. WorldCat is a global library network that allows participating libraries share information about their holdings.

---

# BOOKS OF INTEREST IN JOURNALISM HISTORY

By Donna Harrington-Lueker  
Salve Regina University  
JHistory Book Editor

Pierre Bayard, the French professor of literature who wrote the best-selling *How to Talk about Books You Haven't Read*, notes that, as readers, we carry around with us three inner libraries—the books we've read, the books we've skimmed, and the books we've heard about. (I read this in *The New York Times*, so it must be true. In the spirit of irony, I will admit that I have not read Bayard's book.)

That caveat aside, here's hoping that the following titles make it into a fourth library—the books media historians have picked up, read with interest, and maybe put on our bookshelves or included in our syllabi. All were reviewed for the JHistory listserv, where full reviews are available in the “discussion logs” section of the list's website (<http://www.h-net.msu.edu/~jhistory/>):

*The Race Beat: The Press, the Civil Rights Struggle, and the Awakening of a Nation*. By Gene Roberts and Hank Klibanoff. (Knopf; \$30) This Pulitzer Prize-winning history documents how black and white journalists focused the nation's attention on the myth of “separate but equal.”

*In Search of Willie Morris: The Mercurial Life of a Legendary Writer and Editor*. By Larry L. King (PublicAffairs; \$26.95) JHistory's reviewer described King's book as

“a clear-eyed biography” of famed Harper's editor Willie Morris. Hired in 1967 to re-energize the magazine, Morris is best-known for publishing important fiction and literary journalism writers like Norman Mailer, Truman Capote, Joan Didion, David Halberstam, and others.

*Newsrooms in Conflict: Journalism and the Democratization of Mexico*. By Sallie Hughes. (University of Pittsburgh Press; \$22.95) Hughes, who worked as a journalist in Mexico between 1993 and 2005, describes the newsroom changes of the period that allowed some newsrooms to challenge Mexico's authoritarian regime.

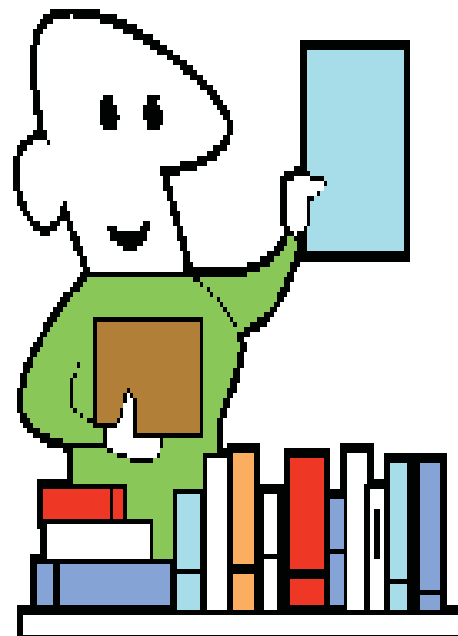
*Gin Before Breakfast: The Dilemma of the Poet in the Newsroom*. By W. Dale Nelson. (Syracuse University Press; \$24.95) Thirteen short biographical chapters address the importance of journalism in the careers of writers and poets such as Samuel Taylor Coleridge, Stephen Crane, Walt Whitman, Edgar Allen Poe, Carl Sandburg, and others.

*Art in Crisis: W. E. B. Du Bois and the Struggle for African American Identity and Memory*. By Amy Helene Kirschke. (Indiana University Press; \$24.95) As the first book to examine Du Bois's use of imagery to create racial pride and convey moral outrage, *Art in Crisis* offers insight into the history of visual journalism as well as the contributions of one of the 20th-

century's most significant black periodicals.

*Troubled Pasts: News and the Collective Memory of Social Unrest*. By Jill Edy. (Temple University Press; \$23.95) Edy focuses her study of collective memory on news coverage of two “troubled moments”—the Watts race riots in 1965 and the Democratic National Convention in Chicago in 1968.

Authors of the reviews: Jeanette McVicker (*The Race Beat*); John Coward (*Willie Morris*); Celeste González de Bustamante (*Newsrooms in Conflict*); Nirmal Trivedi (*Gin Before Breakfast*); Linda Lumsden (*Art in Crisis*); Elliot King (*Troubled Pasts*). If you are interested in reviewing for JHistory contact Lueker at [harringd@salve.edu](mailto:harringd@salve.edu)



# Seven Panels Set for AEJMC Conference

Journalism historians are thinking about political affairs and research methods these days. Those are the two “trends” apparent in the panels accepted for the 2008 convention. Division chair Debbie van Tuyl and vice chair John Coward were able to program a total of six panels at the AEJMC Mid-Winter meeting in St. Louis in December.

A seventh session is also slated that will introduce journalism historians the ancillary area of book history. David Paul Nord of Indiana University, a former history division chair, will lead this session. Book history is a growing field among historians interested in print culture. The focus is on the production, consumption, and dissemination of texts, including fictional and journalistic works across all types of media. Journalism history is a natural fit but few intersections have been created between the two fields. Van Tuyl hopes this sole-sponsored session will pique division members’ interest.

## **The co-sponsored panels include:**

“The Art of Writing History,” co-sponsored with the Graduate Education Interest Group, with Pat Washburn of Ohio University moderating, will offer advice on how to get a book-length history book written and published.

“Decaying Sources, Disputed Knowledges: Teaching and Researching in the Age of Wikipedia,” a teaching panel, co-sponsored with Critical and Cultural Studies. Mi-

chael Bugeja, director of the Greenlee School of Journalism and Communication, is the lead historian on this panel that will look at how digital resources are used in teaching and research.

“Of Presidents and Polemics: Perspectives on Political Advertising,” a tentative title for a PF&R panel, co-sponsored with the Advertising Division, with Joe Hayden of the University of Memphis as the panel moderator. The specifics of this panel are still under development.

“Field Censorship During Wartime,” co-sponsored with the Ethics Division, with Mike Sweeney of Utah State University, as history’s representative, examines actual battlefield censorship, as opposed to political or domestic censorship, in American history.

“Thinking Historically about Contemporary Media Research: Analytical Strategies and Examples,” co-sponsored with Critical and Cultural Studies, with Jane Marcellus of Middle Tennessee State University representing the History Division, offers a consideration of how historical thinking informs research in cultural studies.

“The 1968 Democratic National Convention, 40 years later,” co-sponsored by the Community College Journalism division, with Terry Dalton of McDaniel College, moderating, will look at the news coverage of this dramatic story.

## Book Seminar Dates Are Set

The 2008 Summer Seminar in the History of the Book at the American Antiquarian Society in Worcester, MA will be held from Wednesday, June 18 to Monday, June 23, 2008.

The theme of this seminar, to be held at the library founded by Isaiah Thomas, author of *The History of Printing in the United States* will be “The Newspaper and the Culture of Print in the Early American Republic.” It will focus on the material base of newspaper production, the newspaper business, readers, and the role that newspapers played in public and private life.

### Seminar Faculty:

David Paul Nord  
Professor of Journalism and Adjunct Professor of History, Indiana University

John Nerone  
Research Professor, Institute of Communications Research, University of Illinois at Urbana-Champaign

Vincent Golden  
Curator of Newspapers and Periodicals at AAS

For further information and application materials, see [www.americanantiquarian.org/mmersem.htm](http://www.americanantiquarian.org/mmersem.htm)

**APPLICATION DEADLINE: MARCH 14, 2008**

---

# Can We Broaden Our Horizons

*continued from page one*

begun at that conference three years ago. This book is a collection of annotated biographies of little-known journalists from little-known newspapers. Now, I believe the work my conference colleagues and I have done on this book is top quality, that it's a needed work because it gives voice to journalists whose important work has been overlooked too long. I mean, we've found war correspondents where no one even knew there were newspapers before. By the same token, I couldn't still that nagging voice in my head. It kept asking, "What if he's right?" Being a good academic, I sought solace – maybe refuge, probably justification – in a big word: epistemology. Epistemology, what we consider to be knowledge worth knowing, is tremendously powerful in shaping an academic field. My colleague at that conference was right to criticize insignificant studies that don't advance the field. The problem comes when historians confuse insignificance with "little known," or with non-mainstream. For too long, the conventional wisdom of journalism history has emphasized metropolitan media -- the big, elite, national press, but the result of this has been, in my opinion, a skewing of our understanding of American media history. Community-level media have a long and honorable history, too, and to fully understand American journalism in the aggregate, we have to understand them, as well. And so, epistemological differences, I told the audience that morning, are ac-

tually good for the field. We need to challenge one another's thinking about what's appropriate for study and what isn't.

The next weekend, I was in the mountains of western North Carolina with two friends for a "women's retreat." Both women are academics with interests in women's studies and speech communication. One is a current colleague and the other a former colleague. On Sunday morning, as we were sitting around the fire with our teacups in hand, my former colleague looked at me with a mercurial gleam in her eye and demanded to know, "Why is it that historians never tell history from the other side?" I have to admit to wondering momentarily whether I could just pretend not to have heard her, but this woman is a spitfire. I knew I had no chance to duck the question. She'd needle me until I said something, so I said the first thing that came to my mind. "Maybe historiography?" I suggested. Historiography lays out the prerequisites for "doing history." It tells historians how to think about their subjects, what questions are relevant, what questions are irrelevant, and what constitutes "properly done history," and that is rarely history "from the other side," I mused to my friend.

As I have been ruminating on those two experiences, I've been thinking about Peggy Blanchard's assessment of journalism historians as flirting with a state of ossification at the dawn of the 21st century, and I've wondered whether episte-

mology and historiography might not be two of the culprits in that. Blanchard's well known assessment of the state of journalism history, "The Ossification of Journalism History," published in the Autumn 1999 issue of *Journalism History*, rather hinted that she thought too-heavy reliance on traditional approaches and methods could "stultify our field." She wrote, "Faced with the blunt reality of what is acceptable for progress in your career and what forms your research and theoretical interests, many new scholars may well opt for traditional and acceptable rather than innovative." Such decisions, she argued, could potentially sap scholarly adventure and creativity from the discipline, perhaps even kill it off entirely by rendering it irrelevant.

We will have the opportunity at the 2008 convention to spend some time thinking about the state of the field, and to have some conversations that will then be reported back to AEJMC leadership for use in a strategic planning process. That process began just this past weekend at the Mid-Winter meeting in St. Louis. History Division vice chair John Coward attended that meeting. In the meantime, I hope you will spend sometime between now and August giving some thought to the state of our discipline, and that you will come to the convention ready to take part in the dialog. Journalism history is too important to let it ossify, stultify, or even mortify.

---

# NEW RESEARCH: FROM NEWSPAPER ROW TO TIMES SQUARE-- THE DISPERSAL AND CONTESTED IDENTITY OF AN IMAGINED JOURNALISTIC COMMUNITY

By Dale Cressman

*The New York Times* is now in its new home, a 52-story glass and steel tower on Eighth Avenue. When it moved to the new building in June of this year, it not only left behind its historic headquarters on West 43rd Street, but also Times Square, the landmark named after the newspaper in 1904. That most people seem unaware of Times Square's connection to the newspaper is reason enough to reflect on its origins.

In an audacious move, *Times* publisher Adolph Ochs moved the newspaper from Newspaper Row in Lower Manhattan to what was then Longacre Square, an area better

known for horse stables and brothels. On a small and oddly-shaped lot – and with barely enough financial backing – Ochs erected a 25-story Italian Renaissance building faced with limestone and terra cotta. It was the second-tallest building in the city. Because it was built over the new IRT subway station, developer August Belmont convinced city fathers to name the square after the area's prominent new tenant. When the newspaper moved into its new building on New Year's Eve, 1904, Ochs celebrated with a fireworks display. By 1906, he added the now-famous New Year's Eve ball drop from the top of Times Tower and Times Square supplanted Park Row as the new gathering place for New

York celebrations.

Ochs was immensely proud of what he thought was an architectural triumph and, although the newspaper did not occupy the entire tower, the publisher was confident its space was sufficient to last for years. However, it wasn't long before Times Tower was deemed insufficient. The newspaper's circulation was rising faster than expected and it was impossible to expand the building to meet its growing needs. By 1913 Ochs deemed it necessary to move to yet another new building – this one a block away at 229 West 43rd Street. The new building, which was originally called the Annex, was 11 floors high, 144,000 square feet and entirely designed to produce the newspaper. It was to be, the *Times* boasted in its pages, “the last word in newspaper production.” Nevertheless, even the Annex was enlarged – three more times. The biggest addition was made in 1923, when the building more than doubled in size and, in rising to 15 stories, was made to resemble a French castle. After the final renovation in 1948, the newspaper dropped the “Annex” name and renamed it “The New York Times Building.”

Nearly all the *Times*' operations took place at 229 West 43rd Street. Yet, the publishers held onto Times Tower. After the move in 1913, the newspaper continued to sell classified advertising on the



*The original New York Times building in Times Square.*

*continued on next page*



*Times Square at night.*

first floor of the tower. However, the most compelling reason for retaining the building was yet to come. In 1926, the *Times* purchased a specially-designed “electric moving letter sign” to be installed on Times Tower in time for the 1928 presidential election. Newspapers – including the *Times* – had been projecting election results and other breaking news on the sides of their buildings for years. (For example, the *Times* drew tens of thousands of people into Times Square for the 1910 boxing match between Jack Johnson and Jim Jeffries.) However, the new sign was to be something entirely different: A light bulb-studded copper ribbon running 380 feet long and five feet high, installed on all four sides of the building on the fourth floor cornice. The sign’s 14,000 light bulbs spelled election results, news stories and bulletins for a generation. It became known

as the “zipper” and it was one of the last compelling reasons for the Sulzberger family to retain the building.

As repair costs for Times Tower mounted, the Sulzberger family decided to sell the building in 1961 to developer Douglas Leigh, the same man who came up with the famous Camel cigarette sign in Times Square. Leigh sold the building a year later to Allied Chemical, which stripped the building’s original facade and replaced it with marble. At the time, the newspaper was considering moving further uptown, to West End Avenue, near the newly developing Lincoln Center area, where it had already built a printing plant (a buyer was not found for the 43rd Street plant and the proposed building’s location was ultimately deemed unsuitable).

Ironically, the building that brought so much pride to Adolph

Ochs, became architecturally unremarkable. Whereas Times Tower was once a symbol of the importance of *The New York Times* specifically – and newspapers generally – the building is now little more than a place to hold up the huge electronic signs known in the advertising business as “spectaculars.” If, as Hugh Ferriss wrote, architecture “invariably expresses its age correctly,” the decline of newspaper journalism and the rise of entertainment media and advertising can be seen in Times Square.

*The New York Times* left more than symbolic history behind when it left Times Square. The newspaper also left behind its historical records. In the final years of residency at 229 West 43rd Street, the paper’s papers were consigned to the basement, where the presses once ran. No longer was there a trained archivist watching over the papers of Adolph Ochs; only a corporate public relations employee with a door key (who, I should note, was kind enough to let me in to rummage through those papers). Nor was room being reserved for the collection in the new Times Tower. In July 2007, *The New York Times* announced it was donating its papers to the New York Public Library, where some of the collection may be available to researchers next year.

(Dale Cressman is an assistant professor at Brigham Young University, where he teaches media history and broadcast journalism. A version of this research was presented at the AEJMC in Washington this past August.)

# Book Blurb: Do Journalists Embrace Hated Ideas?

One of the most cherished principles in American journalism is the notion that unpopular and even hated ideas deserve First Amendment protection and fair-handed treatment from journalists. But has this principle always existed, and how are hated ideas treated during times of crisis, such as war?

In this new book, media historians Hazel Dicken-Garcia and Giovanna Dell'Orto search for some of the answers by analyzing newspaper coverage of hated ideas — such as abolitionism and slavery — during the American Civil War. They found that the Civil War strengthened the idea of journalism's responsibility to the public; editors often had eloquent free speech discussions; and opposition presses were sometimes defended. However, the data also showed that tolerance was the exception rather than the rule. "[E]ditors consistently supported the larger political system over any professional journalism ideology, the 'common good' over individual rights, and military 'discretion' over constitutional principles," the authors write.

The authors conclude that "although the editors' intolerance makes their statements about the Constitution ... seem hollow, it must be remembered that they were in the midst of a highly abnormal national crisis. ...[T]he Civil War experience underscores the fact that marginalized ideas across history have persisted, often to become accepted as

part of mainstream culture. Despite intolerance by journalists ... of certain ideas ... the First Amendment has continued to sustain civil liberties.

Hazel Dicken-Garcia (Ph.D. University of Wisconsin) is a professor of journalism and mass communication at the University of Minnesota. She is author of *Journalistic Standards in Nineteenth-Century America*, which received the Kappa Tau Alpha Best Book Award in 1990. In 2006, she received the Sidney Kobre Award, given by the American Journalism Historians Association for contributions to journalism history.

Giovanna Dell'Orto (Ph.D. University of Minnesota) is an Associated Press journalist. She has been studying 19th-century journalists' interpretation of free speech rights for more than 10 years. Her first book, *Giving Meanings to the World*, explored how the first U.S. newspaper foreign correspondents created images of the world for readers.

*Hated Ideas and the American Civil War Press*, by Hazel Dicken-Garcia and Giovanna Dell'Orto 350 pages. 2008 Published by Marquette Academic, a Division of Marquette Books LLC, Spokane, Washington. ISBN: 978-0-922993-89-5 (cloth) \$59.95 / ISBN: 978-0-922993-88-8 (paper) \$39.95

# Clio

## Among the Media

**Editor:** Elliot King  
(Loyola College in Maryland)

**Webmaster:** Kittrell Rushing  
(University of Tennessee-  
Chattanooga)

**Clio logo:** Nat Newsome (Augusta  
State University)

**Creative Director:** Meghan Hoppe  
(Loyola College in Maryland)

Clio Among the Media is published quarterly by the History Division of the Association for Education in Journalism and Mass Communication.

Submissions to Clio are welcome. Please send them to: Elliot King, Department of Communication, Loyola College in Maryland, 4501. N. Charles Street, Baltimore, MD 21210.. Electronic copy, either disk or e-mail, is preferred. For information, contact King at 410-617-2819, or e-mail him at: [eking@loyola.edu](mailto:eking@loyola.edu). Recent issues of Clio may be accessed at: [www.utc.edu/Outreach/AEJMC-HistoryDivision/histpub.html](http://www.utc.edu/Outreach/AEJMC-HistoryDivision/histpub.html)



# Notes On Telling Stories

*continued from page one*

and they never bore them.

The part about never boring students is particularly germane to teaching mass communication history to undergraduates. It has been my experience that about half of the students come into the class disliking all history courses, partly because they have had boring history teachers in the past and/or they believe such a course is simply a waste of time. They see no reason for taking it. Instead, they want to load up with skills courses (such as taking another specialized reporting or editing class). And it never occurs to them that knowing history might keep them from making a classic *faux pas* that could hurt them on the job (“So you really don’t know who Edward R. Murrow was?”) or doing something incredibly stupid professionally (as the saying goes, “He who forgets history is doomed to repeat it”). In other words, if you do not know how Sen. Joseph McCarthy manipulated the press in the early 1950s, you are susceptible to having another demagogue do the same thing to you now.

Given the attitude of at least some of the students, you have to do something to make a mass communication history class more interesting. Obviously, you can show videos or use Powerpoint presentations or bring in historical objects (such as copies of old newspaper), but those have limitations. If you use them too much, you may be accused of shirking your duty as a teacher. Show and tell can only go so far.

Personally, while I use rele-

vant videos, I rely more on what I do best: story telling. But it is a sophisticated type of story telling, which two-time Pulitzer Prize-winning author Barbara Tuchman describes very well in *Practicing History*. She is talking about the way she wrote, but it applies just as well to teaching history: “Yet I do not suppose one can practice the writing of history over a long period without arriving at certain principles and guidelines. From these essays [in her book] emerges, I think, a sense of history as accidental and perhaps cyclical, of human conduct as a steady stream running through endless fields of changing circumstances, of good and bad always co-existing and inextricably missed in periods as in people, of cross-currents and counter-currents usually present to contradict too-easy generalizations. As to treatment, I believe the material must precede the thesis, that chronological narrative is the spine and the blood stream that bring history closer to ‘how it really was’ and to a proper understanding of cause and effect; that, whatever the subject, it must be written in terms of what was known and believed at the time, not from the perspective of hindsight, for otherwise the result will be invalid.”

One thing that she might have added—and she does talk about it in her book—is the value of using selected anecdotes to help make points for the students as well as to liven up lectures. Let’s take one example. I always talk about how the *Chicago Defender* was one of the major reasons that the black

migration out of the South reached its climax in the 1910s. And I point out that historians have noted that as southern blacks riding on trains crossed the Ohio River heading toward Chicago, they would stop their watches, kneel to pray, and sing a gospel hymn, “I Done Come Out of the Land of Egypt with the Good News.” That brings history alive because it a story that is striking. It rivets the students and helps them to understand the incredible drama in history.

If you think history is a story, you can find a lot of these type of dramatic incidents that will bring events alive—and make them memorable for the students. But you have to be selective. Simply telling stories all of the time is not good enough. You must also talk about not only what happened in history but why it happened. And when you weave that together with appropriate anecdotes, it is my experience that you will be well on your way to surviving a quarter or semester of teaching mass communication history.

And I use the word “surviving” because I feel this is one of the most difficult courses to teach successfully in a journalism school. It is hard work, but it also can be very gratifying when a graduate who is working in the media thanks you for what you taught him or her. Finally, someone appreciates just how valuable this course is for students and why it should be a part of the required curriculum in every mass communication program in the country.

# Calls for papers and conferences

## CALLS FOR ENTRIES

### Best Journalism And Mass Communication History Book Nominations

The History Division of the AEJMC is soliciting entries for its award for the best journalism and mass communication history book of 2007. The the winning author will receive a plaque and a cash prize at the 2008 AEJMC conference. The competition is open to any author of a relevant history book regardless of whether he/she belongs to AEJMC or the History Division. Only those books with a 2007 publication (copyright) date will be accepted. Compilations, anthologies, articles, and monographs are excluded and should be submitted for the Covert Award. Three copies of each book must be submitted, along with the author's mailing address, telephone number, and email address, to:

Carolyn Kitch  
AEJMC History Book Award Chair  
Journalism Dept., Temple University  
2020 N. 13th Street  
Philadelphia, PA 19122

Contact Dr. Kitch at 215-204-5077 or <ckitch@temple.edu> with any questions.

## Covert Award Nominations

The History Division of the AEJMC announces the 24th annual competition for the Covert Award in Mass Communication History. The \$500 award will be presented to the author of the best mass communication history article or essay published in 2007. Book chapters in edited collections also may be nominated. The award was endowed by the late Catherine L. Covert, professor of public communications at Syracuse University and former head of the History Division. Seven copies of nominated article should be sent by March 1, 2008, to Karen K. List, Journalism, 108 Bartlett Hall, UMass, Amherst, MA, 01003.

### AEJMC History Division-AJHA Joint Journalism Historians Conference

The Joint Journalism Historians Conference—the American Journalism Historians Association and the AEJMC History Division joint spring meeting—will be held on Saturday March 15 at the Roosevelt Hotel in New York City. We welcome submissions from all areas of communication history from all time periods and on all topics. Scholars from all academic disciplines are invited to participate. Send abstract or inquiries to Elliot King, Conference Organizer, at eking@loyola.edu or call 410-617-2819.

## History Division Officers

2007-2008

Debbie Van Tuyll  
(Augusta State University)  
Head

John Coward  
(Tulsa)  
Vice Head  
and  
Research Chair

Elliot King  
(Loyola College in Maryland)  
Secretary/Newsletter Editor

David Copeland  
(Elon University)  
PF&R Chair

Ann Thorne  
(Missouri Western)  
Teaching Standards Chair

Kittrell Rushing  
(Tennessee-Chattanooga)  
Webmaster

Carolyn Kitch  
(Temple)  
Book Award Chair

Karen List  
(Massachusetts)  
Covert Award Chair