

Clio

among the media



Newsletter of the History Division of the Association for Education in Journalism and Mass Communication - www.aejmchistory.org



Notes from the Chair

Ann Thore
Chair
Missouri Western State University

Several years ago I switched to a newer, splashier reporting book for my undergraduate reporting class. The first chapter included information on journalism history, and one of the illustrations was a picture of the “Yellow Kid.” One of my students liked the picture, googled “Yellow Kid,” found

the article interesting, and the next day, walking into an antique store, saw a small replica, and bought it. He talked the following day in class about how interesting journalism history was, and how he was fascinated by the “Yellow Kid.” What was most interesting to me was his fascination. For my digital native student, someone who has always had the Internet readily at hand, easily finding information on the Internet is tantamount to becoming interested in something.

Anyone who has read Nicolas Carr’s article, “Is Google Making Us Stupid,” in *The Atlantic* has the right to worry that the Internet makes us all “zip along the surface” instead of reading deeply. And yet by being so universally accessible, by being able to search journalism history easily, not only does research become easier, as Carr points out, but more importantly, many more people, particularly the digital native students we now have in our classrooms, are able to research whatever piques their interests. That, indeed, can include journalism history.

Nearly every famous historical journalist or journalism history term is easily searchable on the Internet. Even a simple search for journalism history will turn up an array of journalism

history sites ranging from a general discussion on the about.com site to classroom sites dedicated to specific issues or times. There are also many databases for casual researchers, including a comprehensive site by The Image of the Journalist in Popular Culture (<http://ijpc.org/page/introdatabse.htm>) at the Annenberg School of Communication. This site has more than 76,000 entries on journalists, public relations and news media. The Media History Exchange, coordinated by Elliot King and funded through an NEH grant, will soon provide a

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Promoting Poster Sessions

Lisa M. Burns
Secretary and *Clio* Editor
Quinnipiac University

Let me begin by acknowledging my bias – I love poster sessions. Some of my best experiences at national conferences have been poster sessions, whether as a participant, a respondent, or a passerby. I've received very helpful feedback on my projects, had great conversations with fellow scholars, and discovered some of the really interesting research that is being done by my colleagues at other institutions.

But I realize that many AEJMC members don't share my enthusiasm for poster sessions. Unfortunately, there's a stigma surrounding poster sessions. Some people think that being assigned to a poster session signifies that those papers are of lower quality than those being presented in panel sessions. But that's simply not true. In this article, I'd like to dispel this misconception and encourage people to embrace, rather than dismiss, poster sessions.

So, how did poster sessions develop this negative reputation? I believe that it may be rooted in the history of poster sessions. In the past,

many organizations, including AEJMC, relegated the work of graduate students to poster sessions. This was a way for academic conferences to encourage participation by graduate students while saving those precious panel slots for professors. Some organizations also used poster sessions as a place for



But times have changed. Being assigned to a poster session, at least in AEJMC, has nothing to do with the quality of a submission. Instead, it is a matter of whether a paper can be grouped thematically with other papers on a panel. The research chairs face the challenge of creating panels centered on cohesive themes from the random set of papers approved by reviewers. Luckily, most papers can be grouped together based on things like topic, time period, medium, or research method. However, there are cases when a highly rated paper

just doesn't "fit" onto a panel. In the History Division, we've had top papers that have ended up in poster sessions because they didn't match the themes of the panels. Also, poster sessions aren't just for graduate students anymore. Some of the most notable scholars in our Division have presented their papers in poster sessions at recent conferences.

Another problem is that many people who haven't participated in a poster session simply don't understand what a great experience it can be. There is a level of engagement in poster sessions that you can't get in a traditional panel.

Promoting Poster Session *Continued from pg. 2*

Presenters are able to have conversations with the people who stop by rather than talking at a room of people and hoping for a question or two during Q&A. These exchanges can be much more meaningful to all parties. I can tell you from my experience as a poster session respondent that it is much more involved and personal than preparing a response for a panel. I've been able to have in-depth conversations with the presenters and offer them very detailed feedback in person. The process becomes a dialogue rather than a critique, which I think is very beneficial. I've often seen people seek out certain presenters during poster sessions (and I've done so myself) because they share an interest in that topic. As a newly minted Ph.D. back in 2004, it meant a lot to me when a top scholar in the field stopped by to check out

my poster because we shared an interest in collective memory (thank you, Janice Hume!). These conversations are not only a great way to exchange ideas, but also an excellent opportunity to network with colleagues from around the country.

Poster sessions are also a great way for presenters to put their work out there – literally. This format offers scholars a chance to visually present their research in a compelling manner. While historians might not have fancy graphs like our quantitative colleagues, it is an ideal opportunity for us to showcase archival materials. While I enjoy hearing presenters quote snippets of old articles or shows, it is even more compelling to see the reprint of an article or the transcript from a radio or television broadcast. Presenters can also post photos so that we have faces to go with the names of these important historical figures. Of course, this means that a poster session definitely takes a bit more work than a traditional panel, but I would argue that it is worth it.

In closing, I hope that my arguments have convinced you to reconsider the value of poster sessions. A change in attitude will help to erase the stigma associated with this alternative format of conference presentation. However, we still need to do more to promote poster sessions. As Chair Ann Thorn noted in her Fall *Clio* column, the History Division is considering ways to recognize top posters. Other divisions have started doing this and it is helping to elevate the status of poster sessions. If you have any suggestions, please share them with Ann (thorne@missouriwestern.edu). Finally, I would encourage everyone in our Division to take the time to visit the poster sessions at the St. Louis conference. You won't be disappointed.



2010 History Division Poster Session in Denver. Sara Magee, West Virginia University.

Photo on previous page: Elizabeth Burt, University of Hartford.

Photos courtesy of Elizabeth Burt.

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Submissions to *Clio* are welcome. Please send them to: Lisa M. Burns, <lisa.burns@quinnipiac.edu>. Electronic copy by e-mail is preferred. Submissions may also be mailed to Lisa M. Burns, Quinnipiac University, 275 Mount Carmel Ave. SB-MCM Hamden, CT 06518.

For information, contact Burns at (203) 582. 8548., or the e-mail address above.

Recent issues of *Clio* may be accessed at:

www.utc.edu/Outreach/AEJMC-HistoryDivision/histpub.html

Call for Entries: Best Journalism and Mass Communication History Book

The History Division of the Association for Education in Journalism and Mass Communication is soliciting entries for its award for the best journalism and mass communication history book of 2010. The award is given annually, and the winning author will receive a plaque and a cash prize at the August 2011 AEJMC conference in St. Louis, Missouri.

The competition is open to any author of a relevant history book regardless of whether he or she belongs to AEJMC or the History Division. Authorship is defined as the person or persons who wrote the book, not just edited it. Only those books with a 2010 publication (copyright) date will be accepted.

Compilations, anthologies, articles, and monographs will be excluded because they qualify for the Covert Award, another AEJMC History Division competition.

Entries must be postmarked no later than February 5, 2011. Four copies of each book must be submitted, along with the author's mailing address, telephone number, and email address, to:

John P. Ferré
AEJMC History Book Award Chair
Department of Communication
University of Louisville
Louisville, KY 40292

Please contact Dr. Ferré at 502.852.2237 or ferre@louisville.edu with any questions.

Covert Award Nominations

The History Division of the Association for Education in Journalism and Mass Communication announces the 26th 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 2010. 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.

Nominations should be sent by March 1, 2011 to Nancy L. Roberts at the address below. If submitting a hard copy, please include seven copies of the article nominated. However, electronic submissions are welcome.

For further information, contact:
Nancy L. Roberts
Covert Award Committee
Professor and Director, Journalism Program
University at Albany, SUNY SS-341
1400 Washington Ave.
Albany, NY 12222
(518) 442-4884 office
nroberts@albany.edu

The Classroom as a Dramatic Venue



Berkley Hudson
Teaching Chair
University of Missouri

"College classrooms," psychologist Joseph Lowman has written, "are dramatic arenas first, and intellectual arenas second." With this in mind I have tried many things to engage students, including, for better and worse, ones with dramatic flourish.

To illustrate the need for engagement with one's cohort, I have brought ping-pong paddles and balls into class and, sans net, played on classroom tables with students and had them volley with one another. I have worn overalls to lead discussions of James Agee and Walker Evans' *Let Us Now Praise Famous Men*.

In a lecture class with about 500 undergraduates, I once threw tennis balls into the auditorium. Even after warning students that they must stay alert in a large class and that anonymity was not an option, and even after several students had caught balls, I hit one student whose head had been buried in her laptop the whole time.

The ball bounced off her. A student behind her caught it. After I apologized and the

commotion dissipated, I had the student the ball had hit introduce herself to the class and to her neighbor who had caught it. Even though they were classmates, they had not known one another's names until that moment.

When Frank Luther Mott would teach in his University of Missouri lecture hall, he sometimes would assume the persona of a nineteenth century newspaper editor he admired—Horace Greeley. Author Steve Weinberg, referencing media historian Karen List's research and writing, recounted that Mott would adopt Greeley's "squeaky voice, the fretful conversation, the flapping arms, the shuffling walk."

Psychologist Lowman, a University of North Carolina professor, says that "mastering traditional stage craft skills" does not ensure teaching excellence but that such excellence cannot be achieved "without considerable comfort and practice with these skills." Although classroom teaching is "far more than dramatic entertainment," Lowman says, "it should resemble drama in being engaging and pleasurable."

Skills to ensure this include ones concerning voice, gesture, posture, movement, and eye contact. More broadly related to this are the positive attributes of oral storytelling, a time-honored way that humans for eons have passed along knowledge, culture, and traditions.

Here are some practical strategies to improve one's teaching performance and storytelling:

- Visit your institution's center devoted to improving teaching.
- Take voice lessons.
- Video your classroom presentation.

For detailed ways to record and analyze such a video, see Lowman's chapter 4, "Analyzing and Improving Classroom Performance," in *Mastering The Techniques of Teaching* (San Francisco: Jossey-Bass, 1995).

- Enroll in a public speaking class or a storytelling class or join a Toastmasters group.

- Attend a teaching workshop offered by your university.

- Enroll in a pedagogy course.

- Find or form a group devoted to improving teaching performance.

- Have a trusted colleague visit your class and later offer a critique.

- Enroll in a theatre performance class.

Even in non-theatre classes, professors can engage students in stagecraft. When I was enrolled in Joel Williamson's University of North Carolina class on the American South and race relations, he assigned each of us a character to assume from Faulkner's *Light in August*. In character in class one day after studying our roles, we answered questions from classmates and professor. I portrayed Joe Christmas. Although a non-smoker, I lit up a Camel cigarette while responding to queries. It was kinetic, dramatic learning—and teaching—at its best.

This division hosts a wide range of teachers—from still-developing graduate students and emerging junior faculty to senior scholars who serve as exemplars in ways that include the art and craft of classroom presentation and student engagement.

We all teach to learn. And if we are attentive with each student we encounter, we can continue to learn more about teaching as performance.

Shaw Honored at Civil War Symposium at Tennessee-Chattanooga

David W. Bulla *Iowa State University* & Debra Reddin van Tuyll *Augusta State University*

Donald Shaw, a leader in mass communication research over the past four decades, received the top honor at the Symposium on the 19th Century Press, the Civil War and Free Expression at the University of Tennessee at Chattanooga on November 12, 2010.

A journalism professor at the University of North Carolina at Chapel Hill, Shaw was the recipient of the Hazel Dicken-Garcia Award for Distinguished Scholarship in Journalism History. David Sachsman, the West Chair of Excellence in Communication and Public Affairs at UTC and the coordinator of the Symposium, presented the award to Shaw, who is best known for his work on agenda-setting theory.

In the keynote lecture, Shaw discussed how the media reflect the gathering and scattering of public community. He spoke of agenda of place (space) and time, and that the news media mirror what happens in the country.

“The big point about the evolution of media,” he said, “is that you can make the argument that newspapers are agendas of time and place. They tell us about a particular period of history, and they tell us about a place that we all share. The Civil War was about place—about sections of the country. Time and space have been a part of

newspapers from the beginning and remain a part of newspapers today.”

Now, Shaw said, the agenda of place has changed to being an agenda of space because of globalization. He also said that magazines historically have been about an agenda of class because they



have tended to attract niche audiences, and that class began to replace place as the primary agenda in the decades after the Civil War.

“We are in a position of dynamic change all the time,” Shaw added. “The horizontal media, including social media, are thriving now.”

Shaw also had a top faculty research paper. His co-authors were Thomas C. Terry and Caitlin Horrigan, also of UNC-CH. Other faculty paper awards went to Compton Burton of

Marietta (Ohio) College, James Mueller of the University of North Texas, and co-authors William Huntzicker of St. Cloud State University and Mary M. Cronin of New Mexico State University. Top student research paper awards were given to April Holm of Eugene Lang College and Kristi Richard Melancon of Louisiana State University.

The Friday night dinner lecturer was Dwight Teeter of the University of Tennessee at Knoxville. Teeter, the author of a leading book on mass communication law and several books on Civil War-era journalism, spoke about the moral dimension of pre-Civil War popular literature, one that opposed too much emphasis on profit making at the expense of spirituality.

The Symposium also featured lectures by three scholars from Springfield, Illinois. Byron Andreasen discussed Evangelical Democrats and their opposition to the Republicans

and Lincoln during the war. James Cornelius showed how the British journalists saw Lincoln—and how they assumed devolution into a military despotism was a matter of course for a democracy. Andreasen and Cornelius work at the Lincoln Presidential Library and Museum. Daniel Stowell, director and editor of the Papers of Abraham Lincoln, reassessed the suspension of opposition

Shaw Honored at Civil War Symposium at Tennessee-Chattanooga *Continued from pg. 6*

newspapers in the North.

The final day of the conference was split between a paper and panel session in the morning and the annual tour of Civil War sites in the Chattanooga area. National Park Service Ranger Jim Ogden led the tour to the Chickamauga Battle Field in northern Georgia, about 30 minutes south of Chattanooga. Chickamauga, fought Sept. 19 to 20, 1863, was the Confederacy’s last victory in the western theatre, and, as Ogden

explained, was at best only a partial victory.

The Southern army, commanded by General Braxton Bragg, did succeed in routing General William S. Rosecrans’s Union troops. However, the Union army fell back to Chattanooga, the prize Bragg was hoping to recapture eventually. At best, Ogden said, the victory was a tactical one. Bragg’s victory at Chickamauga was a case of winning the battle but heartily contributing to losing the war. By failing to destroy the Union army, Bragg’s hopes of recapturing

Chattanooga, an important crossroad in the Appalachian Mountains, would be dashed two months later at the Battle of Lookout Mountain. The Southern troops would be forced into a disorderly retreat further into Georgia by an even more determined and skilled set of foes who, together, would lead the Union to victory in 1864-1865: Ulysses S. Grant and William T. Sherman.



Above from left to right, Debra Reddin van Tuyll of Augusta State, Giovanna Dell’Orto of Minnesota, and Jennifer Moore of Minnesota after their panel examining women journalists of the Civil War era.

Photo previous page: UNC-CH Professor Donald Shaw, given the top research honor at the Symposium, lectures on agenda setting.

Photos courtesy of David W. Bulla (Iowa State University).

Watergate's Legacy and the Press: The Investigative Impulse by Jon Marshall.

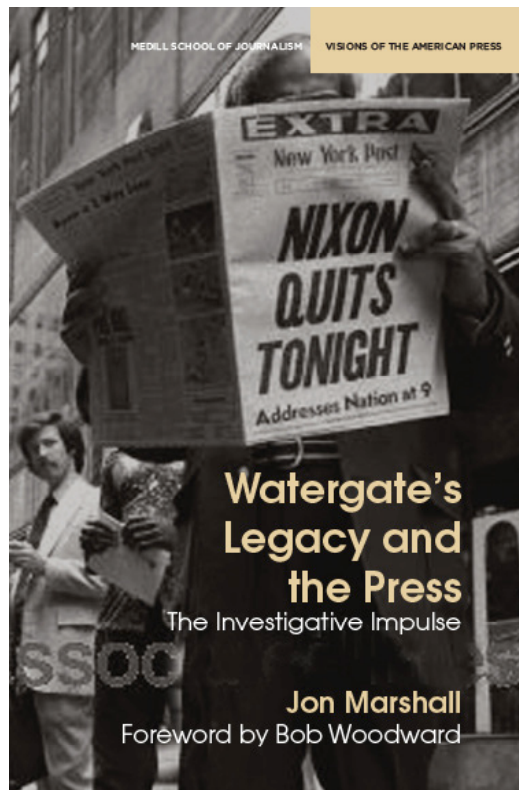
(Northwestern University Press, Evanston, Illinois, 2011. 264 pgs.) Reprinted with permission

Excerpt from the Preface

More than two hundred reporters and editors filled a Washington, D.C., hotel ballroom one afternoon at the 2007 convention of the Society of Professional Journalists. Usually skeptical and irreverent, the journalists murmured with excitement as they waited to hear three of their heroes talk about the Watergate scandal thirty-five years earlier. When Bob Woodward, Carl Bernstein, and Ben Bradlee ascended to the podium, audience members surrounded them, shaking their hands, requesting autographs, and maneuvering to get their photographs taken with the three famous men. Other renowned journalists and Watergate experts participated in that afternoon's panel discussion, but they did not receive the same adoration. Unlike Woodward, Bernstein, and Bradlee, they had never been portrayed by Hollywood stars. Nor had their names become synonymous in the public's mind with Watergate and the best of investigative reporting.

Woodward, Bernstein, and Bradlee have attained near legendary status because of their work uncovering key parts of the Watergate conspiracy that led to President Richard M. Nixon's resignation. After five men carrying bugging devices were caught inside the Democratic National Committee's headquarters in the Watergate office complex on June 17, 1972,

Bernstein and Woodward pursued the story more tenaciously than any other reporters. They received staunch support



from their bosses at the Washington Post, including executive editor Bradlee, managing editor Howard Simons, metropolitan editor Harry Rosenfeld, city editor Barry Sussman and publisher Katharine Graham. Woodward and Bernstein's stories revealed that the burglary had been plotted at the upper levels of Nixon's administration and reelection campaign. They proved the break-in was part of a secretive, illegal, and widespread attack on Nixon's political opponents and the democratic process.

Thanks largely to Bernstein and Woodward, the popularity of investigative reporting soared during Watergate and its immediate aftermath. Their book *All the President's Men* and

the subsequent movie by the same name epitomized an era when investigative reporters were seen as courageous fighters of corruption and injustice. As media scholar Michael Schudson noted, "No other story in American history features the press in so prominent and heroic a role."¹

Nearly forty years later, Watergate continues to influence American journalism, government, and politics. It certainly influenced me. Watergate seemed to fill the air during my middle-school years. At dinner my parents discussed the shenanigans of the Nixon White House, and my family watched the Senate Watergate hearings on television with rapt attention. After I won my school's fifth-grade presidency, the movement to impeach Nixon inspired my classmates to impeach me as well (even though I was not accused of any high crimes or misdemeanors). I did not take my impeachment personally and was reelected a few weeks later. That summer my friends and I read the recently released transcripts of Nixon's Oval Office conversations and substituted our own creative curses for each "expletive deleted" uttered by the president. Watergate also had a more serious impact on my life by encouraging me to become a reporter. As I researched this book, I talked with other journalists who were similarly influenced.

Watergate's Legacy and the Press *Continued from pg. 8*

Watergate's legacy for the press, however, is far more complex than a simple tale of inspiration for young journalists. It shaped the way investigative reporting is perceived and practiced and how political leaders and the public respond to journalists. While investigative reporting has improved in many ways since the Nixon era, Watergate unleashed forces that fed a growing public mistrust of journalists. The very aggressiveness that made Bernstein and Woodward successful—and which was imitated by legions of journalists—produced a long parade of exposés that an increasingly cynical public greeted with dwindling outrage. Investigative reporting began to have less impact as the economic and legal environment became more treacherous for journalism and the political climate more poisonous. Bernstein and Woodward raised the journalistic bar by writing stories that contributed to a president's resignation. No other reporters have been able to jump quite as high since, at least in the public's estimation.

Even if Nixon himself was crushed by Watergate, the sort of contempt, intimidation, and subterfuge that shaped his approach toward the press has survived and at times flourished since he left office. Each new presidential administration has looked for ways to better shield itself from prying reporters. Like the Nixon administration, the White House of George W. Bush strengthened the power of

the executive branch as it responded to the September 11 terrorist attacks and prepared for war in Iraq. Like Nixon, Bush displayed open disdain toward the press and shrouded the workings of government in a veil of secrecy. In contrast with the Watergate era, however, the press response during much of Bush's time in office was more impotent than heroic.

Although investigative reporting remained in the spotlight following Watergate, it was not a term commonly used during most of American history. And yet the impulse to challenge authority and expose wrongdoing appeared in the days of the first printing presses in colonial America and has endured to the current era of Internet exposés. Journalists and their critics have given this kind of reporting different names: "muckraking," "watchdog journalism," and "the journalism of outrage" among others. The terms have different shades of meaning, but they share in common the pursuit of facts hidden from the public.

Some journalists argue that investigative reporting should not even be considered a separate craft. Typical of this sentiment is a comment made by renowned reporter I. F. Stone: "All journalism is investigative."² Stone's career, however, exemplified how investigative reporting is different from most stories we see in the press. Stone spent his days combing through documents to find countless instances of government lies, while many other reporters of his time were content to repeat official pronouncements. Most news stories are not investigative in nature and never have been. Investigative reporting is often controversial, difficult, expensive, and time-consuming. For example, more than two-thirds of the stories entered in

the Investigative Reporters and Editors annual contest between 1979 and 2007 took longer than two months to complete.³ In contrast, most stories we see in the news—the president's latest speech, the car crash that injured three people, the upcoming art fair, last night's big storm—have nothing investigative about them.

Through the years, the investigative impulse has inspired American journalism at its powerful best. This book explores Watergate's role in that history.

1. Michael Schudson, *Watergate in American Memory: How We Remember, Forget, and Reconstruct the Past* (New York: Basic Books, 1992), 103–4.
2. Leonard Downie Jr., *The New Muckrakers* (Washington, D.C.: New Republic Book Company, 1976), 190.
3. Gerry Lanosga and Jason Martin, "The Investigative Reporting Agenda in America: 1979–2007." Paper presented to the Association for Education in Journalism and Mass Communication, Chicago, August 6–9, 2008, 22.



Jon Marshall,
Northwestern University

Notes from the Chair

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forum for archiving and social networking for those interested in journalism history.

There are also many journalism history blogs. Many of these are by AEJMC History Division members. They include W. Joseph Campbell's blog, "Media Myth Alert," Kimberly Voss's blog, "Women Page Editors," and Chris Daly's blog, which gives a historical perspective to current media events. There is also a blog, www.readex.com, which has extensive journalism history material. All of these are easy to access through a Google search.

I use Google frequently in teaching my undergraduate mass media course to access graphics of historic magazines

and newspapers, and, even more, to find YouTube sites with videos of historical events. My students will watch intently Walter Cronkite's coverage of the Vietnam War or the coverage of the assassination of Martin Luther King. They are fascinated by the Kennedy/Nixon debate. After watching these YouTube videos, they are eager to analyze why the events were covered as they were. The online videos add an immediacy that any textbook description cannot possibly match.

Of course, we all worry about the inaccuracy of information found in Google searches. Interestingly enough, the Internet Accuracy Project finds the Internet no less accurate than print material. In fact, on their site, www.accuracyproject.org, the editors complain about the length of time it takes to correct print editions compared to much more quickly corrected Internet copy. Furthermore, anyone who reads

W. Joseph Campbell's book, *Getting It Wrong*, will be well aware of the fact that journalists sometimes got it wrong long before the Internet came into being.

That's not to say that journalism history is not going to change. It is. As McLuhan said in the 1960s, the medium is the message. When the medium changes, the message changes as well. But it is going to be to our advantage. More students, our new generation of digital natives, will be able to find journalism history topics that pique their interest by searching the Internet, just as my student found the "Yellow Kid." We just need to be sure to do our part to be sure there is plenty of journalism history information out there.

The Gene Burd Urban Journalism Award (AEJMC)

PURPOSE: To reward and thereby improve the practice and study of journalism in the urban environment by recognizing high quality urban media reporting, critical analysis, and research relevant to that content and its communication about city problems, programs, policies, and public priorities in urban life and culture. Awards are for individuals with a distinguished record of accomplished works in urban journalism.

The award will be presented at a special ceremony during the annual meeting of the Association for Education in Journalism and Mass Communication (AEJMC) and the winner's presence at this ceremony is strongly encouraged. The 2011 meeting will be held in St. Louis from August 10 – 13th.

AMOUNT OF AWARD: Up to \$5,000 per award.

SUBMISSIONS: Nominations must include: (1) a letter of nomination for the individual, (2) two letters of support, (3) a copy of the nominee's current vita/resume, and (4) additional supporting materials (e.g., reprints of articles or other media productions and additional letters of endorsement, or other appropriate information). Send complete nomination materials to the Urban Communication Foundation address below by April 1, 2011 for the 2011 AEJMC convention in St. Louis (August 10-13).

The Urban Communication Foundation
6 Fourth Road
Great Neck, NY 11021
Email: lista@optonline.net

For further information or e-mail submission, contact lista@optonline.net

History Division Call for Papers and Reviewers

The History Division invites submissions of original research papers on the history of journalism and mass communication for the AEJMC 2011 convention in St. Louis. All research methodologies are welcome, as are papers on all aspects of media history.

Papers will be evaluated on originality of importance of topic; literature review; clarity of research purpose; focus; use of original and primary sources and how they support the paper's purpose and conclusions; and the degree to which the paper contributes to the field of journalism and mass communication history. The Division presents awards for the top three faculty papers.

Papers should be no more than 7,500 words, or about 25 double-spaced pages, not including notes. Multiple submissions to the Division are not allowed and only one paper per author will be accepted for presentation in the History Division's research sessions. Authors should also submit a 75-word abstract.

Papers must be electronically submitted using the services of All-Academic, whose website is www.allacademic.com. The deadline is midnight, April 1, 2011. Authors are encouraged to read the Uniform Paper Call for detailed submission information. The organization's website is www.aejmc.org.

Student Papers: Undergraduate and graduate students enrolled during the 2010-11 academic year may enter the Warren Price Student Paper Competition. The Price Award recognizes the History Division's best student paper and is named for Warren Price, who was the Division's first chair. Student papers should include a separate cover sheet that indicates their student status but omits the author's name or other identifying information. Students who submit top papers are eligible for small travel grants from the Edwin Emery Fund. Only full-time students not receiving departmental travel grants are eligible for these grants.

Call for Reviewers: If you are willing to review papers for the History Division research competition, please contact Tim P. Vos at vost@missouri.edu. We will need approximately 75 reviewers for the competition. Graduate students are not eligible to serve as reviewers and, in general, reviewers should not have submitted their own research into the competition.

Contact information: For more information about the History Division research process, contact Research Chair Tim P. Vos at the University of Missouri School of Journalism. His e-mail is vost@missouri.edu and his phone number is 573-882-0665.

THE JOINT JOURNALISM HISTORIANS CONFERENCE CALL FOR PAPERS, PRESENTATIONS, PANELS AND PARTICIPANTS

When: SATURDAY, MARCH 12, 2011

Time: 8:30 AM to 5:00 PM

Place: Arthur L. Carter Journalism Institute, New York University, 20
Cooper Square, 6th Floor, New York, NY 10003 (website: <http://journalism.nyu.edu/>)

Cost: \$50 (includes continental breakfast and lunch)

You are invited to submit a 500-600 word proposal for completed papers, research in progress or panel discussions for presentation at the Joint Journalism Historians Conference—the American Journalism Historians Association and the AEJMC History Division joint spring meeting. Innovative research and ideas from all areas of journalism and communication history and from all time periods are welcome. Scholars from all academic disciplines and stages of their academic careers are encouraged to participate. This conference offers participants the chance to explore new ideas, garner feedback on their work, and meet colleagues from around the country interested in journalism and communication history in a welcoming environment. Your proposal should include a brief abstract detailing your presentation topic as well as a compelling rationale why the research is of interest to an interdisciplinary community of scholars.

We are also looking for participants for our “Meet the Author” panel. If you published a book in the past year (2010) or have a book coming out in the spring of 2011 and would like to spend a few minutes touting your book at the conference, please contact conference co-coordinator Lisa Burns (Lisa.Burns@quinnipiac.edu) with a brief blurb about your book.

This year, submissions will be processed through the new Media History Exchange, an archive and social network funded by the National Endowment of the Humanities and administered by Elliot King (Loyola University Maryland), the long-time organizer of this conference. Send all submissions (electronic submissions only) by January 5th, 2011 to Lisa Burns, conference co-coordinator (Quinnipiac University): Lisa.Burns@quinnipiac.edu (Tel: 203-582-8548). You’ll then receive details on uploading your proposal to the Media History Exchange. Also, if you are willing to serve as a submission reviewer or panel moderator, please contact Lisa Burns.

Acceptance Notification Date: February 6th, 2011

Any questions? Contact conference co-coordinators Lisa Burns (programming or submission questions, Lisa.Burns@quinnipiac.edu) or Kevin Lerner (logistical or travel questions, kevin.lerner@marist.edu).

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2008-2009

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