

# Clio

## AMONG THE MEDIA



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

### NOTES FROM THE CHAIR

## Going Public

Lisa M. Burns



Chair  
Quinnipiac Univ.

I'm sure that many History Division members were anxious to see Steven Spielberg's latest movie, *Lincoln*. In my media history course, I talk a lot about how movies can impact our collective memory of historical events, including one class devoted to Spielberg's *Saving Private Ryan* and

*Schindler's List*. Since movies are such a great way to engage students in historical topics, many of you probably do the same.

So why does no one seem to care what media historians think of *Lincoln*? In the December 12th online edition of the *Chronicle of Higher Education*, there were four reviews of *Lincoln* – all were by historians. The same was true on the History News Network website. And in the many news articles I've read about *Lincoln*, I did not see any AEJMC or AJHA members quoted. Where are the media history scholars who can provide the perspective of someone who understands the art of filmmaking and the challenges of bringing history to life on the big screen? Where are our Civil War experts who could make comparisons between the movie and the way *Lincoln* was perceived by the press during his lifetime?

This begs a broader question: why

aren't we sharing our scholarship? Why aren't more media historians called upon as experts in these situations? One of the History Division's goals this year is to "articulate to a broad public the importance of historical knowledge in thinking about and solving contemporary problems of journalism, media, and communication." I would add that putting current issues and events into historical context is also an important service we can provide not only to our students, but to a larger public audience. The way to do that is by "going public" with our scholarship.

"Going public" is the phrase used by political scientist Mel Laracey to describe how early U.S. presidents used the partisan press to communicate directly to the people. It ties nicely to the concept of public scholarship through the media. Like our forefathers, many scholars are hesitant to use the media to share their ideas, preferring instead to speak to one another through journals and conferences. I argue it is important for scholars to do both. As you can see from the commentary on *Lincoln*, historians in particular aren't afraid to speak confidently as experts, helping to put contemporary matters into historical context. But their perspective sometimes differs from that of media historians, who I would contend are better positioned to offer insight because of their understanding of both history AND media.

Many academics are critical of their

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

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## 2013 AEJMC CONFERENCE

# History Division Call for Papers and Reviewers

The History Division invites submissions of original research papers and historiographical essays on all aspects of media history for the AEJMC 2013 convention in Washington, D.C. All research methodologies are welcome.

Papers will be evaluated on originality and importance of topic; literature review; clarity of research purpose; focus; use of evidence to 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 25 double-spaced pages, not including notes or appendices. 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. The author's name and all other identifying information must be removed from submissions.

Papers must be electronically submitted using the services of All-Academic; the website is [www.allacademic.com](http://www.allacademic.com). The deadline is 11:59 P.M. (Central Daylight Time) Monday, April 1, 2013. Authors are encouraged to read the Uniform Paper Call for detailed submission information



on the organization's website at [www.aejmc.org](http://www.aejmc.org).

**Student Papers:** Undergraduate and graduate students enrolled during the 2012-13 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 Kathy Roberts Forde at [fordekr@sc.edu](mailto:fordekr@sc.edu) and indicate your areas of expertise and/or interest. 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, contact History Division Research Chair Kathy Roberts Forde (University of South Carolina) at [fordekr@sc.edu](mailto:fordekr@sc.edu) or 803-708-2272. ■

## Call for Covert Award Nominations

The History Division of the Association for Education in Journalism and Mass Communication (AEJMC) announces the 29th annual competition for the Covert Award in Mass Communication History.

The \$500 award will be presented to the author of the best journalism and mass communication history article or essay published in 2012. 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, including seven copies of the article nominated, should be sent by March 1, 2013, to:

**Nancy L. Roberts, Chair  
Covert Award Committee  
Communication Department  
University at Albany  
1400 Washington Ave., SS-351  
Albany, NY 12222  
[nroberts@albany.edu](mailto:nroberts@albany.edu)**

## Burns

Continued from Page 1

### Going Public

colleagues who serve as media experts. They argue that doing interviews reduces scholarship to sound bites, or that it simply serves as PR for their university and isn't worth their time, or that only people who like to hear themselves talk do interviews. There is some truth in all of these statements. But, as someone who regularly speaks to the media about

viewees are people who feel comfortable sharing their opinion on almost anything. But when acting as a media expert, you are discussing your area of interest – who doesn't like talking about the topic that they are passionate about? You should see interviews as a way to share your passion for media history with others.

I would like to see more History Division members “go public” and there are many ways to do so. First, keep your university bio up to date and include a sentence or two about your research

your local NPR station. Their reporting style, which focuses on longer-form reporting and in-depth discussion of issues, lends itself to academic experts. Another option I've recently discovered is Fox News Radio's “radio row tour” where experts are booked on several Fox News affiliates around the country for short (2 – 10 minute) interviews usually connected to timely news topics.

And you don't need to limit yourself to the media. Local libraries, book stores, community groups, and schools are often looking for guest speakers.

Like our forefathers, many scholars are hesitant to use the media to share their ideas, preferring instead to speak to one another through journals and conferences. I argue it is important for scholars to do both. As you can see from the commentary on *Lincoln*, historians in particular aren't afraid to speak confidently as experts, helping to put contemporary matters into historical context. But their perspective sometimes differs from that of media historians, who I would contend are better positioned to offer insight because of their understanding of both history AND media.

my area of expertise (first lady media coverage), here's my response:

- Sometimes it is helpful to simplify our scholarship. If you can't sum up the significance of your research in a sentence or two that would be easily understood by someone outside of the academy, you may be targeting too limited of an audience with your work.
- It is great PR for your university. It gets your university's name out there, whether it is in your local community, nationally or internationally. But it is also good PR for you. One of the standards of promotion and tenure at many universities is national reputation as a scholar. You can argue that being a sought-after media expert in your field is evidence of your scholarly reputation.
- It is true that some of the best inter-

and/or your areas of expertise. Many reporters use Google to find sources and they often stumble upon faculty websites. Also, work with your university PR person to identify opportunities, or pitch yourself. ProfNet is a way that journalists often connect with experts. Another way to get your name out there is to start a blog or use social media and encourage reporters to follow/like you and then post on topics related to your area of expertise.

If you want to pitch yourself, start with local media, which are always looking for good stories. If you prefer print, try writing op-eds. Along with newspapers around the country, there is also the History News Network, which publishes commentaries from experts. One venue that is sometimes overlooked is radio. Talk radio is always looking to fill air time. Try pitching yourself to

If your research is on the black press, see if your local school needs a speaker for Black History month. If you have written a new book, let your library and local bookstore know. They are often eager to have local authors speak about their work.

There are so many news stories that would benefit from a media historian's perspective. There are anniversaries of major events, like the JFK assassination and the Watergate scandal, where the media played an important role. Or stories about changes in media industries, like the end of Newsweek's print edition. And, of course, we have the historical movies, like *Lincoln*, *Hyde Park on Hudson*, and *Argo*. So, the next time you see a story related to your scholarship, I would encourage you to “go public.” ■

## 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 2012.

The award is given annually, and the winning author will receive a plaque and a cash prize at the August 2013 AEJMC conference in Washington, D.C. 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 2012 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 received no later than February 4, 2013. Submit four copies of each book -- 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 John Ferré at (502) 852-2234 or [ferre@louisville.edu](mailto:ferre@louisville.edu) with any questions.■

**AMERICAN JOURNALISM HISTORIANS ASSOCIATION**

## 2013 MARGARET A. BLANCHARD DOCTORAL DISSERTATION PRIZE

The AJHA Margaret A. Blanchard Doctoral Dissertation Prize, given for the first time in 1997, is awarded annually for the best doctoral dissertation dealing with mass communication history. An honorarium of \$500 accompanies the prize, and a \$200 honorarium is awarded to each honorable mention.

Eligible works shall include both quantitative and qualitative historical dissertations, written in English, which have been completed between January 1, 2012, and December 31, 2012. For the purposes of this award, a "completed" work is defined as one which has not only been submitted and defended but also revised and filed in final form at the applicable doctoral-degree granting university by December 31, 2012.

To be considered, nomination packets must include:

(a) One copy of the complete dissertation in hard copy;

(b) One digital copy of the complete dissertation on a CD;

(c) Four copies each of the following items, with all author, school, and dissertation committee identification of any kind whited-out:

(i.) a single chapter from the dissertation [preferably not to exceed 50 manuscript pages, not including notes, charts or photographs],

(ii.) a 200-word dissertation abstract,

(iii.) the dissertation table of contents;

(d) a letter of nomination from the dissertation chair/director or the chair of the university department in which the dissertation was written;

(e) a cover letter from the nominee:

(i.) containing complete (home and work) contact information including postal addresses, phone numbers and e-mail addresses,

(ii.) indicating a willingness, should the dissertation be selected for a prize, both to

attend the awarding ceremony and to deliver a public presentation based on the dissertation at the 2012 American Journalism Historians Association Annual Convention, 26-28 September 2013 in New Orleans, LA.

Note: Regarding Paragraph (c.)(i.) above, as a guide to selecting a chapter for submission, the Award Committee has in the past expressed a preference for a chapter which, if possible, highlights the work's strengths as a piece of primary-sourced original research.

Nominations, along with all the supporting materials, should be sent to:

Prof. David Abrahamson, Chair, AJHA Margaret A. Blanchard Doctoral Dissertation Prize Committee, Medill School of Journalism, Northwestern University, 1845 Sheridan Road, Evanston, IL 60208.

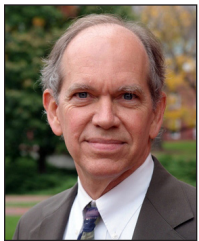
The deadline for entries is a postmark date of February 1, 2013.

## TEACHING STANDARDS

# Introducing Life Stories into Intro Classes

I am putting together my syllabus for “Introduction to Mass Communications.” I will teach it for the first time. It sweeps across an awful lot of history, and communication theory, and sociology, and industry structures,

## Doug Cumming



Teaching Chair  
Washington &  
Lee University

and the fact that “media” is plural – very plural. As I pilfer the syllabi of colleagues who have taught this 100-level beginning course, I wonder: Where is the cast of characters?

Where are the stories of the eccentric printers, skulking reporters, the plutocratic publishers?

I know, I know. Journalism is only a part of the media landscape. And history is only one layer of any media & society survey course. And it’s no longer cool to teach history (even the most superficial run-through) as a Grand Narrative, much less one with Dramatis Personae.

But I want people in my stories – in the lede, if possible. I teach that in Introduction to News Writing. The same journalistic urge makes me want to invite characters from past and present into this JOUR101 course I’m preparing to teach. Come on in, old buddies.

It’s not that Ben Franklin, Heyward Broun, Henry Luce and such figures aren’t mentioned in my Media/Impact textbook, the 10th edition by a former editor of the trustworthy *American Journalism*. But I wish I could bring in something of the pioneers’ full personalities, their inventiveness and

outrageous rule-breaking. I want the telling of stories, like those that Christopher B. Daly packs into his 533-page *Covering America: A Narrative History of a Nation’s Journalism*.

Daly’s sketch of “Harry” Luce has him starting *Time* with his prep-school rival-buddy Brit Hadden because, at 25, they had “connections that ran deep into the heart of the American establishment, they had the youthful ability to ignore the high likelihood of failure, and they had very good timing.” As for Heyward Broun, he grew fed up with General Pershing’s total muzzling of American reporters covering the Great War. Broun returned to New York and in the *Tribune* broke “one of the great open secrets of the war – the nearly complete failure to equip the

Boston. He had written a precociously literary piece he knew his brother wouldn’t publish if he knew it was by his little brother. So he had a copy without his name attached and slipped it under the door of the closed print shop. It was published, and much enjoyed around the print shop, giving Ben the secret thrill that would draw so many American journalists into the trade – that exciting rush of being published and read for the first time.

I enjoy even more the stories of the eccentrics and outsiders, the ones who don’t usually make journalism history but in their own way, embody it. Lafcadio Hearn, for instance. I am fascinated by this exotic writer of obscure Greek-isle birth, deformed and half-blind, who excited attention with

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U.S. Expeditionary Force with guns and ammunition.” It cost him his credentials and his \$10,000 bond.

And Ben Franklin? Daly begins his narrative with this cagy youth, a printer’s devil apprenticed to his older brother James. It’s early spring, 1722, and the 16-year-old boy is sneaking through the narrow twilight streets of

his gothic and strange stories in the daily papers of Cincinnati and New Orleans from 1871 until 1890. After that, Hearn left for Japan, where he transformed himself into a scholar and writer of Japanese folkways, taking a Japanese name and wife; Japan is where his grave and renown remain. But his journalism ought to be taught today.

## Cumming

Continued from Page 5

### Life Stories

His reporting included drinking blood at a kosher slaughterhouse and climbing a water tower with a steeplejack—anything to indulge his literary Muse of the Odd. “Enormous and lurid facts,” Hearn wrote, “are certainly worthy of more artistic study than they generally receive.”

Another wonderful figure I would bring to life in class is Ambrose Bierce. Bierce is known for his short stories and *The Devil's Dictionary*, and for vanishing in 1913 in Mexico, where he had gone, like some early gonzo journalist, “with a pretty definite purpose . . . not at present discloseable.” Bierce was one of William Randolph Hearst's star columnists in California for more than 20 years. A book of Bierce's ghost and horror stories is introduced by a writer named E.F. Bleiler, who describes Bierce hilariously. “He was courtly and suave in manner, even when he was in his cups,” Bleiler writes. “Extremely soft-spoken, still gentler and even more urbane when he became angry, he bewildered strangers who had expected to find a roaring bully. Most people were greatly impressed with him upon first meeting, and most who remained to know him better came to dislike him intensely. . . .”

The challenge in the classroom is to have those brave and unbalanced characters of the wild, wild press make “understanding media” more interesting and real. I don't know if students can relate, or if I am enough of a storyteller. I worry that Luce and the rest will sink into that static pool of textbook “facts,” not the enormous and lurid kind but the facts that barely register with students except as something to memorize for the exam.

My own inspiration came early, from having a father who ran the Newsweek bureau in Atlanta when it was covering the civil rights years of the 60s and 70s. After I started as a newspaper reporter in Raleigh in '74, my appreciation steadily grew for that Southern band

a survey course, giving it some full-bodied human noise, doesn't have to mean reducing history to biography. It can mean the opposite, reaching for what the late James W. Carey called the history of consciousness. It's not history's actions, events or technologies

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Putting remarkable people into a survey course, giving it some full-bodied human noise, doesn't have to mean reducing history to biography. It can mean the opposite, reaching for what the late James W. Carey called the history of consciousness. It's not history's actions, events or technologies that change through time so much as it is the cultural history, the way it felt to its key actors and its ordinary people. This is how Carey put it when he wrote about “the problem of journalism history” some 30 years ago. I think that is why I want to give the personalities of media history more depth, to make a survey of mass communication be closer to the history of consciousness.

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of brothers who covered the changing South – Ralph McGill, Gene Patterson, Claude Sitton, Harry Ashmore, Bill Emerson. The survivors would get together each year until 2000 for a “seminar” of drinking and confabulating with their patron saint John Popham, who began *New York Times* coverage of the South in 1947. These were colorful personalities like you wouldn't believe.

Putting remarkable people into

that change through time so much as it is the cultural history, the way it felt to its key actors and its ordinary people. This is how Carey put it when he wrote about “the problem of journalism history” some 30 years ago. I think that is why I want to give the personalities of media history more depth, to make a survey of mass communication be closer to the history of consciousness. ■

CALL FOR PAPERS, PRESENTATIONS, PANELS AND PARTICIPANTS

# The Joint Journalism and Communication History Conference

The American Journalism Historians Association and the AEJMC History Division joint spring meeting

**When:** SATURDAY, MARCH 9, 2013

**Time:** 8:30 a.m. to 5 p.m.

**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 and Communication History 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 world 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.

All submissions will be uploaded to the 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.

To join the Media History Exchange (membership is free), go to <http://www.mediahistoryexchange.org> and request membership. Once you have joined, follow the step-by-step instructions describing how to upload

an abstract to a specific conference. Please follow the corrections carefully. If you leave out a step, it will not work. If you have any questions or run into any problems, contact Ann Thorne, [thorne@missouriwestern.edu](mailto:thorne@missouriwestern.edu). Upload all submissions (electronic submission only) by January 6th, 2013, to the Media History Exchange, <http://www.mediahistoryexchange.org>.

**Networking Session:** This year we will offer a networking session with coffee and cookies. Attendees will be invited to make a brief, two-slide PowerPoint presentation about their research interests. Following the presentation, there will be time for everyone to exchange ideas.

**Authors:** If you published a book in the past year (2012) or have a book coming out in the spring of 2013 and would like to talk about your book at the conference, please contact conference co-coordinator Ann Thorne, [thorne@missouriwestern.edu](mailto:thorne@missouriwestern.edu), with a brief statement about your book.

Also, if you want to serve as a submission reviewer or panel moderator, please contact Ann Thorne, [thorne@missouriwestern.edu](mailto:thorne@missouriwestern.edu).

**Acceptance Notification Date:** February 4th, 2013.

Any questions? Contact conference co-coordinators Ann Thorne (programming or submission questions, [thorne@missouriwestern.edu](mailto:thorne@missouriwestern.edu)) or Kevin Lerner (logistical or travel questions, [kevin.lerner@marist.edu](mailto:kevin.lerner@marist.edu)). ■



**Clio**  
AMONG THE MEDIA

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Submissions to *Clio* are welcome. For general items such as paper calls, please send them to: Yong Volz at [volzy@missouri.edu](mailto:volzy@missouri.edu). For membership updates to be included in "News & Notes," please send them to Kristin Gustafson, Membership Chair, at [gustaf13@u.washington.edu](mailto:gustaf13@u.washington.edu)

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

## PROFESSIONAL FREEDOM &amp; RESPONSIBILITY

## Twitter & Western Union: Finding the link between journalism history & social media

**Kimberly  
Wilmut Voss**



PF&R Chair  
University of  
Central Florida

At the end of a lunch at the National Communication Association conference last month, a friend at a university on the other side of the country left with the statement: “See you on Facebook.” And while it made me laugh, it was true. The social

media site kept the four of us on the panel connected and allowed us to share information about our favorite television show – gendered analysis of “Mad Men.” It is just one example of the role of social media.

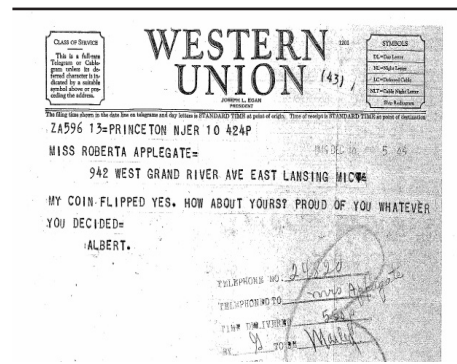
Texting turned 20 years old this month. More than half of all Americans use at least one social media site.<sup>1</sup> Sixty-six percent of online adults say they use Facebook, and 40 percent of cell phone owners use a social networking site on their phone.<sup>2</sup> Digital and social media are not going away. It is neither a phase nor a passing trend. We must adjust if we are to properly educate our journalism students.

Important lessons lie within social media for journalists who now must learn to write shorter, think more visually and publicize their work. As the Poynter Institute’s Mallery Jean Tenore wrote of Twitter: “The social networking site taught me that in writing, every word counts (literally).”<sup>3</sup>

It is our professional responsibility to our students to prepare them for the ever changing communication world they will enter. It is not the kind of newsroom that most of us experienced as journalists. We must teach our students about social media. To do that well, we also need to engage in social media as media consumers, content creators and audience builders. In addition, as scholars and historians, we can benefit from the new

communication form that has clear ties to the past. We are the best ones to explain the connections of the past to the present.

Because I’m a professor of writing, the abbreviated language used in texting and Twitter used to hit a nerve. Then, I attended a session at the 2011 Poynter Institute’s Teachapalooza for journalism educators. During the presentation, Roy Peter Clark noted examples from Western Union telegrams – where



senders often abbreviated their messages in an effort to save money.

It was exactly the example that a historian needed to hear to get aboard on new media forms. I now regularly use Facebook, Twitter and Pinterest, as well as the professional social media of Academia.edu and LinkedIn. I am an occasional user of Instagram, Storify and Foursquare. It does not take that much time, and it allows me to better understand the benefits and limitations of social media.

There are connections to the social role that newspapers have long held. In my work in the women’s pages of newspapers, I have found the valuable role of the food recipe exchanges that long went on between readers and food editors. At many newspapers, it was common to have a recipe swap column or a request to find a lost recipe that directly connected reporters and readers.

My more than four-year-old blog, Women’s Page History, has led to connections with long lost relatives of the women I write about as well as emails from people who love journalism

history. It really serves as a public history role that reaches beyond the academic world and creates community.

Academic social media sites like Academia.edu allow for interdisciplinary connections. I have met numerous researchers in gender and food studies that I likely would not have known. Two of those connections led to conference panels.

Many traditional history organizations have embraced social media and regularly post historical photos and documents. For example, Pinterest is a wonderful historical resource. (This social media site increased in use by 1,698 percent in 2012.<sup>4</sup>) You can even find tutorials on using Census data or researching local history. This month, the National Women’s History Museum is sponsoring a board on Pinterest of Inspiring Women. The nomination process is done through Twitter with the hashtag #31DaysOfInspiringWomen.

We have a responsibility to take an active role in the world that our students will be entering. Along the way, we can also find both new resources for our work and new ways of distribution. If you are not using social media – get started today. In the next newsletter I will share my social media strategy. ■

### Endnotes:

1. Somini Sengupta, “Half of America Using Social Networks,” *New York Times*, August 26, 2011.

2. Koanna Brenner, “Pew Internet: Social Networking,” Pew Research Center, November 13, 2012. <http://pewinternet.org/Commentary/2012/March/Pew-Internet-Social-Networking-full-detail.aspx>

3. Mallery Jean Tenore, “6 Ways Twitter Taught Me to Be a Better Writer,” Poynter.org, August 13, 2012. <http://www.poynter.org/how-tos/newsgathering-storytelling/140751/6-ways-twitter-has-made-me-a-better-writer/>

4. Stephanie Mlot, “Social Media Use Exploded in 2012, Led by Pinterest,” *PC Magazine*, December 3, 2012. <http://www.pcmag.com/article2/0,2817,2412785,00.asp>



# The History Division website has a new look and a new address

**Keith Greenwood**



Webmaster  
*Univ. of Missouri*

First, the new address: <http://aejmc.net/history> (see screenshot below).

The site has moved to server space provided by AEJMC to host division websites. This location provides some options that may not be readily available on departmental servers, and the address can remain consistent as different people take over administration of the site in the future.

The first thing you'll notice about the new site is the look. The site is built on a template that will feature the latest news on the homepage as well as inside the site. That means the newest information will be front and center when you visit

the site. If you're looking for a paper or conference call that's been up for a while, you can find it through the menu at the top of the site. Of course, the *Clio* archive will continue to be a feature of the site, along with a page of useful resources that I hope will continue to grow.

The new site is also structured to increase the interactivity between division members. The structure allows comments to be added to information that's been posted on the site. When information about a conference is posted to the site, if you've got additional information that would help people to prepare their papers, you can add it to the post. To help maintain the security of the web server, we have to take some precautions about adding comments. You'll have to provide your name and email address when you comment, and the first time you comment I'll have to confirm that you're really you and not someone trying to get in to spam the system. I'll be as unobtrusive as possible. It's a precaution we must take to provide this additional means of conversation within the division. As I mentioned in the last *Clio*, the new site features a responsive design that will adjust to different devices. The site will not look exactly the same on your computer screen as it will on your tablet or mobile phone, but you should notice that the layout adjusts to make the content usable on whatever device you use. Please let me know if there are devices on which the design doesn't work. ■

## History Division

AEJMC

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### Call for Papers – AEJMC 2013 Annual Convention

Posted on December 18, 2012 by Keith Greenwood

The History Division invites submissions of original research papers and historiographical essays on all aspects of media history for the AEJMC 2013 convention in Washington, D.C. All research methodologies are welcome.

Papers will be evaluated on originality and importance of topic; literature review; clarity of research purpose; focus; use of evidence to 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. [Continue reading →](#)

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#### Recent Comments

# Graduate instructors offer perspectives on teaching

## Annie Sugar



Graduate Student Liaison  
*Univ. of Colorado*

A few years ago, I had the pleasure of teaching a class called “Television and American Society.” An interdisciplinary mix of sociology, psychology, history, and mass

communications, the 250-student lecture survey course was required of all undergraduate Telecommunication majors and a popular general education credit. Because the class attracted upperclassmen from a variety of majors it provided me with the opportunity to broaden, enlighten, and possibly warp an array of young minds. As a nascent instructor and aspiring university professor, I did not take this challenge lightly.

Having inherited the course and its syllabus from my mentor, I tweaked the lectures to suit my own priorities but kept many established elements, including an in-class screening of a 1970s documentary about five families who gave up television viewing for a month. My first semester teaching with the video, the viewing came to a screeching halt during a scene in which a man used a rotary phone when a student in the back of the dark lecture hall shouted, “Ms. Sugar, what on earth is that?!” I promptly stopped the film, turned on the lights, and explained how a rotary phone worked. With the class’s rapt attention and numerous questions, the discussion then flowed to the ins and outs of analog television sets, VHF vs. UHF bands, and what life was like with broadcast-only television. This

led to a screening of the famous 1953 Tex Avery cartoon “TV of Tomorrow” and a subsequent extended lecture on the history of television’s technical development. One student remarked with awe after that lecture, “How is it possible that we all grow up in front of the TV every day of our lives, but none of us can name who invented it?” I thought she made an excellent point.

Most Americans know little to nothing about the history of one of the most influential forces in their lives; I welcomed the opportunity to make my undergraduates question their intimate relationship with this powerful piece of technology. Together we covered television programming from sitcoms to presidential debates to music videos and their historical influence on American culture. I gave today’s students yesterday’s social context and went home every night to an inbox filled with students’ unsolicited critical applications of the lecture material to their current media consumption. To say it was a gratifying experience would put it mildly, and their enthusiasm made a lasting impression on me as an instructor.

Given the wide variety of tools and resources available to engage students directly with the media of the past, there is no excuse to neglect the historical approach when teaching mass communication and journalism in the 21st century college curriculum. I argue that the inclusion of media history is critical to educating students in our field because, as one student wrote on a course evaluation, “learning media history taught me that if I want to be a journalist, I have to know the backstory before I can tell the whole story.” I hope that my student is out there today telling the whole story to everyone who will listen. ■

## Carrie Isard



Graduate Student Liaison  
*Temple Univ.*

August 28, 2012 was my very first day of school – in front of the classroom. This semester I had the great fortune of teaching Temple University’s undergraduate

course “History of Journalism,” a combination of journalism and mass communication history spanning from the colonial period through the present. Needless to say, this is a course that I hold close to my heart, and I took my task as instructor very seriously.

My enrollment was small – seven students – as opposed to previous versions of the course that usually had 30+ students. As an upper-level elective, most of my students were juniors and seniors balancing coursework with internships and part-time jobs, eager to finish college and move on to careers in journalism and mass media production. My students were hard-working, gifted, vocal and engaged, and together we tried to make sense of how to study of journalism history would impact how they would each approach their own careers. What follows is a short summary of what worked and what didn’t from my perspective as a novice instructor teaching a history course for the first time:

What worked: (1) Building bridges between historical events or trends and contemporary journalism practices. When asked to offer contemporary examples of, say, muckraking journalism, my students came up with nuanced and passionate arguments not only for or against particular journalists

## Perspectives on teaching

Continued from Page 10

or news organizations, but also for the implications of these kinds of historical trends on modern reporting practices. (2) Letting primary sources speak for themselves. We spent a lot of class time delving into primary source materials easily accessible on Temple library's website and the Internet. Instead of talking about print news reporting practices during the Civil War or World War I, or characteristics of early TV news broadcasting, we picked apart articles and newscasts together, analyzing narrative structure, layout, visual representation and other dynamic aspects of news over time. (3) Assessing the role of collective memory in the study of history. This was one of the most surprising outcomes of my teaching experience – the degree to which my students were interested and capable of assessing the role of memory in understanding historical events. The theme began with a seemingly innocuous question – “Why is Sheryl Crow being interviewed in a History Channel documentary on the frontier?” – and carried throughout the semester as a way for my students to critique the media's role in constructing historical narrative.

What didn't work: (1) Lecturing about history. There are perhaps few experiences more awkward than lecturing at seven glassy eyed students. For lack of experience, I spent the first two weeks attempting to entertain my class by hopping back and forth from foot to foot explaining colonial means of communication. It didn't work. Historical study can be a very personal endeavor, and my students were eager to bring their perspectives and agendas to the classroom, so we worked together over the semester to engineer the class to allow for greater

exploration of their own interests. (2) The war against Wikipedia. Some of the best moments during the semester were when my students stumped me. Their questions were insightful, vigorous and sometimes downright intimidating. Often when an issue or topic to which I had no ready answer arose, one or more of them would resort to looking up the topic on their mobile device, sometimes changing the course of the day's lesson altogether. Rather than snub Wikipedia's intervention in the classroom, I began to embrace it as a way to court their in-class participation. (3) Letting my own interests rule the course. Like every new instructor might, I tended to teach the course to my strengths. Though I was no doubt excited to see a few students especially engaged in the black press or Charles Moore's photography, it was far more rewarding to see my students find their own niche in course material. For example, the best final paper I received was written on the intersection of American punk rock and Reaganomics in the 1980s.

My point is that like every new instructor, my first teaching experience was a mix of pleasant surprises and mild disappointments, and most certainly left room for improvement. As a member of AEJMC's History Division, I am in the company of so many of the scholars whose work I first encountered in the graduate version of this course, setting me on my own journey into historical research. As such, I kindly propose that the History Division become even more proactive in creating a forum for new instructors (like me) to learn new teaching strategies to undergraduate students eager to but inexperienced in exploring the study of history for themselves. ■

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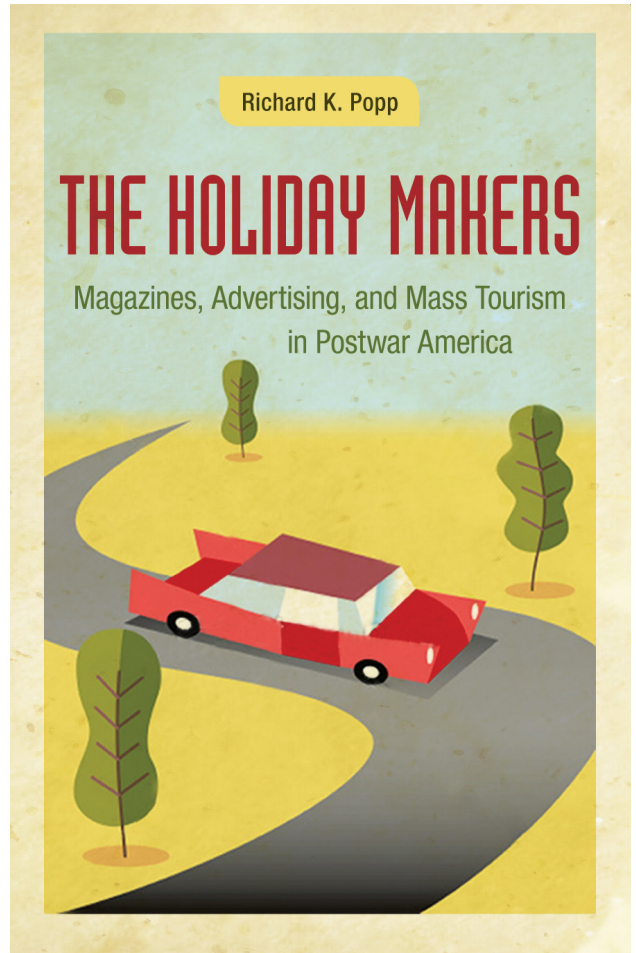
## BOOK EXCERPT

# The Holiday Makers: Magazines, Advertising, and Mass Tourism in Postwar America

**Richard K. Popp**

■ *In mid-twentieth-century America, mass tourism became emblematic of the expanding horizons associated with an affluent, industrial society. In *The Holiday Makers* (Louisiana State University Press, 2012), a new book from Assistant Professor Richard K. Popp of the University of Wisconsin-Milwaukee, the magazine industry serves as a window into postwar media and consumer society, showing how the dynamics of market research and commercial print culture helped shape ideas about place, mobility, and leisure. The book is partly based on Popp's dissertation, which won the 2009 AJHA Margaret A. Blanchard Award for top dissertation in media history.*

*The following excerpt is from pages 1 and 4-7, reprinted with permission of the Louisiana State University Press.*



In 1959, Alfred Hitchcock appeared before movie audiences and asked, “Have you planned your vacation yet?” The occasion was the trailer for the director’s newest film, *North by Northwest*. Hitchcock’s spy thriller starred Cary Grant as an advertising executive mistaken for a secret agent and drawn into a saga of international intrigue. Like many of Hitchcock’s works, the film told the classic story of someone in the wrong place at the wrong time. But what made *North by Northwest* so distinctly a product of the postwar era was the backdrop it played out against—the United States as a vacationscape. On the run through much of the film, Grant skulked around hotels, raced from New York to Chicago

aboard the Twentieth Century Limited, flew to the Black Hills vacationland, faked his own death in a national park cafeteria, and, most spectacularly, eluded would-be assassins in a mad scramble across the face of Mount Rushmore. Given the film’s setting, Hitchcock’s trailer was appropriate. The stout director posed as a travel agent surrounded by posters, literature, and maps. He suggested that the audience consider Grant’s itinerary when making their summer plans.<sup>1</sup>

*North by Northwest*’s trailer was more than a clever play on the film; it was a distillation of midcentury travel culture. When Hitchcock’s film was released in 1959, the United States was nearly a decade and a half into a

period of widespread affluence without precedent. Tourism played a unique and pivotal role in this culture of mass consumption. Paid vacation plans had been extended deep into the American labor force, middle- and working-class people had more disposable income than ever, and a vast transportation network spilled out across the globe. With an eye on these developments, many observers saw a new type of society arising—one predicated on a mobile public, unshackled from work’s constraints, and free to roam wherever they pleased.

....

Magazines played a unique role in making and marketing the travel boom. Every week or month, magazines

## Popp

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conjured up an image of a nation on the move, dashing from one vacationland to the next. And as the tourism industry grew larger and its ad budget swelled, publishers became more and more motivated to feature the stories that could connect travel marketers with travel-minded audiences. The Curtis Publishing Company, owners of the *Saturday Evening Post* and *Ladies' Home Journal*, went further than any other business in this regard, starting the slick, jumbo-sized *Holiday* magazine in 1946 to capitalize on the travel boom.

*The Holiday Makers* explores this confluence of consumerism, tourist travel, and print culture. It argues that magazine publishers and advertisers came to recognize tourism as a unique means of speaking to Americans' civic and consumer desires for a more leisured and mobile way of life during the mid-twentieth century. By the 1940s, vacation travel, or "two weeks with pay," seemed to many to be developing into a folkway of modern American life.

....

While the buzz surrounding tourism certainly reflected the aims of marketers, it would be a mistake to see it as a product of their efforts alone. For many Americans, greater mobility and more leisure time were among the most compelling evidence that industrial modernism had ultimately shown itself a life-improving process. In celebrating the travel boom, publishers and advertisers tapped into a whole collection of phenomena that fired the midcentury American imagination: a collective pride in the egalitarianism represented by mass leisure; a sense that perks like longer vacations portended

a widening sphere of free time and personal autonomy; a piqued geographic curiosity fired by new technologies that seemed to bring distant places nearer; and internationalist hopes that cross-cultural contact could sow

movement that characterized industrial modernity—a common thread that ran through everything from the freeways of urban renewal projects to the feedback loops of information theory. Tourist travel allowed Americans to bask in a

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**The *Holiday Makers* explores this confluence of consumerism, tourist travel, and print culture. It argues that magazine publishers and advertisers came to recognize tourism as a unique means of speaking to Americans' civic and consumer desires for a more leisured and mobile way of life during the mid-twentieth century. By the 1940s, vacation travel, or "two weeks with pay," seemed to many to be developing into a folkway of modern American life.**

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humanitarian understanding. The individuals who produced travel articles were acting on more than pecuniary motives as well. Many were animated by a strong middlebrow impulse to make uplifting culture, in this case the cosmopolitan world of travel, available to mass audiences they assumed yearned for connection to an urbane way of life. Reflecting this middlebrow ethos, magazine editors' notions of tourism owed more to the sightseeing of cultural pilgrimage than the recreational pleasures of the beach or mountain lake.<sup>2</sup> But it was a modernized pilgrimage, as infused by the lighthearted spirit and egalitarian thrust of the time as the educational impulses of old. Easy mobility lay at the heart of this vision. The vacation was essentially the ultimate expression, ritualized in its heightened state, of the fluid

world made easy to traverse, whisking across continents and oceans while on vacation in the same manner they raced from suburb to city in everyday life.

What appeared on magazine pages, then, reflected this stew of influences, combining marketers' desires for business growth, audiences' desires for leisured mobility, and editors' desires to bring cultural uplift. Although each was integral, marketers ultimately pulled rank, and it was their enterprise—the cultivation of more and more profitable travel markets—that provided the framework into which the others were squeezed. As Theodor Adorno observed, the "need for freedom" at the base of popular leisure "gets functionalized, extended and reproduced by business; what they [audiences] want is forced upon them once again."<sup>3</sup> And in this manner, readers were presented with

## Popp

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a picture of travel as filtered through what marketers could surmise about a distinctly middle-class tourist imagination and consumer ethos.

Yet even as tourism was celebrated as a more and more democratic experience, distinction died hard. The dynamics of selling travel encouraged

marketers came to see characteristics at the heart of travel, such as a *joie de vivre* and a longing for authenticity, as an analogue for stylized ways of living built on specialty consumption.<sup>4</sup> By offering a prototype for marketing practices that drew lines connecting leisure pursuits, sociopsychological dispositions, identity formation, and the consumption of experiential services, the postwar selling of travel presaged a postindustrial

(Los Angeles: Metro-Goldwyn-Mayer, 1959). Saturday Review called films with these sorts of backdrops “travelogues-with-plots.” See “Baedeker from the Balcony,” Saturday Review, October 20, 1956, 47. On the term “vacationscape,” see Orvar Löfgren, *On Holiday: A History of Vacationing* (Berkeley: University of California Press, 1999), 93.

2. My understanding of sightseeing tourism versus recreational tourism is influenced by Löfgren, *On Holiday, and Harvey Levenstein, We'll Always Have Paris: American Tourists in France since 1930* (Chicago: University of Chicago Press, 2004), xi–xii. On sightseeing, also see Judith Adler, “Origins of Sightseeing,” *Annals of Tourism Research* 16, no. 1 (1989): 7–29, and Dean MacCannell, *The Tourist: A New Theory of the Leisure Class* (1976; Berkeley: University of California Press, 1999).

3. Theodor W. Adorno, “Free Time,” in *The Culture Industry: Selected Essays on Mass Culture* (New York: Routledge, 2001), 190–91.

4. On tourism as a quest for authenticity, the classic arguments are MacCannell, *Tourist*, and Donald Horne, *The Great Museum: The Representation of History* (London: Pluto Press, 1984). On authenticity and distinction, see Suleiman Osman, *The Invention of Brownstone Brooklyn: Gentrification and the Search for Authenticity in Postwar New York* (New York: Oxford University Press, 2011); Sharon Zukin, *Naked City: The Death and Life of Authentic Urban Places* (New York: Oxford University Press, 2010); Bryant Simon, *Everything but the Coffee: Learning about America from Starbucks* (Berkeley: University of California Press, 2009); and Pierre Bourdieu, *Distinction: A Social Critique of the Judgment of Taste*, trans. Richard Nice (Cambridge, MA: Harvard University Press, 1984).

By offering a prototype for marketing practices that drew lines connecting leisure pursuits, sociopsychological dispositions, identity formation, and the consumption of experiential services, the postwar selling of travel presaged a postindustrial consumer culture in which the dissolution of the heterogeneous mass market appeared an attractive prospect.

marketers to fall back on status appeals and forge powerful new ways of sorting audiences according to a class-based logic. Tourism’s experiential nature lent itself in advertisers’ hands to narratives of transformation that pivoted on acts of social transcendence, such as crossing class borders or breaking away from the tourist crowds. Moreover, magazines like *Holiday* and *Sports Illustrated* urged marketers to pursue audiences that, while quantitatively smaller than the mass market, were qualitatively more inclined to splurge. As market researchers embraced this approach, closely training their sights on tastes and dispositions, vacationing showed itself an easy means to differentiate people who had previously been lumped together in the great middle-income market and reorder them hierarchically along lifestyle lines. In terms of tourism,

consumer culture in which the dissolution of the heterogeneous mass market appeared an attractive prospect. Sightseeing travel would by no means go away after the mid-1960s, but its centrality to notions of a unique “American standard of living” and the narratives of democratized leisure at its base were on the wane. Replacing them in the more fractured American culture that followed was a very different, and far less egalitarian, set of meanings. ■

### Endnote:

1. Alfred Hitchcock, “Hitchcock Trailer: A Guided Tour with Alfred Hitchcock,” North by Northwest, DVD, directed by Alfred Hitchcock (Burbank, CA: Warner Bros., 2004); Alfred Hitchcock, *North by Northwest*

# News & Notes

**Kristin Gustafson**



Membership  
Chair  
*Univ. of Washing-  
ton-Bothell*

Welcome back to our “News & Notes” section of *Clio* — a place to find updates on our publications, promotions, new books, awards, top papers, and recognitions. The added feature is part of our effort to build our

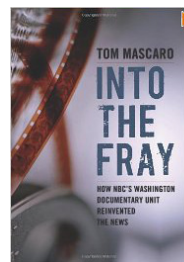
membership and Division’s visibility. Please share the news you find here. This winter edition features books and updates. However, we also share news about **Promotions and Awards, Top Papers, and other recognitions.** Send them to [gustaf13@u.washington.edu](mailto:gustaf13@u.washington.edu) for *Clio*’s spring edition. Our members’ successes should help us as we invite new and veteran scholars to join our Division. You can also share your media history research and teaching materials via our Facebook group (AEJMC History Division) created in August and the Media History Exchange at <http://www.mediahistoryexchange.org/content/welcome-media-history-exchange>, a site that includes the 2012 AEJMC History Division Archive.

## New Books and Publications



**Applegate, Edd.** 2012. *The rise of advertising in the United States: A history of innovation to 1960.* Lanham, Md: Scarecrow Press.

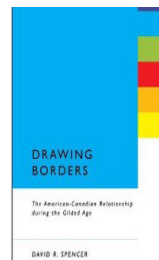
Applegate, professor emeritus for Middle Tennessee State University, announced the publication of his book that surveys key figures and events that have transformed the American business landscape. These key figures include Benjamin Franklin, P. T. Barnum, Lydia Pinkham, John Wanamaker, Albert Lasker, Stanley Resor, Helen Lansdowne Resor, and Elliott White Springs. His publisher said that Applegate “traces how the explosion of newspapers in the American colonies laid the groundwork for the first advertising agents, leading to America’s first class of professional marketers. This entrepreneurial class of white-collar workers thrived on innovation in the quest for more publicity, larger clients, and greater sales.”



**Mascaro, Tom.** 2012. *Into the fray how NBC’s Washington Documentary Unit reinvented the news.* Washington, D.C.: Potomac Books.

Mascaro, an associate professor for Bowling Green State University and founder of the documentary division of the Broadcast Education Association, wrote about NBC journalists who reported stories about U.S. overseas conflicts from 1961–1989. He said his book fills “a significant void in the journalism and documentary history record” in highlighting “the significant sacrifices of journalists” that are part of covering wars, rebellions, conflicts, and international crisis. The book describes several men who were part of this documentary film crew. The publisher describes a few of them: “Stuart Schulberg supplied film evidence to prosecute Nazi war criminals and established documentary

units in postwar Berlin and Paris. NBC newsman David Brinkley created the template for prime-time news in 1961 and bore the scars to prove it. In 1964 Ted Yates and Bob Rogers produced a documentary warning of the pitfalls in Vietnam. Yates was later shot and killed in Jerusalem on the first day of the Six-Day War while producing a documentary for NBC News.”



**Spencer, David.** 2012. *Drawing borders: The American-Canadian relationship during the Gilded Age.* New York: Bloomsbury.

Spencer, a professor of Information and Media Studies for University of Western Ontario and former American Journalism Historians Association president, announced his new work in journalism history. The book “examines the major irritants between Americans and Canadians in the period between the end of the Civil War and the First World War.” It contains 141 editorial cartoons drawn by Canadian illustrated journalists. Spencer said the work took about six years to make and provides “an overview of the rise of the editorial cartoon genre in Canada and discusses how the artists dealt with Canadian American relations during the period of expanding industrialization.”



**Stole, Inger L.** 2012. *Advertising at war: Business, consumers, and government in the 1940s.* Urbana, Ill.: University of Illinois Press.

Stole, an associate professor for University of Illinois at Urbana-Champaign’s Department

## News & Notes

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of Communication, announced her newest book. She used archival sources, newspaper accounts, and trade publications to explore the ways the U.S. advertising industry was organized politically during World War II. Her publisher said that Stole “suggests that the war experience, even more than the legislative battles of the 1930s, defined the role of advertising in U.S. postwar political economy and the nation’s cultural firmament.” In her update for *Clio*, Stole said that the book addresses “the (War) Advertising Council’s success in presenting advertising as a patriotic institution of great importance to the war effort. By incorporating the government’s home front campaign into their commercial messages, advertisers were not only able to maintain their existing tax privileges but also created dramatically improved relations with Washington.” This led to what she described as “a close and mutually beneficial post-war relationship between government and the advertising industry and helped facilitate a symbiotic relationship between cold war policies and private consumption.”



**Wirth, Eileen.** 2013. *From society page to front page: 100 years of Nebraska women in journalism*. Lincoln: University of Nebraska Press.

Wirth, professor of journalism and chair for Creighton University’s Department of Journalism, Media & Computing, teaches media history and was one of the first women

city news reporters at the Omaha World-Herald in the 1970s. She said her book spans a century of women in journalism in a single state and places the women’s stories “in the context of national and state historical events.” While there are numerous resources on women’s integration into national news organizations, Wirth said we know “very little on what happened in the numerous regional cities like Omaha where most women actually worked.” The book covers the time period from when Nebraska became a new state (1870) through the first few years of the 1970’s, which marked women’s integration into Nebraska’s major newspapers and TV news operations. “I was astonished at the women I found with ties to this small state—a couple of major suffragist journalists, White House correspondents, war correspondents, two or three major broadcasters in addition to women who made a big impact on their communities. Who would guess that the head of the nation’s largest African-American broadcasting firm (Cathy Hughes) grew up in Omaha or that Nellie Bly gave her only interview on her famous world trip to a young woman from Kearney, NE or that the nation’s oldest practicing journalist writes a weekly newspaper column in tiny Overton, NE at age 102? The book includes examples of how newspapers covered women from pioneer days to the 1970’s and how they framed the experiences of women.”

### Updates

**Kim Wilmot Voss** stepped in as our History Division’s new PF&R (Professional Freedoms and Responsibilities) chair after **Dale Cressman** stepped down.

**Edward Alwood**, a journalism professor for Quinnipiac University, was one of 450 Washington, D.C., journalists interviewed by Brookings Senior Fellow Steven Hess in 1978. The study, which was published in 1981 as *The Washington Reporters*, won a Pulitzer Prize. “Hess interviewed those of us who covered various aspects of the political landscape, including the White House, Congress, the Supreme Court, and the myriad of federal agencies,” Alwood said. “He asked about our work but he also delved into our motivations to become journalists.” Alwood was featured once again in 2012, as Hess published a new book that comprehensively examines career patterns in U.S. journalism. To do this, Hess tracked down 283 of the journalists 34 years later to learn “what twists and turns our careers have taken,” Alwood said. The findings resulted in *Whatever happened to the Washington reporters, 1978–2012*. The book collected the stories of journalists who remained as Washington, D.C., reporters, journalists who continued their work but in other cities, and journalists who left the profession. It describes the forces that shaped these career choices. Alwood noted that several of these journalists teach as clinical professors or as adjunct professors, “but I found only two—including myself—who earned a Ph.D. and became tenure-track faculty.” The Brookings site says reporters in Hess’ book “speak for themselves. When all of these lively portraits are analyzed—one by one—the results are surprisingly different from what journalists and sociologists in 1978 had predicted.” An interview with Hess with a link to video snippets of the interviewees can be found at: <http://www.brookings.edu/research/books/2012/> ■



# Historians gather at AJHA annual conference

By Erika J. Pribanic-Smith

University of Texas at Arlington

Members of the American Journalism Historians Association met in Raleigh, N.C., Oct. 11-13 for the organization's 31st annual convention.

In addition to presenting research papers and panels on a variety of historical topics, AJHA members honored local journalists and educators and enjoyed some of Raleigh's unique history and culture.

Then-President Therese Lueck began the convention with a welcome address on the role of media historians in times of cultural transformation, which she said was a response to the keynote address by Richard Gingras of Google News at the 2012 AEJMC conference in Chicago.

"In translating the shared past as cultural history, media history and personal history, media historians are allowing the professionals of today and tomorrow to come to terms with an eliding present and an unknown future with anticipation instead of apprehension," Lueck said in her address.

Lueck tasked AJHA members with the challenge of gaining institutional recognition of media history's value as the media landscape changes.

"You are providing the visibility of a shared past that can drive our media toward a sustainable future," she said in her address. "Because of you, while 2012 may be the end of media culture as we've known it, it is not the end of the world."

Another highlight of the convention's opening day was the awards luncheon, at which Janice Hume received the National Award for Excellence in Teaching and David Nord received the Sidney Kobre Award for Lifetime



ERIKA J. PRIBANIC-SMITH | TEXAS-ARLINGTON

**Therese Lueck speaks on the role of media historians in her presidential address**

Achievement in Journalism History.

Both award-winners credited their colleagues, students and fellow members of AJHA for their success. Nord specifically mentioned James Startt, who taught Nord at Valparaiso University, and produced original research papers that he had written as a student as documentary evidence of his early historical interests.

To cap the convention's first day, AJHA honored *Raleigh News & Observer* reporter J. Andrew Curliss with its Local Journalist Award and raised \$1,955 at its annual silent auction.

Ford Risley, chair of the Education Committee, organized the silent auction and deemed it a great success. A creative colleague at Pennsylvania State

University made decorations for the event, including vases covered in scraps of newspaper and filled with flowers made from newspaper and tissue paper.

Proceeds from the silent auction provide travel assistance for graduate students who present at the AJHA convention. Molly Yanity, chair of the Graduate Student Committee, said the graduate students appreciate the generosity of AJHA members, not only with their pocketbooks at the silent auction but also with their encouragement and support.

"This conference is the most pro-student event I've attended since being in grad school," Yanity said.

The Graduate Student Committee presented a panel at the convention

## AJHA

Continued from Page 17

entitled “Sports Media & History: Making the Old New and the New Old,” at which Yanity said students received great feedback on the research that is important to them.

That session was among ten panels presented at the convention. One of the best attended was a discussion based on John Nerone’s Fall 2011 American Journalism article, “Does Journalism History Matter?” Kathy Roberts Forde, associate editor of *American Journalism*, served as moderator.

Forde said that Nerone’s essay asks journalism historians to think about the significance and purposes of their work and to consider under-recognized opportunities for engagement with contemporary public life.

“He ultimately calls for a critical history of the news system or news network, a history that would adopt insights from journalism studies in an attempt to address the contemporary crisis of journalism and public intelligence,” Forde said.

Nerone reviewed his essay’s argument to a packed room, and Nord, Michael Stamm and Giovanna Dell’Orto offered insightful commentary. Lueck said that hearing colleagues grapple with big questions gave her a new appreciation for the value of journalism history in education and culture.

Overall, Lueck said she was inspired by the ideas and scholarship shared at the convention. In addition, she said the support AJHA received from the local academic and professional communities was gratifying.

“What a pleasure to meet so many of those who’ve given Raleigh—and Chapel Hill—its reputation for quality journalism,” she said.

Among the prestigious locals Lueck met was Wyndham Robertson, speaker and honoree at the Donna



ERIKA J. PRIBANIC-SMITH | TEXAS-ARLINGTON

### Noah Arceneaux and Michael Fuhlhage pose with their plaques for Best Faculty Paper

Allen luncheon. Robertson is a former *FORTUNE* magazine editor who served as the first female vice president of the University of North Carolina.

Maurine Beasley said she thought Robertson was one of the best Donna Allen speakers AJHA has ever had. Robertson used examples from her own career to demonstrate how women were affected by prevailing ideas about their inferiority prior to the women’s liberation movement.

“It was so fitting that AJHA recognize a local woman who made a significant contribution to women and journalism but has gained little prior recognition,” Beasley said. “It’s a privilege to be part of an organization that cares about the people still with us who have played a part in broadening opportunities for those coming after them.”

Another honoree at the convention was Peter Hartshorn, recipient of the 2012 AJHA Book Award for *I Have Seen the Future: A Life of Lincoln Steffens*. The Book Award presentation kicked off

Friday’s events, which also included the presentation of the Margaret Blanchard Dissertation Award to Brian Dolber.

That afternoon, AJHA members embarked on a group tour to the North Carolina Museum of History and Duke Homestead, the family farm where the American Tobacco Company began. Bernell Tripp said she counts the tour as a highlight of the convention each year.

“It’s the opportunity to share a laugh, engage in friendly banter, and visit with old friends,” she said. “Over the years, I’ve developed some solid relationships just from sitting next to someone on the bus or discovering a shared interest in some aspect of the past.”

Michael Fuhlhage said he gleaned some helpful insights from the Duke Homestead tour in particular.

“It revealed a lot to me about change and innovation, namely that they’ve been critical throughout American history for industries other than journalism,” he said. “It drove home to me that change is natural to the fields we teach about.” ■