



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

Conferencing from Baton Rouge to Augusta



Mary Cronin of New Mexico State and John Coward of University of Tulsa enjoy a trolley tour of Augusta, Ga. For reports on two media history gatherings, see pages 7 and 11.

NOTES FROM THE CHAIR

Roads Scholars: Making the most of travel grants

It feels as though every scholar is under pressure to get grants. While historians are unlikely to earn the high-dollar grants of professors in the hard or social sciences, it is possible to find travel grants that allow for archival research. Travel grants can be helpful to historians looking to visit archives

Kimberly Wilmot Voss



Chair
University of Central
Florida

and collect material. During the past decade, I have earned more than a dozen travel grants—both internally (at two schools) and externally from various archives. These grants allowed me to expand my research agenda and thus recognize more forgotten women journalists. I share some stories here that other historians may find helpful.

I usually start looking for grants by looking for detailed study guides about my research area—the women's pages of newspapers. In some cases, I first identified the travel grant and then looked for papers that may be

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ONLINE
aejmc.us/history

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Reporter Herbert Matthews interviews Fidel Castro, 1957. An excerpt from Leonard Ray Teel's new book, *Reporting the Cuban Revolution*, begins on page 12. (photo from Matthews Papers, Columbia University)

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at that archive. The funds offered by these travel grants, of course, aid a historian in finding new materials by paying for travel. In addition, a well-planned research trip can also offer new opportunities, whether it is chance to look at additional resources or network with archivists.

A decade ago, I received an internal grant from my then-employer, Southern Illinois University Edwardsville. It led to a trip to the University of Nevada-Las Vegas to go through the papers of journalist Ruthe Deskin. A prior email exchange with an archivist in the Special Collections led to a wonderful interview with Ruthe's daughter while at UNLV. During a travel-grant funded trip to Southern Methodist University using the Clements Center-DeGolyer Library Grant, I was able to go through the papers of J.C. Penney. (His company funded an awards program and workshops for women's page journalists.) The best part of the trip, however, was the opportunity to

go out to lunch with Dallas women's page editor Vivian Castleberry. In an exchange of letters with an administrator, he mentioned that he and Castleberry attended the same church. He later set up the lunch for me with her.

Most applications want to know about the specific papers a researcher wants to investigate—yet, your research does not have to end there. My trip to the Heritage Center at the University of Wyoming was based on going through the papers of longtime Ladies Home Journal reporter Joan Younger Dickinson. While her materials were interesting, what was most impressive were the un-indexed papers of political columnist Vera Glaser, which led to numerous publications. Likewise, my application for travel to the Schlesinger Library in the Radcliffe Center at Harvard University was to go through the papers of behind-the-scenes political activist Catherine East. The visit also allowed me to go through the papers of

Betty Friedan and read about readers' responses to *The Feminine Mystique*. Some travel grants include the opportunity to speak on campus, which adds another line on your C.V. The Mary Lily Research Grant at Duke University included a tea talk and chance to speak with an archivist who had worked with Robin Morgan, the woman whose papers I was at Duke to investigate. The library's strong use of social media brought a nice crowd to the talk. Lastly, the American Midwest Foodways Scholar's Grants included a talk at a Chicago Cooking School with a new audience for my research.

So, use travel grants to network, expand your research and to give campus talks. Remember to follow up with the travel grant organization so it can use information about your visit in its newsletter or annual report. In the coming months, I will be posting links to these travel grants on the History Division's Facebook page.

CALL FOR AMERICAN JOURNALISM'S NEXT RISING SCHOLAR

American Journalism, the flagship journal of the American Journalism Historians Association, seeks applications for its Rising Scholar Award. The application deadline is **Wednesday, June 1, 2016**. The award provides research assistance of up to \$2,000 for a junior, untenured faculty member or a media professional who has transitioned within the last four years to full-time work in the academy. The proposed research project must be related to media history, and all methodological approaches are welcomed. Applicants must be current AJHA members at the time the proposal is submitted. Proposals may be for sole-authored or co-authored work (award amount will be shared).

Applicants must submit the following to: Jinx C. Broussard, Manship School of Mass Communications, 205 Hodges Hall, Louisiana State University, Baton Rouge, LA 70803, or via e-mail to jinx@lsu.edu.

- Cover letter with name and contact information for applicant(s).
- Three- to five-page prospectus of the project timeline, describing and explaining the topic, scope, objectives, primary sources, and justifying its contribution to the historiography of the mass media.
- One-page itemized budget. Indicate if additional funding will be used, including the source and amount.
- If appropriate, include Institutional Review Board (IRB) approval from the university.
- A list of possible publication venues for the finished project.
- A letter of support from the applicant's department chair or dean.
- A curriculum vita of no more than three pages.

Founded in 1981, the American Journalism Historians Association seeks to advance education and research in mass communication history. Members work to raise historical standards and ensure that all scholars and students recognize the vast importance of media history and apply this knowledge to the advancement of society. For more information on AJHA, visit ajhaonline.org

PF&R COLUMN

Race, representation and the practice of journalism

This has been a historic academic year for political and race-related discourse. From the protests at the University of Missouri and other campuses to the

Tracy Lucht

PF&R Chair
Iowa State

#OscarsSoWhite movement on social media, the news has provided ample opportunities for classroom discussions about race, representation, and professional practice. What I find notable in the current discourse are direct links being

made between the way we talk about these issues and the lived experiences of people of color, between journalistic practices and media representations.

My objective in classroom discussions about race and journalism is to encourage students to view the situation from multiple perspectives—from the viewpoint of an activist exercising freedom of speech, of a journalist upholding freedom of the press, and of a person of color whose distrust of the media is historically rooted in skewed and stereotypical representations. For example, a well-documented conflict during protests at the University of Missouri—when Assistant Professor [Melissa Click](#) became physically aggressive with a student-journalist doing his job—fueled a rich classroom discussion about free speech vs. safe spaces, about what journalists are free to do and the manner in which they are ethically obliged to do it.

As a scholar who has studied media portrayals of gender and race, I am heartened that more people are realizing the importance of discourse even as I am distraught over the continuing instances of racism, sexism, and xenophobia that provide fodder for discussion. I also worry about the implications of this year's presidential

race for well-intentioned journalists who, I fear, are caught in a cultural cycle of fear and spectacle that professional norms have not prepared them to address.

At Iowa State, students with front-row seats to the Iowa Caucuses witnessed harassment of journalists and people of color; national and local news framing that was noticeably at odds with facts on the ground; campus discussions about racism and white privilege; and the atmosphere of circus that followed the candidates. There was conflict each time Republican candidate Donald Trump visited our campus. Student activists were bullied and contained, forced out of Trump's events—treated as outsiders at the very institution they had entrusted with their education. Visiting journalists were kept away from the candidate by the Secret Service.

The effects of Trump's rhetoric and behavior rippled into the local scene.

I have to wonder, only somewhat sardonically, whether the Times editorial board realizes this is not reality television.

A local high school basketball game ended shockingly, when the losers—the visiting student section of a majority-white high school—chanted, “Trump! Trump! Trump!” at the host school, which was located in a small town with a high proportion of Latino immigrants. The event received local and national news coverage as observers concluded the teenagers had so internalized the racist rhetoric of a major presidential candidate they used his name as a weapon. White students from the offending school, many of whom were appalled by their peers' behavior and did not want to be associated with it, immediately made an apologetic visit to the more diverse school.

While all of this was happening in my home state, The New York Times

was holding editorial board meetings with the presidential candidates. These talks were not kept entirely on the record. During Trump's interview, it is rumored, he made comments to the Times suggesting he is not serious about his proposal to deport 11 million undocumented immigrants. In other words, there is reason to think Trump is cynically using nationalist rhetoric to secure the Republican Party's nomination, and the nation's newspaper of record knows whether this is true but cannot say because it is now ethically bound by an absurd agreement to let Trump go off the record. I have to wonder, only somewhat sardonically, whether the Times editorial board realizes this is not reality television. There is no confessional segment where everyone's maneuvering and true intentions will be revealed before the big reveal in November.

This has me thinking: If the O.J. Simpson trial was the beginning of reality television, as Lili Anolik [wrote](#) in *Vanity Fair*, is a Donald Trump candidacy the apotheosis of it? The 1990s spectacle, which played out while I was in college, is being rehashed and reinterpreted in the docudrama “The People vs. O.J. Simpson” on the FX network. I have been watching out of interest and to see whether parts of the series might actually be useful for teaching media history. The jury is still out on the show's value for students, but so far the writers have not let anything pass that journalists would find relevant. Live coverage of the Bronco chase, pretrial tabloid publicity, the altered cover image on *Time*, Jeffrey Toobin's [writing](#) about the defense—it's all there.

Given that the series was based on Toobin's book about the trial, perhaps that is not a surprise. What has been surprising to me is how ably the series has investigated the deep, discursive

Lucht

Continued from Page 3

grooves of race, gender, and class privilege that ran through the trial—strong cultural currents that gave birth to academic case studies about race, gender, and the media but that did not always make it into the popular record. Rebecca Traister has [written](#) eloquently about the show's redemptive, feminist portrayal of prosecutor Marcia Clark, for example.

When students ask me about O.J. Simpson, they say they know the trial was significant but admit they

do not know why. I always start with Rodney King, as the FX series did. To understand discourse, in my view, one has to start on the ground—with people's lives and struggles, the patterns that shape their social existence. This year's political discourse offers ample opportunity to do that, but journalists must stop trying to game the drama and start talking to people who are not following a script. Let's hope it doesn't take 20 years.

Award Nominations

The Sidney Kobre Award for Lifetime Achievement in Journalism History

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

Distinguished Service to Journalism History Award

The Distinguished Service to Journalism History Award recognizes contributions by an individual outside our discipline who has made an extraordinary effort to further significantly our understanding of, or our ability to explore, media history. Nominations are solicited annually, but the award is given only in exceptional situations. Thus, it is not given every year. Those making nominations for the award should present, at the minimum, a cover letter that explains the nominee's contributions to the field as well as a vita or brief biography of the nominee. Supporting letters for the nomination are also encouraged.

The deadline for both awards is **Wednesday, May 13, 2016.**

Please send all material via email to:

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Submissions to Clio are welcome. For general items such as paper calls, please send them to: Mike Sweeney at sweenem3@ohio.edu.

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

Recent issues of Clio may be accessed at

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

Celebration of Media History Planned for April 4-8

“For the Record Week” and our celebration of media history is fast approaching. The winter newsletter outlined what the new national week is all about, but we wanted to remind you about it and hope that you will plan something with your students the week of April 4-8. It could be as simple as having them tweet about their reading for the week with the #headlinesinhistory hashtag so that they can become part of the national conversation.

The week to recognize media history is the work of a subcommittee of members from the AEJMC History Division and AJHA who want to bring more national publicity to our work. National News Engagement Day, an AEJMC initiative each October to spur more interest and national conversation about the news, has proven successful the past two years. So why not use the same formula for journalism history?

Throughout **April 4-8**, we hope campuses across the country will be tweeting #headlinesinhistory to share why journalism history matters and/or share special class projects about journalism history.

If we can get our members participating in For the Record Week with their students somehow, we can truly make #headlinesinhistory a national conversation.

The following schools have committed to taking part thus far:

Murray State University

Melony Shemberger's strategic communication graduate students are going to research the professional career of a communication professional, journalist or PR executive and create

posters. They will then tweet pictures of themselves with their posters with the #headlinesinhistory hashtag. Her students will be required to enter their academic posters to the university's Scholars Week program the week after the "For the Record" event. If chosen, students will present their work again.

Niagara University

Carrie Teresa's Communicating for Social Justice students will read **Carolyn Kitch's** article "Making things matter: The material value of old media" and then, using the snapshot function on their computer, she will ask them in class to curate a "digital time capsule" of the media (news stories, Facebook posts, emails, etc.) that they believe will have the most value in 20 years' time. This activity will be followed by a discussion prompted by the question that Kitch poses in her article: "How will, and should, today's media artifacts be preserved as material culture for historians, or other people, of the future?" To whom will these items have value, and why? The students will tweet about their work/discussion with the #headlinesinhistory hashtag.

Northwest University

Will Mari's students are going to do oral histories with subjects at least 30 years older and ask questions about the subjects' media consumption when they were in college or younger. The students will tweet about their work with the #headlinesinhistory hashtag.

Ohio University

Aimee Edmondson's students in History of American Journalism are going to tweet about their research topics due April 4 and use the #headlinesinhistory hashtag.

South Dakota State University

Teri Finneman's History of Journalism class is going to do multiple projects. One group is working

with the local newspaper to create a historical Instagram account centered on the newspaper's coverage of the Vietnam War. Another student is looking at creating a "museum" around the department floor with different front pages from either the Kennedy assassination or World War II and then will serve as a tour guide to discuss the news and the journalism at the time. Two other groups plan to do projects related to the campus newspaper archives. All will tweet about their work using the hashtag for the week #headlinesinhistory.

The Women and Media students at South Dakota State University are going to tweet about women journalists throughout history whom they are learning about in *Taking Their Place: A Documentary History of Women and Journalism* by **Maurine Beasley** and Sheila Gibbons. The students will use the #headlinesinhistory hashtag.

University of Missouri

Tim Vos is going to organize a movie night on campus and show a movie related to journalism history.

University of Wisconsin-Stout

Kate Edenberg's students plan to examine the campus newspaper's coverage over five decades and share their findings on social media.

If you also plan to participate in For the Record Week, either email me at finnemte@gmail.com or post in the AEJMC History Division Facebook page or the AJHA Facebook page. Participation can be as simple as tweeting about your own research during that week in April as well.

We hope you will help make this project successful and raise broader awareness about the importance of journalism history.

#headlinesinhistory

TEACHING STANDARDS

Online videos make journalism history accessible

In teaching, many of us love “the hook” the way we love the hook of good stories. We present puzzles for students to resolve collaboratively.

Kristin L. Gustafson
Teaching Standards
Chair



University of
Washington Bothell

history students and follow where their questions lead.

We share our strategies with others in our Media History community. Our winter Clio included Teri Finneman’s teaching ideas to use in April during Media History Engagement Week and encouragement to make these efforts visible via our hashtag #headlinesinhistory. Our Facebook Chatter introduced a few of our colleagues’ most effective assignments for journalism history students. Our division’s home page offers resources—syllabi, sample assignments, and online links—all to help anyone interested in teaching journalism/mass communication history.

The historical knowledge central

Helping these students explore media history, even in small doses, goes a long way in advancing the use of historical knowledge in addressing contemporary media problems.

to our curriculum is important and interesting. As Tracy Lucht reminded us a few months ago, “history resonates with people.”

Many of us teach across disciplines and in areas outside our specialty. Helping these students explore media history, even in small doses, goes a long

way in advancing the use of historical knowledge in addressing contemporary media problems.

A media-history hook I use to engage students in my Interdisciplinary Arts and Sciences School is a new set of online videos called [Retro Report](#).

Launched by Christopher Buck, Larry Chollet and Kyra Darnton in 2013, this not-for-profit “living news library” produced under the umbrella of Mirror/Mirror Productions, Inc. provide videos that are a “timely online counterweight to today’s 24/7 news cycle.”

The videos catch my students’ attention for about 10 minutes. They quickly see how course concepts apply to mini-case studies. They see how history matters. Most of these students will never take a media history course. So this short exposure goes a long way.

As Facebook and other social media curators suggest through the science of social engineering, videos hold our attention more than articles. In a recent [Tech.Mic](#) article, Jack Smith IV wrote, “Notice all of the videos you see lately? Facebook figured out that video holds people’s attention, so now it feeds you more punchy videos than articles.” One of the best Retro Report sites for media history is a 13-minute video [“Stealing J. Edgar Hoover’s Secrets.”](#)

released January 7, 2014. This video tells about the eight Vietnam War protestors who broke into a Federal Bureau of Investigations field office and stole hundreds of government documents—memos, reports, and internal correspondence—and leaked it to the press.

Students learn how the break-in gave the protestors the first tangible evidence that Hoover’s FBI was systematically targeting and harassing hundreds of

Americans. This information led to Congressional investigations, revelations of more government spying, and extensive reforms to reign in FBI surveillance.

Students learn familiar media history topics—“The New Left,” prior restraint,

As Facebook and other social media curators suggest through the science of social engineering, videos hold our attention more than articles.

and government surveillance (including changes in government surveillance in the U.S. soon after September 11, 2001). At the end of the video, students begin to apply historical knowledge as they consider how Edward Snowden leaked classified documents in 2013 to expose government monitoring (the National Security Agency’s seizing and surveillance of phone records). Students learn how historical knowledge helps us understand the past and the present.

Four more Retro Report videos may be useful to teaching media history:

- “Grappling With the ‘Culture of Free’ in Napster’s Aftermath” (December 7, 2014) connects the 1999 new file-sharing program with contemporary media practices of streaming music and online anonymity.
- “‘Dingo’s Got My Baby’: Trial by Media” (November 16, 2014) introduces public opinion and public sphere, stereotyping and collective or cultural memory.
- “Scalded by Coffee, Then News Media” (October 21, 2013) introduces journalism production practices, such as echo chambers, wire services and word counts.
- “Richard Jewell: The Wrong Man” (October 7, 2013) introduces students to the use of unnamed sources, sensationalism and libel.

Augusta (Ga.) University hosts first conference in Transnational Journalism History

As our media become more global, we are struck by the fact that “journalism” remains far from that. It is historically and deeply nation-bounded, as much as we would like to think that the 20th century rise of professionalism created universal practices. Nothing discloses the nationalism of journalism so much as looking at cases when its institutional forms became mixed across national boundaries and borders.

That is what transnational journalism history is about. The inaugural conference on the subject was held March 4-5 in the historic city of Augusta, Ga., co-sponsored by Augusta University, Dublin City



University and the History Division of AEJMC. AU's **Debbie van Tuyll** and her counterpart in Ireland, Mark O'Brien, began organizing the event after a teaching panel raising the question of transnational journalism history at the 2014 AEJMC conference in Montreal.

John Mitchel (1815-75) was the subject of van Tuyll's paper analyzing the paradox of his radical nationalism in Ireland and sympathy of the slave-states Confederacy in America.

The conference in Augusta featured a keynote address and paper by **Kevin Grieves** of Whitworth University (a former CNN producer and Ohio University professor), whose 2012 book *Journalism across Boundaries: the Promises and Challenges of Transnational and Transborder Journalism* stakes out and theorizes the sub-discipline. Papers were presented ranging from New York illustrated magazines appropriating British engravings of the 1850s (University of Tulsa's **John Coward**) to the covert propaganda of Cold War syndication (Dominican University's **John Jenks**).

The conference concluded with a



President Taft came to Augusta in 1914 to dedicate the bridge named for his aide and Augusta native Archie Butt, who died a hero saving women and children from the sinking Titanic. The bridge remains one of the loveliest ways to cross the Augusta Canal (built in 1845, credited to this writer's ancestor Henry Harford Cumming).

trolley tour of historic Augusta (where life-size statues of its founder James Edward Oglethorpe and Soul Brother No. 1 James Brown face off across Broad Street) and a lovely Riverwalk stroll overlooking down on the Savannah. The dozen participants were thinking big at the end—of a book or two and a follow-up conference in Dublin.

-- Doug Cumming



On Riverwalk



First Presbyterian Church of Augusta, 1804, where the Rev. Joseph R. Wilson (father of Woodrow Wilson) was pastor from 1858-70. The church was used as a hospital for wounded soldiers during the Civil War, which gave the future president a grisly view of that conflict from boyhood.



Kevin Grieves, left, talks with John Jenks at the conference.



Augusta University President Brooks Keel with Debbie van Tuyll in Washington Hall.

GENERATIONS OF SCHOLARS

A Conversation with Andie Tucher

Interviewed by Paula Hunt, Ph.D., University of Missouri

Andie Tucher**Paula Hunt**

Tucher is a former journalist who worked with Bill Moyers at Public Affairs Television, as editorial producer for the ABC News series *The Century*, and as an associate editor of *Columbia Journalism Review*. An associate professor and director of the Communications Ph.D. program at the Columbia University Graduate School of Journalism, Tucher teaches an intensive seven-week history of journalism course that is a requirement for professional journalism students. In her most recent book, *Happily Sometimes After: Discovering Stories from Twelve Generations of an American Family* (2014), Tucher explores her own history by examining the stories twelve generations of her family have told about themselves. Her research focuses on the history of reporting and conventions of journalistic truth telling, but she has a particular interest in promoting the importance of journalism history to students, practitioners, and administrators.

***Froth and Scum* was published over twenty years ago before the advent of book and archive digitization, and the move of many primary materials to the Web. How has the migration from paper and microfilm to laptops affected your research?**

It has massively changed. For my first book, *Froth and Scum* I traveled around the country, I got microfilm on interlibrary loan, and I went to places that had real newspapers in the basement, but it was challenging. I think a lot of the reason that journalism history had a rocky beginning and was not terribly well respected was that nobody who was any good wanted to spend your head in a microfilm reader. Now you can drill down into

I had never met Andie Tucher, but interviewing her for *Generations of Scholars* gave me the opportunity to thank her for writing *Froth and Scum: Truth, Beauty, Goodness, and the Ax Murder in America's First Mass Medium* (1994). Her book about the nineteenth century press and tensions between ideas about truth and the marketplace for news was a springboard for my dissertation on the publishing enterprise of the American Anti-Slavery Society. *Froth and Scum* is also a rarity: a rigorously argued and lively work of scholarship that is also a good read.

- Paula Hunt

the primary sources and figure out not just what the newspapers were saying but how they fought with each other, how they positioned themselves against each other, and how people responded to them. Using keywords, I've searched words like "fake" and I looked into the word "story." Why is it that a word that means both fiction and truth gets applied to the fundamental unit of journalistic work and when did this happen? I love the new possibilities of digital research—it's opened up a whole world of thinking and exploring.

What project are you currently working on?

Right now I'm working on the next step of a project that focuses on the evolution of truth-telling conventions in the late nineteenth and early twentieth centuries in journalism and photojournalism. This was a time, of course, when there was enormous change—cultural, and social, and political, and technological—but also the drive toward professionalism. I'm intrigued to see how this group of journalists figured out how to persuade people that what they are talking about was an accurate or acceptable presentation of the world.

What have you found to be the best ways to engage students when teaching the history of journalism?

For anyone teaching the history of journalism, the classic interpretation is: "So, how did the press cover African Americans in 1910"? That's not what's interesting. What's interesting is how did the press and the public together tell the stories that their society recognized as important and willing to accept as true? You need to make it a point to

connect the journalism to the society that produced it, and how it embodied a society's way of telling itself what was important.

When I give students material from World War II, which is a time I think Americans loved their press, I give them work by Martha Gellhorn, and John Steinbeck, and Ernie Pyle and they see how to do it: how to tell a story, how to touch emotion, how to respond to crisis. I give them all original historical sources – we don't read any secondary sources. I give them the real thing. We read it and we talk about it and I find that really helpful. When the course is over, I tell them, "Now, you make journalism history, you write the stuff that I'm going to teach the journalism students in these seats in ten years."

What suggestions do you have for a graduate student or newly minted Ph.D. who is interested in researching and teaching journalism history?

Talk with anybody and everybody. Go to conferences and listen to papers presented on topics that interest you or you think might not think interest you. Be open-minded.

I met James Carey at a journalism conference. I didn't even know his work at the time. I was babbling to him after his presentation, and he was very gracious and responsive. After a long chain of circumstances, I ended up working with him to start the Columbia's communication Ph.D. program. He was very important in confirming that what I was doing was useful and in being a role model for that.

“WOOD-STEIN” AND WATERGATE

A Reflective Review of “All the President’s Men” 40 Years Later

Instead of that infamous Oval Office audio tape recorder, perhaps the Nixon Library should display the discarded piece of adhesive tape used by the Watergate burglars in 1972 to secure a parking garage door during their crime.

That careless taping and resulting arrests put two junior Washington Post reporters on an investigative trail that led to the history-changing resignation of a president.

Jack Breslin



Iona College

Executive Editor Ben Bradley, Bob Woodward and Carl Bernstein detailed their exhaustive Pulitzer Prize-winning reporting of the Watergate scandal in the best-selling book *All the President’s Men*. The feature film based on the book was released forty years ago this year.

Nominated for eight Academy Awards, the film won four 1976 Oscars, but not best picture, which went to “Rocky.” In addition to sending thousands of aspiring investigative reporters to journalism schools, the book and film reestablished investigative reporting in print, broadcast and later, in digital news media.

But will there ever be another Watergate investigation or do today’s news reporters lack the resources, talent or time to launch such a painstaking nine-month investigation on one story? Would their profit-driven editors let them? Would media bias or government influence discourage such a story? Would litigation-fearing attorneys squash “the longest shot” Bradley ever saw in journalism? Would another “Deep Throat” (traitor or patriot?) inside federal, state or local governments provide valuable leads?

My VCR copy featured a behind-the-

scenes documentary on the making of the movie, which included interviews with the stars (Robert Redford as Woodward and Dustin Hoffman as Bernstein) and the reporters that they portrayed. As detailed in the documentary, Redford pitched the film project to Warner Bros. studios. Both reporters thought that Redford would do a movie about the newspaper industry, which he delivered. As a result, the movie is a must-show for introductory journalism and reporting courses, despite students’ unfamiliarity with the Watergate scandal or the outdated news technology used in that pre-Internet world.

For journalists of that era, the film also examines an age of newspapers long gone, as noted by a friend of mine who worked with Woodward at the *Montgomery County (MD) Sentinel* before his *Post* career. Working long

and movies that tell the tale from the other side. For those around in 1972 who lived through the story, we are well familiar with how it ended. Those born later have the benefit of historical record. For example, former Deputy FBI Director Mark Felt admitted being “Deep Throat,” despite denying his secret role for years. After his convictions and jail term, White House “plumber” G. Gordon Liddy hosted a national radio show for 20 years, among other media gigs, after his convictions. Woodward authored 17 more books, including one about Felt, and more recently, another about Nixon aide Alexander Butterfield.

In addition to its journalism lessons, the movie offers tips for filmmaking classes. For example, Pakula’s use of line (vertical, horizontal, and diagonal) and light-darkness contrasts in the first meeting of Woodward and “Deep

In “Spotlight” (not a plot spoiler), the reporting team gets a major break with a page-by-page search of the Archdiocese of Boston’s annual directories. That reminded me of Woodward and Bernstein’s house-by-house search for interviews from the employee list of the Committee to Reelect the President obtained from a *Post* colleague.

hours and chain smoking cigarettes in a large metropolitan newsroom, reporters and editors dial land-line telephones, scroll red-bordered white paper into manual typewriters, and forget to pick up paper phone messages.

Redford, director Alan Pakula, and Oscar-winning screenwriter William Goldman did not have a political agenda. The movie patiently depicts the documented facts, which might bore some younger viewers accustomed to faster-moving, action-packed cinema. But the frantic reporters do frequently race through the newsroom to each other’s desks or Bradley’s office.

As for a bias, there are piles of books

“Throat” enhance the sinister nature of the story’s principle confidential source. Speaking of anonymous sources, maybe the Supreme Court should see the film when considering its next case regarding journalist’s privilege and shield laws.

As mentioned in the documentary, the director used the capital’s landscape to emphasize the hopelessness and fear felt by the reporters against the power of the federal government. For example, in one scene in the Library of Congress reading room, Woodward and Bernstein are unsuccessfully hunting through thousands of book slips for White House requests. The overhead

Making good use of theory

Knee deep in dissertation writing and research, I often think about how

Robert Greene II



Graduate Liaison
University of South
Carolina

best to structure arguments and sources. Theory is a helpful tool. When used well, it can give greater intellectual heft to arguments, buttress what the evidence tells you, and offer more directions for where your argument can go next. For example,

Civil Sphere theory offers historians and mass communication students alike an exciting new framework for research. Civil Sphere theory, developed by sociologist Jeffrey C. Alexander in his 2006 book *The Civil Sphere*, offers a unique way of explaining the relationship between groups within society. For Alexander, the civil sphere is a place where all elements of society come together for the purposes of a communal solidarity. For this solidarity

to hold together, the media take on an important role. The stories shaped by news media coverage can give voice to both the concerns of the most oppressed minority groups, as well as the fears of the most powerful forces in society.

Any scholar studying the intersection of social movements and civil society has the option of using Civil Sphere theory. The ways in which the media shapes perception of various movements is something that can be developed through a Civil Sphere-based analysis. Alexander himself makes this argument by using the Civil Rights Movement as case study for using Civil Sphere theory to analyze American history. Work on movements such as the fight for women's suffrage, immigration reform or LGBTQ rights can also use the theory.

Meanwhile, other theoretical tools are also out there for students of history of mass communication. The older, but still reliable, public sphere theory is still useful. Proposed by German intellectual Jürgen Habermas, the public

sphere theory has long been a staple of mass communication studies. For both theories, the relationship between media and society provides a key part of understanding any modern society. With such theoretical frameworks, it's possible to look at dissertation research material in a new light.

This does not mean that historians of journalism and mass communication must automatically use such theories in their work. The risk of using theory—or any framework—is that it becomes a crutch instead of a tool to enhance your work. But when proceeding through coursework and early dissertation writing, use the time to experiment with theory. Talk with professors in history, mass communication, journalism and other fields to get a sense about how theory can be useful for your work. And as always, try to read at least a handful of articles and books that utilize various theories. Do this not only to understand what the theory means, but also to understand how the theory is best used by scholars.

Breslin

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camera shot slowly pulls from their desks to the top of the building's dome to show the vastness of their search. In another scene, the pair exit a massive federal office building and drive off in Woodward's well-used car, as the camera pulls back to bury them in the confusion of Washington. And after "Deep Throat" warns the reporters' lives are in danger, a fearful Woodward walks miles from a Virginia parking garage to the Post's downtown office.

My favorite line in the movie is "Deep Throat's" admonition to Woodward about the president and his men. "Forget the myths that the media has [sic] created about the White House," he cautions. "Truth is, these are not very bright guys, and things got out of hand... Just follow the money."

Are there any parallels with "things" in 1972 and subsequent presidential campaigns and administrations?

In 2001, the Newseum included "All the President's" among 47 films listed in its exhibit "Fact or Fiction: Hollywood Looks at the News." A dozen or more films in the past fifteen years could be added to the roster, including last year's "Spotlight" about *The Boston Globe's* investigation of the Boston priest pedophile scandal, and "Truth," about the CBS "60 Minutes" investigation of President George W. Bush's service in the Texas Air National Guard.

In "Spotlight" (not a plot spoiler), the reporting team gets a major break with a page-by-page search of the Archdiocese of Boston's annual directories. That reminded me of Woodward and

Berstein's house-by-house search for interviews from the employee list of the Committee to Reelect the President obtained from a *Post* colleague.

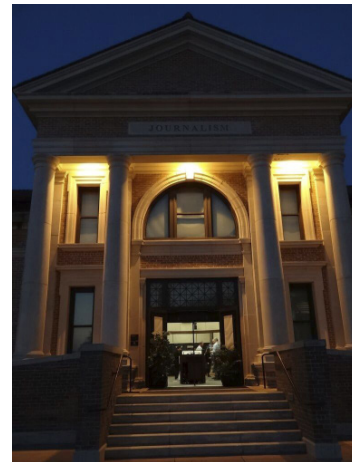
As mentioned on my Warner Bros. Classics VCR box's summary, one crucial lesson that this movie passed along to a new generation of journalists was to not only get the story, but to also get it right. Maybe the "60 Minutes" producers dramatized in "Truth" saw the movie, but did not get the message.

Will there ever be another Watergate? Of course there will be more government scandals and cover-ups. But will future teams of investigative journalists expose them? Let's hope so.

41st Southeast Colloquium held at LSU

Louisiana State University welcomed the History, Law & Policy, Magazine, Newspaper & Online News and Open divisions for the AEJMC Southeast Colloquium March 3-5.

LSU's planning committee—which included History Division members **Jinx Broussard** and **Erin Coyle**—ensured attendees an experience rich in local flavor, starting with Mardi Gras beads in place of the standard lanyards for nametags.



The colloquium officially kicked off with a reception in Holliday Forum, within the LSU Journalism Building. With a view of purple-and-gold-lit Tiger Stadium off the terrace and jazz music in the background, attendees socialized and snacked on local fare such as boudin balls. For lunch on Friday, attendees enjoyed crawfish-stuffed chicken inside the stadium and a keynote talk by New Orleans hurricane and environment reporter Mark Schleifstein.

The History Division's two paper sessions were among 16 on the program; for the full program, visit <http://melresearch.com/aejmc/>. Following are the history papers presented:

- "A Dream Disturbed: Triumph to Trial Narrative of Freedom Themes during Reconstruction," Jana Duckett (student), Regent University
- "Nell Nelson's Undercover



Erika Pribanic-Smith and Raluca Cozma.

LSU's Manship School of Mass Communication hosted the regional meeting in its Journalism Building.

- Reporting," Samantha Peko (student) and **Mike Sweeney**, Ohio University
- "Where Did the World's First Newspaper Ombudsman Work? A Century Later, the Debate Continues," Richard Kenney, Augusta University
- "Surf's Up: Deep-diving through Hurricane Katrina's Unsearchable Digital Past," Cynthia Joyce, University of Mississippi (Top Faculty Paper)
- "Framing Barry Goldwater: The Extreme Reaction to His 1964 'Extremism' Speech," **Rich Shumate** (student), University of Florida (Top Student Paper)
- "Muhammad Ali's 'No Quarrel with Them Vietcong': Coverage of Muhammad Ali's Army Induction by the New York Times and the Louisville Courier-Journal," David R. Davies and Zainul Abedin (student), University of Southern Mississippi
- "Taking the Sonderzug nach Pankow: A Case Study of Managing Response to Foreign Transnational Broadcasting inside the German Democratic Republic," Karl Feld (student), North Carolina State University
- "How the News Media Contributed to Acceptance of Same-sex Marriage

in the Past Quarter Century," Karen McIntyre, Virginia Commonwealth University

Authors submitted a total of 14 papers to the History Division for the colloquium this year; the acceptance rate was 57 percent.

Moderators for the two sessions were Willie Tubbs (student, University of Southern Mississippi) and **Erika Pribanic-Smith** (History Division research chair for the Southeast Colloquium; University of Texas-Arlington).

Broussard and Raluca Cozma (Iowa State University) served as discussants.



Rich Shumate (UF) and Josh Grimm (LSU).

Both discussants noted the wide variety of paper topics and identified diversity as the dominant theme connecting them.

Josh Grimm, chair of LSU's planning committee, presented Joyce and Shumate with their award certificates at the business meeting Saturday afternoon. Meeting attendees voted to accept the Visual Communication Division as a participant in the 2017 Southeast Colloquium, which will take place at Texas Christian University in Fort Worth. Dates have yet to be determined.

-- **Erika J. Pribanic-Smith**

BOOK EXCERPT

Castro awarded ‘The Thirteen’ for their ‘Press Mission’

From *Reporting the Cuban Revolution: How Castro Manipulated American Journalists*

By Leonard Teel (Louisiana University Press, 2015)

Editor’s Note: Leonard Ray Teel won the 2014 Sidney Kobre Lifetime Achievement Award from the American Journalism Historians Association. He taught journalism history at Georgia State University where he has been nominated for Professor Emeritus. His books have focused on American journalism history, notably his prize-winning biography of the influential *Atlanta Constitution* editor, *Ralph Emerson McGill: Voice of the Southern Conscience*. His most recent book illuminates the swashbuckling coverage of Fidel Castro’s Cuban Revolution by thirteen U.S. journalists whose writing helped Castro so much that he awarded them gold medals. The following excerpt is from the first chapter of his *Reporting the Cuban Revolution: How Castro Manipulated American Journalists* (Louisiana University Press, 2015, 242 pages), edited to about half the chapter’s length.

Leonard Teel



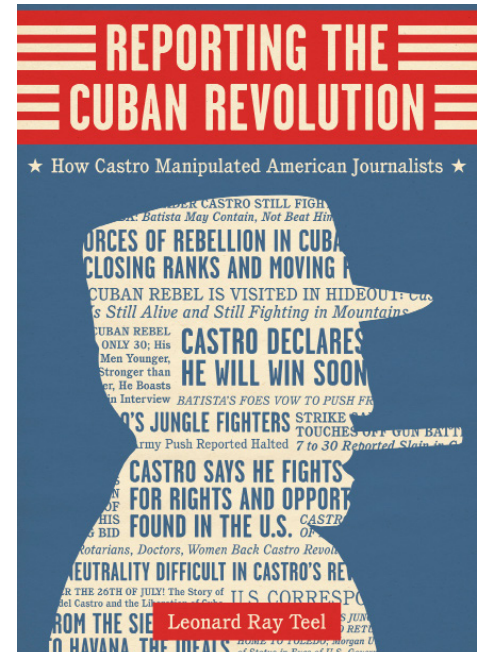
In April of 1959, four months after Fidel Castro entered Havana—triumphantly riding atop a tank—he visited Washington as Cuba’s new premier. The American Society of Newspaper Editors had invited Castro to speak at its annual convention in Washington both because he was obviously newsworthy and because editors had worrisome questions about his past, his politics, and his intentions—of which they knew nothing for certain. During the two years of the revolutionary war, the editors had relied almost completely on their correspondents’ interviews with Castro in the mountains for information about the rebel leader. But now that Castro was officially in power, their questions about him had become urgent.

Fidel Castro was a hero at home and abroad. He had received avid popular attention in France, Spain, and Latin America, but his greatest debt for favorable publicity was to U.S. foreign correspondents, especially to

thirteen of them. One after another, these correspondents for newspapers, magazines, radio, and television had risked injury, arrest, and torture in their quest to find and interview Castro in the Sierra Maestra mountains.

On the first day of his April visit, Castro acknowledged his debt to the U.S. media during a celebration in the Cuban Embassy on 16th Street NW. The occasion was the honoring of his thirteen favorite correspondents. Nine of the thirteen showed up, but all thirteen were named the next day in a perfunctory wire story. Foremost among the thirteen was Herbert Matthews, a *New York Times* editorial writer. He had scored the biggest initial scoop. He was the first to publish, on February 24, 1957, that Castro was *not* dead, as the United Press had reported. Matthews found Castro and wrote that he was “alive and fighting hard and successfully.”¹ One after another during two years, the thirteen spread Castro’s message across the full spectrum of mid-twentieth-century mass media.

For the Columbia Broadcasting System, Robert Taber had used the new documentary film format to show Castro and his “jungle fighters” to millions of Sunday evening viewers on CBS television. Magazine writers in words and pictures portrayed Castro and his rebels on guard or on the march. By far the most persistent magazine writer



was Andrew St. George, freelancing first with *Cavalier*, and eventually hired by *Look*, *Coronet*, and *Life*. St. George also served as guide and photographer for Sam Halper with *Time* and *Life* magazines and advised the one woman among the thirteen, Dickey Chapelle, a freelancer for the *Reader’s Digest*. Jules Dubois, the *Chicago Tribune’s* Latin American correspondent, reported so much of the revolution that by April of 1959 he had published a book. His rival at the *Chicago Sun Times*, Ray Brennan, hospitalized for exhaustion after spending so much time in the mountains, was also working on a book. Some had brief roles. Morton Silverstein, an associate of Mike Wallace at CBS, had been in Cuba vacationing with his wife when he headed to the mountains and freelanced bulletins for radio and newspapers. A latecomer to Cuba, Robert Branson, representing the *Toledo Blade*, narrowly focused on a Toledo soldier of fortune who abandoned his wife and children to lead

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a rebel unit.

Four of the thirteen did not attend the ceremony. Homer Bigart, a veteran war correspondent, got the assignment when the Times' news editors decided to switch to a news reporter rather than continue relying on Matthews. Although Matthews had covered wars, he was by that time an editorial writer accustomed to writing his opinions, and the editors wanted to back away from his evident bias toward Castro. The youngest of the thirteen, Karl Meyer, boosted his career with a series of six articles that the *Washington Post* promoted in advance with a photograph of Meyer on horseback. For radio, Charles Shaw, a World War II protégé of CBS icon Edward R. Murrow, had become a prominent broadcaster and news director in Philadelphia. He thought so highly of his interviews with rebels that he submitted his radio reports for the 1959 Peabody Award competition. Finally, Wendell Hoffman was Robert Taber's cameraman who lugged the bulky CBS equipment up to Cuba's highest peak; his own story was translated into Spanish for the famous Cuban magazine *Bohemia*.

Highlighting the embassy ceremony, Premier Castro, dressed in a military uniform, presented each journalist with a gold medal. Since victory in January, the regime had awarded many commercially produced medals and pins, some with Fidel's image, in support of peace, agrarian reform, and solidarity with the regime.² But *these* medals for his favored journalists were far more distinctive. Specially cast in eighteen-karat gold, each was engraved with the journalist's name. And though they did not have Castro's image, they did have the distinctive flourish of his signature. Inscribed were the words "to our American Friend with Gratitude."⁴

Also engraved there was a further

message from Castro—four words by which he characterized the journalists' work. The four words—"Sierra Maestra Press Mission"—stated clearly that he believed they had faithfully carried out a "mission." For *la causa* (the cause) and *la lucha* (the struggle), they had served as propagandists.

Serving a revolutionary "press mission" would have violated an honored ethical standard established in the twentieth century, that of impartiality. By the 1950s, leaders of American journalism had become committed to objectivity in news reporting. The American Society of Newspaper Editors in 1923 had adopted the first national code of ethics; objectivity and impartiality had become part of the creed to distinguish American journalism as not only a business but a profession. Applied

Matthews was obviously impressed with Castro's height, beard, rifle, telescopic lens, confidence, and flair. Returning immediately to New York, this veteran reporter of the Spanish Civil War and World War II converted his six pages of notes into "the biggest scoop of our times."

to Cuba, that imperative might have required balancing the reporting on all sides—the dictatorship and the revolutionaries, as well as the Cuban exiles (especially those in Miami actively competing against Castro to overthrow Batista). By that standard, the work of only three of the thirteen showed such an effort for inclusivity.

It served Castro's purpose that this cohort of thirteen, in the war zone, abandoned the code of impartiality as irrelevant. They were reporting on a revolution against a tyrant, President-General Fulgencio Batista, who had in 1952 seized power in a military coup and whose regime practiced bribery, torture, state-sponsored murder, and press censorship. The correspondents' hard-gotten stories were, in their opinions and the opinions of their editors, truthful.

None of the thirteen earned Castro's appreciation more than Matthews. The

photograph of Castro, alive and well, had appeared on the front page of the Sunday *New York Times*, the paper often considered as the "gold standard for 'fair' and 'balanced.'"³ Matthews's scoop confounded the Cuban authorities. They had already closed the book on Castro, claiming the army had killed the thirty-year-old rebel and most of his eighty-one followers shortly after their yacht from Mexico ran aground on Cuba's southeastern coast. On December 3, 1956, that information, given to the United Press correspondent in Havana, had appeared on the *New York Times* front page: "Cuba Wipes out Invaders; Leader Is among 40 Dead."

[. . .] But by mid-December, reliable news that "Fidel was safe and sound" reached Havana and was printed in twenty thousand copies of

the Movement's underground publication, *Revolución*. Its editor, Carlos Franqui, had found the truth after making the bus trip to Santiago.

There he talked with army officers who said that Castro was "still being hunted down." While Franqui was there, Castro smuggled a message to leaders of the Movement that he and eleven others—including his brother Raúl Castro and Ernesto Che Guevara—"were safe in the hands of Crescencio Pérez and the peasant militias." They were being guided "into the Sierra."¹¹

Publishing that news, Franqui wrote, "played an important part at a moment of confusion, weakness, and hardships." While the Cuban press and radio were censored, Franqui noted that *Revolución* "made the whole country sit up and take notice of the Movement. And it sparked an all-out persecution campaign by the police," who detained suspects and confiscated copies of *Revolución*.⁴

Then one night in mid-January, in the light of a full moon, the rebels

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went on the offensive, attacking an army camp. “We sneaked up to within 120 feet,” Che Guevara noted. “Fidel opened fire with two bursts from his machine gun and all the available rifles followed suit. The soldiers were practically defenseless and were being mowed down. . . . This was our first victory.” At this stage, they were desperate for weapons and Castro was rationing bullets. The victory cost them five hundred rounds, but they took a thousand rounds from the fort, plus eight rifles and one Thompson machine gun.⁵

The foreign press, in its sketchy report on that battle, assumed the rebels were led by Castro, whom they now described as “the swashbuckling young lawyer.” *Time* magazine, with information from its Havana-based correspondent, reported that Batista “tried aerial bombing, strafing, napalm attacks and paratroop drops” and then “was forced to give up the waiting game and mount a major offensive,” airlifting 1,100 men. “In sharp skirmishes, the rebels captured rifles and machine guns.” Batista’s well-equipped army “so far has been ineffectual” against Castro’s “hit-and-run platoons.” Local sympathizers were sending the rebels food and supplies, accepting as payment “personally autographed IOUs, payable ‘when the revolution wins.’”⁶ Although censors kept this news out of the Cuban press and methodically censored *Time* and other imported publications, news and rumors filtered into Cuba with visitors.

Amid the suppression, Herbert Matthews’s scoop lifted the “veil of silence,” becoming the first article to give evidence that Castro very much alive. Matthews had arranged the interview in the Sierra by working with Castro’s 26th of July Movement’s contacts in New York and then in Havana, where they conducted him to the mountains. On February 17, under the cover of a forest, they talked for a few hours until dawn. Matthews jotted in his reporter’s notebook key words

and phrases about what Fidel said, how he said it, and what he looked like. Matthews was obviously impressed with Castro’s height, beard, rifle, telescopic lens, confidence, and flair. Returning immediately to New York, this veteran reporter of the Spanish Civil War and World War II converted his six pages of notes into “the biggest scoop of our times.”⁷

One week after the interview, on February 24, the *Times* published the story in the most prominent spot on the front page of the Sunday paper, together with a photograph of Castro holding his favorite rifle with its telescopic lens. The headline—“Cuban Rebel Is Visited in Hideout”—drew worldwide attention to Castro and to the reporter who had found him. It was stunning news that Castro was still “alive and fighting hard and successfully in the rugged, almost impenetrable” Sierra Maestra. “President Fulgencio Batista has the cream of his Army around the area, but the Army men are fighting a thus-far losing battle to destroy the most dangerous enemy General Batista has yet faced.”

Because the regime’s censorship was relentlessly enforced across Cuba by bribes and terror, the U.S. media were essential to publicize the Movement to the world outside of Cuba from which Castro could draw money, weapons, recruits, and political support. “He needed publicity in the strict sense of calling attention to himself,” Matthews wrote. “Without a press, Fidel Castro was a hunted outlaw, leading a small band of youths in a remote jungle area of eastern Cuba, isolated and ineffectual.” Matthews regarded Castro’s dilemma as the same that had faced the Cuban rebels in the 1890s in their war against Spanish rule. General Máximo Gómez had made “remarkable use” of American newspapers. Gómez used almost the same words half a century earlier: “Without a press we shall get nowhere.” With a press, Matthews noted, Gomez “got American intervention.”⁸

NOTES

1 United Press (Francis McCarthy), “Cuba Wipes Invaders; Leader Is Among 40 Dead,” *New York Times*, December 3, 1956, 1; Herbert L. Matthews, “Cuban Rebel Is Visited in Hideout; Castro Is Still Alive and Still Fighting in Mountains,” *New York Times*, February 24, 1957, 1.

2 Lillian Guerra, *Visions of Power in Cuba: Revolution, Redemption, and Resistance, 1959–1971* (Chapel Hill: University of North Carolina Press, 2012), 101. Since his victory Castro had made the presentation of medals and pins—many with his picture—a common event. Guerra noted that Andrew St. George was collecting the “handmade and commercially made lapel pins” that were a “constant presence at virtually every political event involving Fidel Castro over the course of 1959–1960.” In addition to supporting peace and agrarian reform, special pins were awarded for “sacudiendo la mata’ [shaking the tree],” recognizing workers who, Guerra said, “forced out active and tacit former supporters of Batista from their unions and workplaces. The pin decorated with a small tree read ‘Sacude’ [Shake it].”

3 This was the assessment by a twenty-first-century media critic. Eric Alterman, “They’ve Got the Fever . . .” *The Nation*, March 11/18, 2013, 10; see also Eric Louw, “Reporting Foreign Places,” in DeBeer and Merrill, *Global Journalism*, 154.

4 Franqui, *Diary*, 132; Anthony DePalma, *The Man Who Invented Fidel: Castro, Cuba, and Herbert L. Matthews of the New York Times* (New York: Public Affairs, 2006), 102. The Batista regime’s autocratic control of the press through censorship—as well with bribes and government advertising—aimed to sustain “the government’s hold on power” by controlling political life “but left other aspects of daily life untouched.” Carlos Ripoll, “The Press in Cuba, 1952–1960: Autocratic and Totalitarian Censorship,” in *The Selling of Fidel Castro*, ed. by William E. Ratliff (New Brunswick, NJ: Transaction Books, 1987), 83, 94.

5 Che Guevara, in Franqui, *Diary*, 134.

6 “Cuba: Running-Sore Revolt,” *Time*, February 25, 1957. *Time*’s correspondent living in Havana was Jay Mallin, who also freelanced stories for the *Miami News*.

7 Herbert L. Matthews, *The Cuban Story* (New York: Braziller, 1961), 45.

8 Matthews, *Ibid.*, 16.

NEWS AND NOTES

Books, Awards, and Events

Membership Co-Chairs

Teri Finneman

South Dakota State University

Carrie Teresa

Niagara University

Welcome to our “News & Notes” section. Here you will find updates on our History Division’s members. Please share the news—Updates, Publications, Awards, Promotions, and Top Papers—that you find here. You can also share your media history research and teaching materials via our Facebook group ([AEJMC History Division](#)) and the [Media History Exchange](#), a site that includes the 2014 AEJMC History Division Archive.

Call for AJHA Book of the Year Award nominations

The American Journalism Historians Association Book of the Year Award recognizes the best book in journalism history or mass media history published during the previous calendar year. For the 2016 award, the book must have been granted a first-time copyright in 2015. AJHA recognizes the winner at its annual convention, where the author presents a discussion of his/her book. Entrants should submit four copies of their books to:

Aimee Edmondson
Ohio University
E.W. Scripps School of Journalism
208 Schoonover Center
Athens, Ohio 45701

Deadline for entries: March 31, 2016. Email edmondso@ohio.edu with questions. nroberts@albany.edu

Call for participation in For the Record Week

For the Record Week and our celebration of media history is fast approaching. The week to recognize media history is the work of a subcommittee of members from the AEJMC History Division and AJHA who want to bring more national publicity to our work.

Throughout April 4-8, we hope campuses across the country will be tweeting #headlinesinhistory to share why journalism history matters and/or share special class projects about journalism history.

If you also plan to participate in For the Record Week, email Teri Finneman finnemte@gmail.com, or post in the AEJMC History Division Facebook page or the AJHA Facebook page.

UNC School of Media and Journalism research event

The UNC School of Media and Journalism will celebrate the outstanding ongoing research at the school and the legacy of over a half-century of doctoral education in mass communication at a special event on April 21-22 at UNC-Chapel Hill.

Join us for a special reception and dinner Thursday night, April 21, at the Morehead Planetarium and Science Center honoring Professor Emeritus **Donald L. Shaw**. Dean Susan King will serve as master of ceremonies and Dean Emeritus Richard Cole will lead a special “favorite moments with Don” program.

On Friday, April 22, Professor Shaw will deliver the keynote address at our annual spring colloquium, which features research presentations given by the school's graduate students. A special lunchtime panel will discuss Professor Shaw's contributions to the field of mass communication research and the significance of the doctoral program. For more information on the event, please visit: <http://mj.unc.edu/phd50>.

Mizzou Daze

Movie director Spike Lee and his 40 Acres & a Mule company visited the University of Missouri in early March working on a documentary Lee is making for ESPN. The film, “2

Fists Up,” examines the boycott that black football players threatened last fall, and activism at Mizzou inspired by the Black Lives Matter movement and earlier events in Ferguson, MO. Lee interviewed journalism professor **Berkley Hudson**, who chairs a Race Relations Committee at the university. (See Berkley's essay on his experience with this ad hoc committee in the winter 2016 issue of *Clio*.) Afterwards, they posed together for a Facebook picture on Carnahan Quad. The documentary is scheduled for digital release on May 31.



Spike Lee and Berkley Hudson.

Publications

Leonard Ray Teel's new book, *Reporting the Cuban Revolution: How Castro Manipulated American Journalists* (LSU Press) was published December 16, 2015. (See excerpt in this issue on p. 12.) He also made a featured author presentation at the Jimmy Carter

News and Notes

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Leonard Ray Teel's new book, *Reporting the Cuban Revolution: How Castro Manipulated American Journalists* (LSU Press) was published December 16, 2015. (See excerpt in this issue of *Clio*.) He also made a featured author presentation at the Jimmy Carter Presidential Library in Atlanta on February 25.

Presentations

Yong Volz (University of Missouri) and **Teri Finneman** (South Dakota State University) had a paper, "Leading the Second Wave into the Third Wave: Women Journalists and Discursive Continuity of Feminism," accepted for the 2016 ICA conference in Fukuoka, Japan.

Owen V. Johnson (emeritus, Indiana University) gave a paper, "Changing Memories of Ernie Pyle," at the Indiana

Association of Historians annual meeting on February 20. In the paper he analyzes hundreds of editorials and articles written upon Pyle's death, and compares them with the evolving image of Pyle up to the present.

Leonard Ray Teel will be the featured speaker in Miami, FL, on April 15 at an event sponsored by the Cuban Research Institute in support of his new book on coverage of the Cuban Revolution (see above, and excerpt).

Call for Papers

Symposium on the 19th Century Press, the Civil War, and Free Expression

November 10-12, 2016

The University of Tennessee at Chattanooga

The steering committee of the twenty-fourth annual Symposium on the 19th Century Press, the Civil War, and Free Expression solicits papers dealing with U.S. mass media of the 19th century, the Civil War in fiction and history, freedom of expression in the 19th century, presidents and the 19th century press, images of race and gender in the 19th century press, sensationalism and crime in 19th century newspapers, and the press in the Gilded Age. Selected papers will be presented during the three-day conference in Chattanooga, Tennessee, Thursday, Friday, and Saturday, November 10-12, 2016. The top three papers and the top three student papers will be honored accordingly. Due to the generosity of the Walter and Leona Schmitt Family Foundation Research Fund, the winners of the student awards will receive \$250 honoraria for delivering their papers at the conference.

The purpose of the November conference is to share current research and to develop a series of monographs. This year the steering committee will pay special attention to papers on the Civil War and the press, presidents and the 19th century press, and 19th century concepts of free expression. Papers from the first five conferences were published by Transaction Publishers in 2000 as a book of readings called *The Civil War and the Press*. Purdue University Press published papers from past conferences in three distinctly different books titled *Memory and Myth: The Civil War in Fiction and Film from Uncle Tom's Cabin to Cold Mountain* (2007), *Words at War: The Civil War and American Journalism* (2008), and *Seeking a Voice: Images of Race and Gender in the 19th Century Press* (2009). In 2013, Transaction published *Sensationalism: Murder, Mayhem, Mudslinging, Scandals, and Disasters in 19th-Century Reporting*, and in 2014, it published *A Press Divided: Newspaper Coverage of the Civil War*.

The symposium is sponsored by the George R. West, Jr. Chair of Excellence in Communication and Public Affairs, the University of Tennessee at Chattanooga communication and history departments, the Walter and Leona Schmitt Family Foundation Research Fund, and the Hazel Dicken-Garcia Fund for the Symposium, and because of this sponsorship, no registration fee will be charged.

Deadline: August 29, 2016

Papers should be able to be presented within 20 minutes, at least 10 to 15 pages long. Send your paper (including a 200-300 word abstract) as an MS Word e-mail attachment to West-Chair-Office@utc.edu or mail four copies of your paper and abstract to:

Dr. David Sachsman

George R. West, Jr. Chair of Excellence in Communication and Public Affairs, Dept. 3003

The University of Tennessee at Chattanooga

615 McCallie Ave. Chattanooga, Tennessee 37403-2598

(423) 425-4219, david-sachsman@utc.edu

www.utc.edu/west-chair-communication/symposium/index.php

AMERICAN JOURNALISM HISTORIANS ASSOCIATION 2016 CALL FOR PAPERS, PANELS, AND RESEARCH IN PROGRESS

The American Journalism Historians Association invites paper entries, panel proposals, and abstracts of research in progress on any facet of media history for its 35th annual convention to be held October 6-8, 2016, in St. Petersburg, Florida. More information on the 2016 AJHA convention is available at ajhaonline.org.

The deadline for all submissions is June 1, 2016.

The AJHA views journalism history broadly, embracing print, broadcasting, advertising, public relations, and other forms of mass communication that have been inextricably intertwined with the human past. Because the AJHA requires presentation of original material, research papers and panels submitted to the convention should not have been submitted to or accepted by another convention or publication.

RESEARCH PAPERS

Authors may submit only one research paper. They also may submit one Research in Progress abstract but only on a significantly different topic. Research entries must be no longer than 25 pages of text, double-spaced, in 12-point type, not including notes. The *Chicago Manual of Style* is recommended but not required.

Papers must be submitted electronically as PDF or Word attachments. Please send the following:

- An email with the attached paper, saved with author identification only in the file name and not in the paper.
- A separate 150-word abstract as a Word attachment (no PDFs) with no author identification.
- Author's info (email address, telephone number, institutional affiliation, and student or faculty status) in the text of the email.

Send papers to ajhapapers@gmail.com.

Authors of accepted papers must register for the convention and attend in order to present their research.

Accepted papers are eligible for several awards, including the following:

David Sloan Award for the outstanding faculty research paper (\$250 prize).

Robert Lance Award for outstanding student research paper (\$100 prize).

Jean Palmegiano Award for outstanding international/transnational journalism history research paper (\$150 prize)

J. William Snorgrass Award for outstanding minority-journalism research paper.

Maurine Beasley Award for outstanding women's-history research paper.

Wally Eberhard Award for outstanding research in media and war.

Research Chair Michael Fuhlhage (michael.fuhlhage@wayne.edu) of Wayne State University is coordinating paper submissions. Authors will be notified in mid-July whether their papers have been accepted.

PANELS

Preference will be given to proposals that involve the audience and panelists in meaningful discussion or debate on original topics relevant to journalism history. Entries must be no longer than three pages of text, double-spaced, in 12-point type, with one-inch margins. Panel participants must register for and attend the convention.

- Panel proposals must be submitted electronically as PDF or Word attachments. Please include the following:
- A title and brief description of the topic.
- The moderator and participants' info (name, institutional affiliation, student or faculty status).
- A brief summary of each participant's presentation.

Send proposals to ajhapanels@gmail.com. **No individual may be on more than one panel.**

AJHA

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The American Journalism Historians Association invites paper entries, panel proposals, and abstracts of research in progress on any facet of media history for its 35th annual convention to be held October 6-8, 2016, in St. Petersburg, Florida. More information on the 2016 AJHA convention is available at ajhaonline.org.

The deadline for all submissions is June 1, 2016.

The AJHA views journalism history broadly, embracing print, broadcasting, advertising, public relations, and other forms of mass communication that have been inextricably intertwined with the human past. Because the AJHA requires presentation of original material, research papers and panels submitted to the convention should not have been submitted to or accepted by another convention or publication.

RESEARCH PAPERS

Authors may submit only one research paper. They also may submit one Research in Progress abstract but only on a significantly different topic. Research entries must be no longer than 25 pages of text, double-spaced, in 12-point type, not including notes. The *Chicago Manual of Style* is recommended but not required.

Papers must be submitted electronically as PDF or Word attachments. Please send the following:

- An email with the attached paper, saved with author identification only in the file name and not in the paper.
- A separate 150-word abstract as a Word attachment (no PDFs) with no author identification.
- Author's info (email address, telephone number, institutional affiliation, and student or faculty status) in the text of the email.

Send papers to ajhapapers@gmail.com.

Authors of accepted papers must register for the convention and attend in order to present their research.

Accepted papers are eligible for several awards, including the following:

David Sloan Award for the outstanding faculty research paper (\$250 prize).

Robert Lance Award for outstanding student research paper (\$100 prize).

Jean Palmegiano Award for outstanding international/transnational journalism history research paper (\$150 prize)

J. William Snorgrass Award for outstanding minority-journalism research paper.

Gustafson

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Each video links a contemporary issue with a historical moment and that moment's media representation.

Retro Report producers say that these videos are important in this time when success in journalism is measured increasingly "in page views, retweets and Facebook likes" and news is told in a hurry. They strive to slow down and correct the historical record when news organizations fail to do so. "The results are policy decisions and cultural trends built on error, misunderstanding or flat-out lies," they write. "Retro Report is there to pick up the story after

everyone has moved on, connecting the dots from yesterday to today, correcting the record and providing a permanent living library where viewers can gain new insight into the events that shaped their lives."

One of our 2015–2016 division goals is to develop our partnerships with other divisions engaged in the growing scholarship reliant on historical context, as well as to be mindful of social media in promoting our scholarship. These strategies relate to our teaching as well. As more and more of us teach across the curriculum—reaching students

with little knowledge and perhaps little interest in media history—videos provide us one effective teaching tool. They provide a hook.

As journalism educators and media historians, we have excellent classroom practices and curriculum designs to share with one another. As teaching chair, I continue to invite you to share your best practices that encourage pedagogies of diversity, collaboration, community and justice. Send them to me at gustaf13@uw.edu.