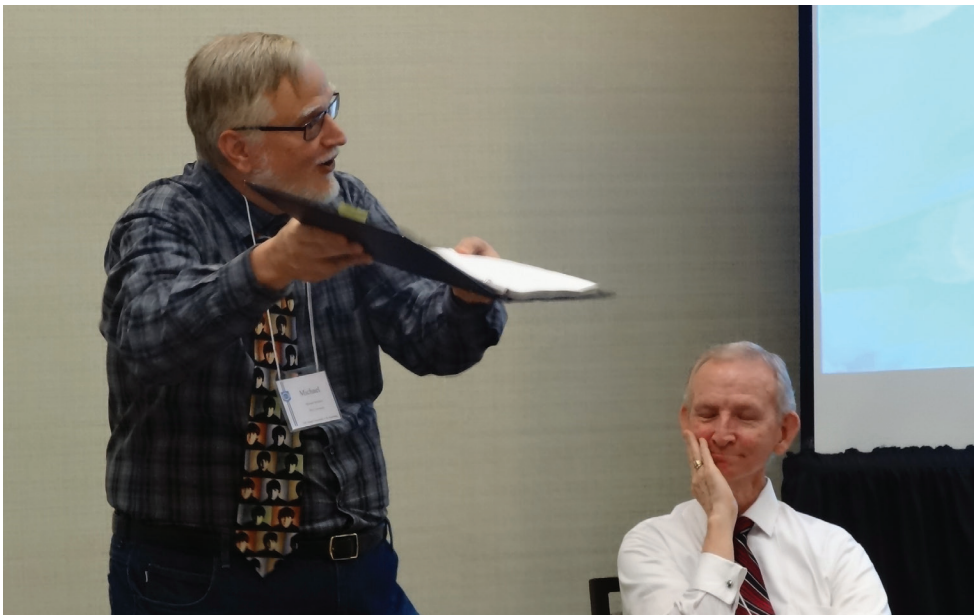


Newsletter of the History Division of the Association for Education in Journalism and Mass Communication

AEJMC historians visit St. Pete for AJHA



Mike Sweeney shares his knowledge on the panel "History's Mysteries" at the American Journalism Historians Association convention. See more on pages 17-18. (Credit: Erika Pribanic-Smith)

NOTES FROM THE CHAIR

The consolation of history: Using lessons from the past to process the 2016 presidential election



Michael S. Sweeney
Chair
Ohio University

I spent a few weeks mulling how to put in words what I felt after this U.S. presidential campaign season.

I started by Googling "consolation of history." One hit was for a speech given in Vermont in 1920. Another was

Kennedy Toole, a novel I highly recommend if you need a laugh (and who doesn't?).

A third was for The School of Life, an organization based in London that attempts to improve emotional intelligence through lessons on how to live well—such as finding a partner, securing a rewarding career, growing old gracefully, etc. **One of the School of Life's lessons**, on the subject of calmness, said this about the news:

Some extremely worrying things are, as always, happening in the world.

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for the "Consolation of Philosophy," the ancient text that helps drive the plot of "A Confederacy of Dunces" by John

ONLINE
aejmc.us/history

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THE WOMAN WAR
CORRESPONDENT,
THE U.S. MILITARY,
AND THE PRESS

1846–1947

CAROLYN M. EDY



An excerpt of Carolyn Edy's book "The Woman War Correspondent, the U.S. Military, and the Press: 1846–1947" begins on Page 9.

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Sweeney

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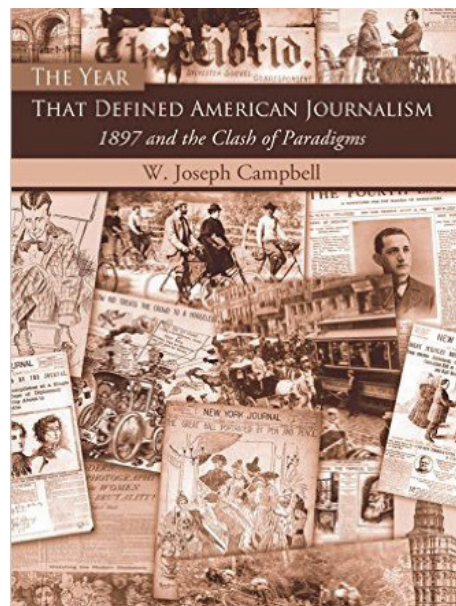
However bad it is, we are surrounded by an industry that has to scare us. What we call the news is really a business that understands that you cannot make money by telling people that things are, on balance, going to be OK. The point of news is to make money by terrorizing its audience. . . . It may be trying to inform us, but its chief commercial aim is to ensure that we'll be panicked enough to keep reading and watching.

That seemed to capture some of my feeling of being tortured by a thousand cuts in news coverage of the presidential campaign, but it didn't offer a solution other than seeking a place of refuge. And while we all could use a refuge from time to time, I wanted to focus on solutions. What can we change? What can we look forward to?

I sought wisdom in one of my preferred sources, New Yorker cartoons. I remember a particular one clearly, but I could not find it no matter how much I searched. It depicted two subway riders, each reading a newspaper. Rider One held a serious newspaper full of serious, important news. Rider Two held a tabloid full of sensation, shock, rumor, sex, and all that jazz. Rider Two was engrossed in the tabloid circus of "news." And so was Rider One, sneaking a peek at his companion's open page.

A cartoon I did find, close to what I was seeking, depicts two dogs

Much of what passed for mass communication in 2016, especially in the emerging social media, was little more than pointless, incessant barking.



Though its subject is more than 100 years old, W. Joseph Campbell's book "The Year That Defined American Journalism" offers some insight on the nature of modern journalism.

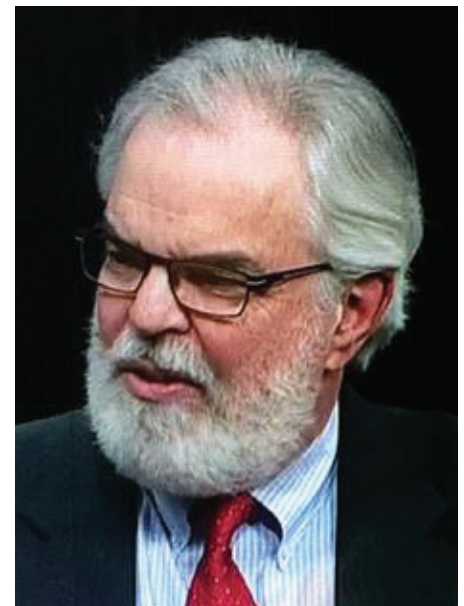
in conversation. **In the Alex Gregory panel**, one dog says to the other, "I had my own blog for a while, but I decided to go back to just pointless, incessant barking."

Much of what passed for mass communication in 2016, especially in the emerging social media, was little more than pointless, incessant barking.

Eventually I returned to what I know best: journalism history. I believe that the past is prologue. It can enlighten us much about the present and future.

In the book "**The Year That Defined American Journalism: 1897 and the Clash of Paradigms**," my friend W. Joseph Campbell wrote of the battle among New York daily newspapers to define the norms of the first truly "mass" medium of news. Campbell wrote that the New York Times presented a conservative model, "a detached, impartial, fact-based paradigm that embraced the innovative technologies emergent in the late nineteenth century but eschewed extravagance, prurience, and flamboyance in presenting the news."

Competing against this model was the sensational, yellow press of William Randolph Hearst's New York Journal, which had a "self-ac-



tivating ethos" to "get things done." And another competing model arose in the literary, anti-journalistic New York Commercial Advertiser, where Lincoln Steffens served as city editor.¹

Campbell does an excellent job of explaining how and why the Times emerged as the dominant model of journalism, albeit after Hearst shook up the news-consuming world before fading. I leave it to you to explore his book in detail to understand the reasons for the winners and losers.

Campbell argues that the lessons of 1897 live on today, and he finds room for encouragement (or at least he did in 2006, when the book appeared in print). He wrote:

Journalists are notoriously ahistoric, and there is little immediate reason to recall the challenges and pressures of 1897, when new devices and technologies were pressing on a wary profession, when big-city newspaper staffs were being sharply cut, when complaints about the partisanship of the press were reflexively raised. The turmoil of that year can serve as a general guide to thinking contextually about the multiple forces now buffeting contemporary journalism—the forces of techno-

Sweeney

Continued from Page 2

logical innovation, employment uncertainty, and popular skepticism about journalism and their impartiality.²

In the immediate aftermath of the 2016 election, analysts and pundits attacked the mainstream media for facilitating spinners, liars, and manipulators. They decried the power of the new social media and other non-traditional news outlets, particularly as purveyors of fake news, to influence the minds of gullible voters.

Where have we seen something like this before?

Everywhere, every time a new medium of communication emerges to challenge the old.

Marshall McLuhan noted the cycle of new media: each innovation enhances something, destroys something, returns its users to something they feel has been lost, and eventually becomes anti-innovation itself.³ Some examples that sprang to mind from my undergraduate history syllabus:

The Telegraph. Some newspaper editors in the Confederacy viewed the speed-of-light, point-to-point communication system as debasing the quality of news.⁴

Halftone Photographs. Nation Editor Edwin L. Godkin believed mechanically reproduced photographs (as opposed to engravings) cheapened the content of newspapers, as they could not convey the complexity of a news story and served only as a crutch for those who refused to read.⁵

Television. Edward R. Murrow's famous "**Wires and Lights in a Box**" criticism in 1958 and FCC Chairman Newton Minow's "**Vast Waste-**

land" speech of 1961 assailed the worst that TV had to offer. Yet within a few years, creation of the Corporation for Public Broadcasting opened a new paradigm for television. A few years later, cable networks and Internet entertainment providers created other opportunities, bringing an array of (but by no means universal) high-quality programming not available through the old models.

The point of my ramblings is this: Like Campbell, I believe history informs the present. We will learn from and adapt to social media, other new technologies and their users, and the fake news items they carry. We may

continue to blog or we may go back to pointless, incessant barking, but my

belief and hope is

that the news media will find ways to get the best out of emerging communication technologies.

The only question in my mind speaks to us from ancient history. It's

from Psalm 94: How long, o Lord?

**Where
have we
seen something
like this before?
Everywhere, every
time a new medium
of communication
emerges to
challenge the
old.**

NOTES

¹ W. Joseph Campbell, "The Year That Defined American Journalism: 1897 and the Clash of Paradigms" (Routledge, 2006), 70-71.

² Ibid., 200.

³ McLuhan's points are summarized by Daniel Honan, "Marshall McLuhan's Four Innovation Fundamentals," **The Big Think**.

⁴ Yael A. Sternhell, "Lies, Damned Lies, and the Telegraph," *New York Times*, July 9, 2013.

⁵ Matthew Schneirov, "The Dream of a New Social Order: Popular Magazines in America, 1893-1914" (Columbia University Press, 1994), 68.

Clio

AMONG THE MEDIA

Editor & Designer
Erika Pribanic-Smith
University of Texas
at Arlington

Clio Logo
Nat Newsome
Augusta State
University

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

Submissions to Clio are welcome.

General items such as paper calls should be sent to Erika Pribanic-Smith at epsmith@uta.edu.

Send membership updates to be included in "News & Notes" to Teri Finneman at finnemte@gmail.com or Will Mari at william.mari@northwestu.edu

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

TEACHING STANDARDS

Using history to get out of the journalism box

When Earnest Perry teaches, he invites journalism students to consider the most important amendment to the U.S. Constitution.

He corrects them when they guess the First Amendment. It is

an assumption embedded in much of the journalism curriculum.

“They think the First Amendment is important because it’s about us, when most of our stories are not about us,” Perry said of journalists.

Instead, he draws their attention to the 14th Amendment, explaining that it is the most cited amendment in court cases such as *Brown v. Education*, marriage equality, and ObamaCare. News stories give the amendment additional attention by covering those decisions.

“We get fixated in journalism on the First Amendment, when in fact it is the 14th Amendment that is the most important,” Perry said.

Passed in the House and Senate in 1866 and ratified in 1868, **the 14th Amendment** grants citizenship to all people born or naturalized in the U.S. and freed former slaves. It forbids states from denying people “life, liberty or property, without due process of law” and “equal protection of the laws.” The 14th Amendment “greatly expanded the protection of civil rights to all Americans,” according to the Library of Congress, and it is “cited in more litigation than any



Kristin L. Gustafson
Teaching Chair
University of Washington-Bothell

other amendment.”

“I use that at the beginning,” Perry said. It is a practical and tangible teaching tool that helps his students to “get out of the journalism box.”

Perry, an associate professor and associate dean of Graduate Studies at the University of Missouri, **won the O.O. McIntyre Professorship at the Missouri School of Journalism in 2015**. The award recognizes teaching excellence and comes with a \$10,000 salary supplement. Perry is a civil rights historian who focuses on the Black Press in the 20th century. He teaches journalism history, mass media history, civil rights, historical methods, media ethics, and cross-cultural journalism. He co-edited the 2016 textbook “Cross-Cultural Journalism: Communicating Strategically About Diversity” with **Maria Len-Rios**, associate professor at the Grady College at the University of Georgia.

“To get it right, people need to know how to evaluate information and find the right research as well as how to interact with people who hold different beliefs, opinions, life experiences and attitudes,” Perry said **at the time of the book’s release**.

One of Perry’s teaching strategies is to engage students through current events. He insists that events today have a solid historical foundation.

I’m trying to connect history to what they are doing in the present, so they can have history inform the present.



Earnest Perry

At a 2015 AEJMC panel “Which Lives Matter,” Perry described how this worked recently in his classroom. His Media and Civil Rights graduate students witnessed the 2015 protests on the Mizzou campus firsthand and learned to draw upon historical knowledge for context.

For example, they used their understanding of “domestic terrorism” in the 1950s and 1960s to make sense of the contemporary resistance on campus. In class, they spent time discussing both “the struggle and the resistance to the struggle.” They got an up-front perspective as campus protestors voiced concerns about racism and other issues, engaged the Black Lives Matter movement, initiated a hunger strike and a boycott by the football team, and led to the resignation of a university president and chancellor. Perry and his students “did a lot of comparative analysis” of what happened then and now.

PROFESSIONAL FREEDOM & RESPONSIBILITY

Teach j-history online to improve information literacy

Reflecting on 2016, it is impossible to deny we are witnessing a period of profound technological, political and professional disruption. This year's events have brought discussions of journalistic practices out of the academy and into the mainstream.



Tracy Lucht
PF&R Chair
Iowa State
University

Are American journalists too biased? Too prone to false equivalencies? Too focused on speed at the expense of accuracy? Irrelevant in an age of social media and fake news? The current landscape invites observers to adopt a critical and historical perspective on how things have been and how things should be.

In other words, it's a fantastic time to teach media history—and perhaps the ideal time to teach media history online. My teaching philosophy has always been to teach the why of journalism alongside the how, and vice-versa. I have come to believe in this approach now more than ever.

With every conceivable fact—and myth—as close as the nearest smartphone, students must become better interpreters of information. They must learn to evaluate sources and ask critical questions about who is making which assertions, using what kind of evidence, and for what purpose.

As Kevin Levin recently **wrote** in **The Smithsonian**:

The ease with which we can access and contribute to the web makes it possible for everyone to be his or her own historian, which is both a blessing and a curse. The internet is both a goldmine of information as well as a minefield of misinformation and distortion. Teaching our students how to discern the difference will not only help them steer clear of fake history and fake news, but reinforce the importance of a responsible and informed citizenry.

As the growth of technology outpaces information literacy, history classes should be laboratories for expanding our students' professional skills in research and writing. One way to achieve this focus on skills is by offering media and journalism history courses online.

I have just completed my first semester offering a hybrid journalism history course, which I developed with the hope of maintaining a hands-on, interactive approach even as enrollment increased. My course blended online modules, traditional lectures and **Team-Based Learning (TBL)** to create an experience I hope was active and engaging for students.

Blended courses typically put

lectures and individual assignments online and reserve class time for discussion or other active-learning activities. I wanted to put students in direct contact with primary sources and engage them in original, student-driven research.

Team-based assignments required students to interpret primary and secondary sources; critique popular media depictions of history; and apply what they had learned about various historical periods. The individual assignments began with a research question and ended with a presentation of original research at an open-house poster session on campus.

As I await the course evaluations, I have begun reflecting on what went well and what I would do differently the next time I teach this class. In the spirit of encouraging the development of more online and hybrid history courses, here are some of my thoughts.

The following are some things that went well:

Team-Based Learning

Frankly, I was surprised at how smoothly most of the teamwork seemed to go. I used an online program called **Catme** to sort students into groups and conduct periodic peer evaluations. The program allows educators to customize survey questions and uses

See **Lucht** | Page 6

The current landscape invites observers to adopt a critical and historical perspective on how things have been and how things should be.

Lucht

Continued from Page 5

an algorithm to put students into teams based on their answers. The process was very efficient, and anecdotal evidence suggests most of the teams were companionable in terms of their mix of skills and level of commitment to the class.

There were 84 students enrolled in the class, and I divided them into 15 teams. I know of only two teams that did not function well; many others indicated this was their best experience with “group work.”

A favorite assignment was “Newspaper Row: 1897,” in which I assigned each team a particular newspaper from the period and had them do primary and secondary research in order to re-create their own version of it, based on a selection of story ideas I had outlined.

Less successful was the “Madison Row” assignment, in which I assigned each team a decade in the twentieth century and had them create an advertisement for Ford Motor based on the practices and styles prevalent at the time. I believe the second applied assignment might have been less successful because there were fewer elements involved, leading to less communication among team members as they put it together.

A mix of reading and videos

Again, this is anecdotal, but students said they appreciated the modules that included multimedia elements, such as documentaries or short videos, in addition to the assigned reading. Their quiz scores went down in the one module that



Tracy Lucht meets with students during a poster session to present their research at the end of the semester. (Credit: Maria Charponneaux, Iowa State University)

was based on reading alone; they said they found it difficult to digest the information. While I am dismayed by students’ ever-shortening attention spans when it comes to reading—a skill I desperately want them to develop—this is something I will keep in mind since one of my goals with this course is increased engagement.

Fewer lectures

I gave only a few long-form, traditional lectures—but on those few times I did, students were much more attentive than they had been in the past, when lectures were more frequent. Instead, I posted what I called “Video Reading Guides” on the course website. These were informal talks of 7 to 8 minutes (the recommended duration of a video lecture), which I used to fill in gaps in the assigned reading, highlight important passages, and provide a framework for thinking about the period under study. By directly linking these

videos to the assignments, I hoped to highlight their relevance.

I also discovered a few things that could be improved.

Some of the assignments

As mentioned above, I will tinker with the “Madison Avenue” team assignment, perhaps making it more structured and giving it more moving parts to encourage more communication and collaboration among teammates.

Other assignments required teams to compose long responses to questions designed to prompt their analysis of primary or secondary sources. I found that rather than engage in discussion, as I had hoped, students simply divided the questions among themselves.

Poster presentations

In the future, I will spread the

Gustafson

Continued from Page 4

Amid the protests on campus, former students now working as journalists sought out Perry to get background information. The national news had been covering the campus protests as if it was a first-of-its-kind event, he said. “They’re coming to me, and I’m having to give history lessons to journalists about how we have gotten to this point.”

White dominant resistance is strong, and it has been present in the “long struggle” of civil rights, Perry said. “Black Lives Matter is a part of that long struggle. Police didn’t just start shooting black folks now. They were shooting black folks in Reconstruction.”

One signature reading in Perry’s classes is Jacquelyn Dowd Hall’s 2005 essay “The Long Civil Rights Movement and the Political Uses of the

Past.” He also assigns Gene Roberts and Hank Klibanoff’s Pulitzer Prize winning 2006 book “The Race Beat: The Press, the Civil Rights Struggle, and the Awakening of a Nation,” as well as Carol Anderson’s 2016 book “White Rage: The Unspoken Truth of Our Racial Divide.”

Perry’s students learn through what he calls “salient events.” For example, the history of *Brown v. Board of Education* is important for them to learn. But that court case doesn’t have the emotional impact without the story of Emmett Till. So they learn about the two together. They learn about Rosa Parks at the same time they learn about Jim Crow Laws. They learn about Selma while learning about voting rights. “There’s an emotional, grassroots part of a movement and a legal part of the movement, and you need both.”

When students ask why they are taking a history class, he says it helps

them to connect a contemporary issue with events that preceded it. For example when thinking about health care in 2016, they also consider the conservative pushback to and partial realization of Franklin D. Roosevelt and Lyndon B. Johnson’s initiatives. And when they see stories about ObamaCare, Perry’s students realize that “it goes back to the 1930s.”

Perry said, “I’m trying to connect history to what they are doing in the present, so they can have history inform the present.”

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.

Lucht

Continued from Page 6

poster presentations over two or more days. I rented space in the Memorial Union and served cider, hoping to create a more public and festive occasion at the end of the semester.

However, with 84 students enrolled, the sheer volume made it impossible for me to visit with each student as I had planned. I had all students upload a visual representation of their poster, slides or video, which I am using to evaluate their work. Yet some emailed me to say they were disappointed they did not have a chance to talk with me personally at the poster session, which I regret.

Grading/out-of-class work

This class took a lot of time in terms of course planning and grading. I used a program called **Gradedecam** to grade individual quizzes in class while stu-

dents were working in teams. It took me about 10 minutes to grade 84 quizzes. The benefit of doing this in class was that I was able to see which portions of the reading students were struggling with and use mini-lectures and discussions to clarify those points.

Yet the volume of assignments, coupled with the fact that I was doing all of this for the first time, meant a lot of back-end labor on my part. I will look for changes I can make to the course schedule to spread my workload more evenly. In addition, I hope now that I have created all the grading rubrics and other course materials, I will be more efficient when I offer this course again.

I continue to think online learning offers a method for combining history with the professional skills we want our students to develop. It resonates with recent discussions about fact-checking and media literacy. Historians know “fake news” is not a new phenomenon or even a new problem. Those who take our history classes should know that, too.

GRADUATE STUDENTS

Advice for TAs: Start experimenting with multimedia teaching tools

Now that winter break is here, aspiring scholars everywhere have the opportunity to take a deep breath, relax... and then get back to writing!

In all seriousness, the weeks from the end of Fall finals to the start of the Spring semester present an opportunity to both write and also think deeply about plans for the coming year. By now, if you are an advanced, ABD student you are likely either waiting to hear back from job applications or finishing up the last few.

But you are also planning out teaching or TA duties in the spring. Now is the time to consider mixing things up for the new year in regards to teaching.

Using multimedia based off of journalism sources is just one way to liven things up in the classroom. Taking advantage of, for instance, news clips from historic events for classroom use is an easy and effective way to bring classes alive.

However, how one uses these clips is also critically important. Especially for courses on the history of media and journalism, asking students to critically interpret these clips is a good way to bring together the need for classroom discussion and to think about the best practices of journalism history. Using such clips the way professors normally use other primary source documents—such as letters or diary entries—to talk about the past is a novel way to get students thinking about both the history



Robert Greene II
Co-Graduate Student Liaison
University of South Carolina

of journalism and modern media practices.

In addition, thinking about final projects can also be enhanced by considering modern forms of journalism. While I still assign the research paper for the end of every semester, I have begun to consider other forms of disseminating research as imperative for students to learn. Colleagues of mine have allowed for the creation of podcasts or documentary films to replace a research paper.

These forms of media communication are good for students to know. Not only can they make for a livelier final project, such art forms are important for students to use due to their utilization in the modern academic and journalism worlds.

Podcasts such as “**Code Switch**” for NPR or “**Ben Franklin’s World**,” as just two examples, showcase the ways in which journalism and history can be used as intellectual fodder for podcasts. Likewise, using podcasts as part of a reading/listening load during a semester—for example, I assigned episodes of the “**Gravy**” podcast when teaching a course about the Contemporary South—can keep students in tune with the best of both scholarship and modern trends in media.

Ultimately, thinking about what your students are supposed to get out of a course is most important for your teaching plans. Making sure students—especially those in media arts, communication, history, or journalism—understand the different ways technology can be used to their advantage as scholars is crucial. With such tools, the classroom environment can be better and more diverse.

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BOOK EXCERPT

From Chapter 6 of “The Woman War Correspondent, the U.S. Military, and the Press”



Carolyn Edy
Appalachian State University

THE WOMAN WAR
CORRESPONDENT,
THE U.S. MILITARY,
AND THE PRESS

1846–1947

CAROLYN M. EDY



“The Woman War Correspondent, the U.S. Military, and the Press: 1846–1947” (Lexington, 2016)

[Visit the book website](#)

Discount code LEX30AUTH17

It was a nice thing for journalism that General George C. Marshall and General Eisenhower allowed girl correspondents to go along with the armies. To tell the story; tell it well. And to stand out themselves as epitomes of all the rest.
— *Jack Oestreicher, International News Service*¹

Whether women followed “men’s rules” in their reporting or committed themselves to covering the woman’s angle, media often portrayed all female war correspondents as though they lived by a separate set of ideals and concerns. While Mary Welsh’s wartime reports (in cables to her editors at Time) covered United States diplomacy in Africa, labor regulations, and censorship, when Time described Welsh’s “feminine” viewpoint and her coverage of fashions in Paris.² The Associated Press news brief announcing the military accreditation of Welsh and Helen Kirkpatrick did not mention either woman’s expertise as foreign correspondents but, instead, highlighted their presence in wartime London and their wardrobe concerns.³

Two American women reporters who lived in London through its worst air attacks became today the first women correspondents formally accredited to the United States Army. They are Helen Kirkpatrick, of the Chicago Daily News, and Mary Welsh, of Time and Life magazines. They turned their attention at once to what kind of uniforms they would wear. The Army said they probably will be issued the same dress as women drivers attached to the

U.S. embassy—an adaptation of an officer’s uniform.⁴

Another news brief ran nationwide after the United States Army ordered that the uniform for female war correspondents would include a beige beret that the women had chosen themselves—because, as ETO commander Lieutenant General Jacob Devers explained, “if eight women can agree on any one hat, they ought to have it.”⁵ Articles about women working as war correspondents often portrayed, humorously, the plight of male military officials who had to chaperone or otherwise handle the needs of female war correspondents. The article “Six Girls, No Chow, No Beds,” described SHAEF facilities officer Major Charles Madary “after dark on a rainy night,” stranded in Luxembourg as a chaperone for “six—count them—six beautiful female war correspondents.”⁶ The article featured the names of eighteen female war correspondents but provided no information about their backgrounds. Madary explained that he handled facilities for all war correspondents, “male and female,” and that female war correspondents worked hard and were not “much trouble.” Yet the reporter presented anecdotes throughout the article to show ways in which these women, with their restlessness and whimsical notions, continually challenged Madary. For example, in Paris the female correspondents “were distracted for a few days by the fall style shows; they got ants in their slacks again and pressed Major Madary to hit the open road.”⁷ Here and elsewhere the article implied

Edy

Continued from Page 9

that ignorance and frivolity— not courage or commitment—were behind women’s desire to work as war correspondents. In describing his duties as a chaperone, Madary recounted the day he had been ordered to find and escort war correspondent Lee Miller to safety.

When I found her she was up on the rampart of an old fort making pictures of the shelling of the effort on the Isle de Cezezemore [sic],” the major said. “There was a flock of hens beside her taking a dust bath and an unexploded German hand grenade. She didn’t want to leave.⁸

As quoted, Major Madary speaks of “making pictures” as though Miller’s photography was a pastime and he implies that perhaps the hens in the dust bath had caught her eye and prevented her from noticing the unexploded grenade. This article was dated October 17, 1943, but the reporter was either unaware or unconcerned that the October issue of *Vogue* featured Miller’s gruesome eleven-page account of the devastation she had witnessed at St. Malo, including detached body parts and the swollen corpses of a horse and an American soldier.⁹

The reporter disregarded the war reporting of other female war correspondents, as well, as he described Madary’s supposed rescue of Catherine Coyne, of the *Boston Herald*, and Marjorie Avery, of the



War correspondents in France 1944, from left, Harold Denny, Helen Kirkpatrick, unidentified man, Jack Lieb, Bill Stringer, Lee Carson, and A. J. Liebling. Reproduced with permission of CriticalPast.

Detroit Free-Press. The two women were working as war correspondents in Antwerp when military officials notified Madary that the city was too dangerous. “The gals, who had been walking around the streets eating ice cream, protested that nobody else appeared frightened and insisted upon seeing Antwerp Cathedral, whence the British brigadier finally hustled them out of town.”¹⁰

Similarly, when women wrote about surviving battles or witnessing violence in their work as accredited war correspondents, newspaper editors and other reporters often made light of these dangers, focusing instead on threats to their femininity. For instance, Ruth Cowan revealed in later years that she had vomited in her helmet after surviving her first

air raid and her correspondence with her *Associated Press* editors indicates that she suffered an extended illness after enduring months of anxiety in North Africa.¹¹ Yet one newspaper introduced an article by Cowan as “her exciting story of fighting in North Africa, where, as anywhere else she worried most about being caught in an air raid shelter with a shiny nose.”¹²

Martha Gellhorn, an experienced foreign correspondent who had covered the Spanish Civil War and other conflicts, had long blamed women themselves for these portrayals and for societal perceptions that often diminished their work and their potential. In a letter to Eleanor Roosevelt, Gellhorn wrote that it’s “awful, when women go feminine publicly, especially about a good trade like writing, a trade that’s as sound and practical as plumbing.”¹³ As veteran “woman’s angle” reporters, Ruth Cowan, Caroline Iverson, and Inez Robb were all examples of accredited war correspondents regularly promoted by media as exceptional women, rather than as

...when women wrote about surviving battles or witnessing violence in their work as accredited war correspondents, newspaper editors and other reporters often made light of these dangers, focusing instead on threats to their femininity.

Edy

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exceptional reporters. They are also examples of women who had gone “feminine publicly,” by emphasizing their femininity in their articles, with self-deprecating anecdotes about having to overcome a fear of being seen in slacks or sans makeup, or having to go months without visiting a beauty parlor.¹⁴ Iverson’s expertise in aviation and engineering seemed lost on the reporters who wrote about her work, as *Life* magazine’s aviation editor, as an exception—“the only woman the War Department has allowed on a military or nonmilitary mission aboard a bomber”—and the rule.¹⁵ But Iverson, as she was quoted, appeared to play along.

When you’re the only girl—and pretty, at that—flying along on a mission in an Army bomber with a crew of eight handsome war heroes, you yearn for lipstick and powder but your better side tells you to wear those darn coveralls and like it. . . . In one zip, however, Miss Iverson divested herself of the coveralls and stood five-foot-three of femininity. A licensed pilot herself, Miss Iverson confessed, however, that flying with a crew of Army fliers “is a thrill any girl would like to have.”¹⁶

In their personal letters Iverson and Cowan confessed to emotions and behaviors that they blamed on feminine traits. After Iverson read a military official’s comment that Welsh could grasp “the full air picture” more readily than anyone he had ever known, Iverson replied: “I must confess that I was woman enough to



Inez Robb, International News Service war correspondent. Reproduced with permission of Robert E. Smylie Archives, College of Idaho.

pounce on your mention of Mary Welsh more than anything else in your long letter to Charlie. Do I envy her the chance to cover the war—so very ably—and visit with you for discussion of Chinese philosophers et al! What a break!”¹⁷ Robb wrote about beauty regimen challenges at the front and downplayed her real fears, even as she imagined Rommel so close she could feel his breath on her neck, while writing openly about her fear of lice.¹⁸ Cowan similarly joked that she would rather be hit by a bomb than have to share a foxhole with a spider.¹⁹ In letters to her male editors, Cowan often cushioned her complaints with statements of self-blame, such as lamenting her “trusting spirit” or dismissing her anger toward Associated Press correspondent Edward Kennedy as a symptom of

a possible mutual attraction that neither had acknowledged.²⁰ During and after the war, when Cowan wrote or spoke about her work as a war correspondent, she often described, at length, the challenge she faced trying to keep her brown hair blond on various battlefronts.²¹

Why any woman who is dependent upon an experienced beauty parlor to keep her blonde hair looking “so natural”—or even blonde at all—should want to go to war of her own accord is something I’ll never understand.

But go to war I did, and I stayed in it two years and four months to come out of it on the eve of the last shot in Berlin—still a blonde. But they should have had some place in a hospital casualty list to record “Vanity.”²²

These anecdotes reflected the acceptance, among these women, their editors, and their readers, of traits and roles society ascribed to them as women—but their statements were also strategic. Robb’s and Cowan’s articles from North Africa ran under headlines such as “Girl Reporter at the Front” or “Woman War Correspondent,” often without regard to the content of the article, revealing that the concept of female-at-the-front itself was still news-worthy.²³ In 1944 and 1945, nearly every article that accredited war correspondents Catherine Coyne and Iris Carpenter wrote, for the *Boston Herald* and *Boston Globe* respectively, featured their portraits and included the label “Girl” or “Woman” war correspondent.²⁴ Accredited female war correspondents remained a novelty in news coverage through

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Cowan similarly joked that she would rather be hit by a bomb than have to share a foxhole with a spider.

Edy

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the end of World War II. Articles continued to treat the presence and work of female war correspondents as record-setting achievements, as in the following excerpt from a 1944 New York Times article, which overlooked the fact that women correspondents had filed Navy news from the Pacific as early as 1942.

Journalistic history was made at Admiral Chester W. Nimitz's headquarters here today when Barbara Finch, Reuter [sic] correspondent, set up her typewriter in the public relations office and wrote the first Navy story to be filed from the Pacific area by a woman.²⁵

One month later, the New York Times noted that “so far” four women had been accredited to the Pacific as war correspondents: Shelley Mydans, Peggy Hull, Barbara Finch, and Eleanor Packard.²⁶ The article was brief and did not mention the fact that Hull had worked as a war correspondent throughout World War I, or the fact that Mydans had been a prisoner of war in Japan—as had Gwen Dew, another woman accredited to the Pacific as a war correspondent but not mentioned in the article.²⁷ The article overlooked another woman accredited to the Pacific as well, Georgette “Dickey” Chapelle.²⁸

Carolyn Edy (M.A., Ph.D., University of North Carolina at Chapel Hill) teaches journalism at Appalachian State University in Boone, North Carolina. Her research on women war correspondents has been recognized with several grants and awards. She has published research related to women and the media in American Journalism and Women & Health.

NOTES

1. J. C. Oestreicher, “The World Is Their Beat” (New York: Duell, Sloan and Pearce, 1945), 229.

2. Mary Welsh, “London Cable No. 6948, From Mary Welsh to David Hulburd—March 20, 1943 Re Winston Defending Randolph,” Harvard Houghton Library; and Mary Welsh, “London Cable No. 6949, From Mary Welsh to David Hulburd—March 20, 1943 Re Giraud Cover,” Harvard Houghton Library. See also “Foreign News: Retreat from Greatness,” Time, March 29, 1943; and “Foreign News: Out of Boredom,” Time, April 5, 1943.

3. Associated Press, “Two Women Reporters Accredited to Army,” Atlanta Constitution, March 26, 1942.

4. Ibid.

5. By Cable to New York Times, “8 Women Agree on a Hat; to Devers That's News,” New York Times, October 22, 1943.

6. Lee McCardell, “Six Girls, No Chow, No Beds,” (Baltimore) Sun, October 17, 1944.

7. Ibid.

8. Ibid. It is likely that Madary was talking about the island of Cézembre.

9. Lee Miller, “France Free Again,” Vogue, October 1944, 92–94, 129–34, 136, 143.

10. McCardell, “Six Girls, No Chow, No Beds.”

11. Ruth Cowan to Jean E. Collins, 1979, Ruth Cowan Nash Papers, Arthur and Elizabeth Schlesinger Library on the History of Women in America, Radcliffe Institute, Harvard University, Cambridge, MA; and Ruth Cowan letter fragment, no date, Ruth Cowan Nash Papers, Schlesinger Library. Letters that Cowan's editors, Robert Bunnelle and Edward Kennedy, and friends sent to Cowan throughout 1944 also mention her illness.

12. “Woman War Correspondent Tells of Fight to the Front,” San Antonio Express, August 2, 1943.

13. Martha Gellhorn to Eleanor Roosevelt, letter, November 11, 1936, in Caroline Moorehead, “Selected Letters of Martha Gellhorn” (New York: Henry Holt & Co., 2006), 42.

14. Ibid.; for examples in which Cowan and Robb had gone “feminine publicly,” as Gellhorn described the tendency for some women to emphasize their femininity in their articles, see Ruth Cowan, “Adventure Seeker Finds It in Africa,” New York Times, February 23, 1943; and Inez Robb, “Woman War Correspondent,” Washington Post, May 14, 1943.

15. “Girl Reporter Makes Trip Here in Army Bomber,” Courier-Journal, September 15, 1942.

16. Ibid.

17. Letter from Colonel Glen Williamson (GSC; O-17723, Hq. USSTAF, APO 633, NY NY), to Charlie Murphy, copy enclosed to Caroline Iverson (July 2, 1944). “Precision Bombing (Story and Support Material), 1943.” Caroline Iverson Ackerman Papers, Schlesinger Library; and Letter from Caroline Iverson to Col. Williamson (August 1944). “Precision Bombing (Story and Support Material), 1943.” Caroline Iverson Ackerman Papers, Schlesinger Library.

18. See, for example, Inez Robb, “Woman War Correspondent,” Washington Post, May 11, 1943; Inez Robb, “Inez Robb Finds Beauty Shop—But No Soap in Hotel,” Atlanta Constitution, May 12, 1943.

19. Helen M. Staunton, “Ruth Cowan Prefers Bombs to Spiders,” Editor & Publisher, [no date, article fragment], Ruth Cowan Nash Papers, Schlesinger Library.

20. Ruth Cowan to Edward Kennedy, April 25, 1945, Ruth Cowan Nash Papers, Schlesinger Library.

21. Members of the Overseas Press Club of America, Deadline Delayed (New York: Dutton, 1947).

22. Cowan's manuscript submission to Overseas Press Club, undated, p. 2. Ruth Cowan Nash Papers, Schlesinger Library; and “American Girl Reporter Gets Taste of War,” Portsmouth (Ohio) Times, August 8, 1944.

23. See, for example, Ruth Cowan, “Girl Reporter in North African Battle Area Rides a Tank to Check Upon Musicians,” Washington Post, March 14, 1943.

24. See, for example, Iris Carpenter, “Nazis Won't Let Germans Quit, Says Surrendered Newsmen,” Daily Boston Globe, October 11, 1944; Catherine Coyne, “Fearing Air Raid, Writer Puts on Steel Helmet, Then Falls Asleep,” Boston Herald, August 1944.

25. By Telephone to New York Times, “First Woman Reporter Files from Pacific Area,” New York Times, October 10, 1944.

26. “Four Women Writers in Pacific,” New York Times, November 15, 1944.

27. See Gwen Dew, “Repatriates Tell Stories of Jap Prisons: Talk to Internee of First Trade,” Chicago Daily Tribune, December 3, 1943.

28. Dickey Chapelle, “What's a Woman Doing Here? A Reporter's Report on Herself” (New York: William Morrow & Co., 1962).



Just as Dianne Bragg (center) has benefitted from others mentoring her, her students at the University of Alabama have gained from her mentorship. This group presented papers at the American Journalism Historians Association Southeast Symposium.

Member Spotlight: *Dianne Bragg*

NOTE: The History Division's Member Spotlight, facilitated by the membership committee, will feature short profiles of outstanding scholars who lead our division with their teaching and research. Please enjoy this profile of Dr. Dianne Bragg.



Will Mari
Membership
Co-Chair
Northwest
University

"I most enjoy when students are able to synthesize what they learn in my class and see the connections to the issues of today," says Dr. Dianne Bragg, **an assistant professor in the Dept. of Journalism and Creative Media**

at the University of Alabama.

Bragg, who researches the antebellum press, nineteenth-century journalism more broadly, and female literary journalists, is working on a book chapter about the latter.

She's also hoping to engage in research next year that humanizes the lived experiences of slaves in the United States.

She cites two mentors in particular as helping to get her to where she is today. The first is Dr. Elinor Grusin, who "challenged me to work harder and think higher" and to continue onto doctoral work. Grusin worked with Bragg at the University of Memphis, where Bragg earned her B.A. and M.A. before pursuing her Ph.D. at Alabama.

Bragg credits Dr. Wm. David Sloan as another key mentor. Sloan's course on the history of journalism "helped me find my place in scholarship," Bragg says. Both helped to make her "a better student, a better historian, and, ultimately, a better

teacher."

In her own teaching work, Bragg especially enjoys leading a mass communication law class that focuses on First Amendment history. Part of that comes from its relevancy and immediacy of application with the recent election, she says. Bragg also enjoys teaching the graduate seminar in her department on the history of journalism. Many of her students use the class to "form the foundation of their thesis."

When it comes to advice for junior scholars, Bragg recommends making the most of your time and energy.

"If you are writing on your dissertation, or really any large project, always leave something at the end of

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**Often what we want to hear is wrong.
So, seek out a fellow historian
to help you find your way.**

NEWS AND NOTES

Activities, achievements of History Division members

Membership Co-Chairs

Teri Finneman

South Dakota State University

Will Mari

Northwest University

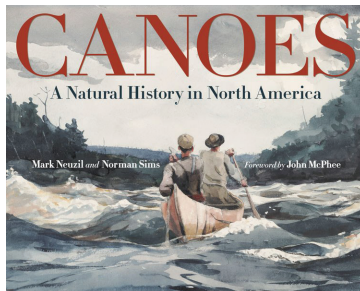
Welcome to our “News & Notes” section. Here you will find updates on our History Division’s members. Please share the news—Updates, Publications, Awards, Promotions, and Top Papers—that you find here.

Publications

Melita Garza (Texas Christian University) has received a book contract from the University of Texas Press for a book drawing on research from her dissertation, “They Came to Toil: News Frames of Wanted and Unwanted Mexicans in the Great Depression.” This research won AJHA’s Margaret A. Blanchard doctoral dissertation prize in 2013. The book is scheduled for publication in fall 2017.

Kathleen Woodruff Wickham (University of Mississippi) lectured at the Sorbonne and Rennes universities in France this past year on the press and civil rights issues. Her fourth book and an accompanying documentary, “We Believed We Were Immortal: Twelve Reporters Who Covered the 1962 Integration Crisis at Ole Miss,” is due out in 2017.

Mark Neuzil (University of St. Thomas) and **Norman Sims** (Amherst) are the authors of “Canoes: A Natural History in North America” (University of Minnesota Press). John McPhee contributed the foreword.



Ellen Gerl’s article “‘Out of the Back Rooms’: Physician-publicist Virginia Apgar Makes Birth Defects a Popular Cause” was published in the fall 2016 issue of *Journalism History*.

Conferences/Meetings

W. Joseph Campbell (American) delivered this year’s Department of Communication Distinguished Lecture at Virginia Tech in mid-October. His topic, “TV, radio, and media myth: Reassessing the first-ever presidential debate,” was drawn from the recently published second edition of his award-

winning book, “Getting It Wrong.” The debate between John F. Kennedy and Richard M. Nixon in September 1960 gave rise to the myth that television viewers and radio listeners had strikingly different opinions about the debate winner.

Owen V. Johnson (Indiana University) presented a paper, “Light & Shadows: Living and Doing Research in Communist Czechoslovakia, 1972-1989,” at the annual convention of the Association for Slavic, East European and Eurasian Studies, Washington, D.C., Nov. 18, 2016.

Research

Berkley Hudson (Missouri) continues to work on a project focused on jack-of-all-trades photographer O.N. Pruitt of northeast Mississippi. Pruitt’s pictures from 1920 to 1960 appeared in magazines and newspapers. He photographed carnivals, river baptisms, church picnics, as well as two executions on a courthouse lawn and the illegal lynching of two African American farmers in 1935. The University of Missouri’s Research Council recently approved Hudson’s request for a research leave for fall 2017 to work on Pruitt-related exhibitions, articles and a book project drawn from the Pruitt Collection. This spring, an exhibit of the Pruitt photographs is scheduled at the University of Missouri from March 1 to May 5.

Awards/Honors

Teri Finneman (South Dakota State) received a \$7,000 scholarly excellence grant from South Dakota State University. She will use the money for a course buyout and her first trips to do archival work at the New York Public Library and National Archives.

Melony Shemberger (Murray State) was elected to the national board of directors for The Honor Society of Phi Kappa Phi during the organization’s

News and Notes

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2016 biennial convention held July 28-30 in Atlanta. Shemberger, who is vice president of Murray State's Phi Kappa Phi chapter, is the first Murray State chapter member to serve on the Society's national board. She was among eight candidates across the United States to vie for one of five slots on the board.

Teaching

Four graduate students in Shemberger's JMC 615 American Media History course at Murray State University presented their historical research during the university's Fall Scholars Week, Nov. 14-18.

The course encouraged students to present papers and posters that focused on issues, topics or profiles in U.S. media history.

"I want to make sure that my graduate students have an opportunity to share their research or creative activity outside the classroom in a conference-like setting," Shemberger said.

Students and the titles of their research included the following:



— JoAnna Anderson, "Nellie Bly: Mad-House Muse Paving the Way for Modern-day Muckrakers"

— Jennifer (Duck) Brown, "The Press and the Presidency: Analysis of Press Access From the Watergate Era to the 2016 Presidential Election"

— Benjamin Fincher, "Have We Become an Accumulative Media Culture Instead of a Mass Media Culture"

— Kiaya Young, "Female Empowerment and Propaganda in World War II"

After Scholars Week, the posters remained on display to serve as examples for other students to use as standards in poster presentations and contests.

CALL FOR NOMINATIONS

Covert Award in Mass Communication History

This \$500 award will be presented to the author of the best mass communication history article or essay published in 2016. 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. Richard Kielbowicz won last year's Covert Award for his article "Regulating Timeliness: Technologies, Laws, and the News, 1840-1970," published in *Journalism & Communication Monographs*.

Nominations, including six paper copies of the article nominated, should be sent by March 1 to Professor Nancy L. Roberts, Communication Department, University at Albany, 1400 Washington Ave., SS-351, Albany, NY 12222.

Mari

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a writing session to help you begin again," she says. "A note, a reminder, a thought for a paragraph. Anything that will help you start writing again.

"Along that same line, if you still find yourself floundering or overwhelmed, do the work of editing, formatting footnotes, or working on your bibliography." Even writing prosaic material can spur you forward, she says.

Bragg also recommends finding a mentor who you can respect and admire to challenge and encourage you, someone "who is not interested in telling you only what you want to hear. Often, what we want to hear is wrong. So, seek out a fellow historian to help you find your way."

Outside of academic life, Bragg is the mother of three sons: one a working journalist, another who is pursuing an M.A. in history and a

third who is an accountant, "so at least one of us will be able to retire," she says.

She has "two unruly dogs and a cat who adopted me" and a coterie of international neighbors on her street in Tuscaloosa. She loves to garden when she has time. She is "obsessed with pens and paper," which she says "explains how I found my way into the pursuit of history."

Bragg believes being part of AE-JMC's History Division is invaluable, because it "is through other historians that we discover new ways of going about research, alternate avenues of presentation and publication, and support as we strive to maintain the position of history within our curriculum."

If you have ideas for our next Member Spotlight, or would like to volunteer to be spotlighted, please send a note to Will Mari, membership co-chair, at william.mari@northwestu.edu.

CALLS FOR PAPERS & AWARD NOMINATIONS

Joint Journalism & Communication History Conference

Final deadline is Jan. 4, 2017 to submit paper, research-in-progress, and panel proposals for the JJCHC at the [Media History Exchange](#).

Proposals should include a 500-word abstract detailing your presentation topic and a compelling rationale as to why your research would interest an interdisciplinary community of scholars.

This one-day interdisciplinary conference welcomes innovative research and ideas from all areas of journalism and communication history across all time periods. The 2017 conference is scheduled for 8:30 a.m. to 5 p.m. March 11 at NYU's Arthur L. Carter Journalism Institute.

Coordinators are posting accepted abstracts on the conference's [Facebook](#) and [Twitter](#).

This year, JJCHC is introducing a new scholarly working group concept called "Up to Ten in a Den," round-table meetings designed to foster intimate conversation among peers working with similar theories, ideas, or methods, or in related subject areas.

For more information, visit journalismhistorians.org or contact co-coordinators Nicholas Hirshon at hirshonn@wpunj.edu or Brooke Kroeger at brooke.kroeger@nyu.edu.

Best Journalism & Mass Communication History Book

The AEJMC History Division is soliciting entries for its annual award for the best journalism and mass communication history book. The winning author will receive a plaque and a \$500 prize at the August 2017 AEJMC conference Chicago, where the author will give a short talk about the experience of research and discovery during the book's composition.

The competition is open to any author of a media history book regardless of whether he or she belongs to AEJMC or the History Division. Only first editions with a 2016 copyright date will be accepted. Edited volumes, articles, and monographs will be excluded because they qualify for the History Division's Covert Award (see page 15).

Entries must be received by Feb. 3, 2017. Submit four copies of each book—along with the author's mailing address, telephone number, and email address—to: John Ferré, AEJMC History Book Award Chair, Department of Communication, 310 Strickler Hall, University of Louisville, Louisville, KY 40292. Please contact John Ferré at 502-852-8167 or ferre@louisville.edu with any questions.

AJHA Blanchard 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 should be historical dissertations (either qualitative or quantitative), written in English, which have been completed between Jan. 1, 2016, and Dec. 31, 2016. 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 Dec. 31, 2016.

Please submit the following materials in a single e-mail to AJHAdissertationprize@gmail.com by 11:59 p.m. Eastern Time on Feb. 1, 2017:

1. A cover letter from the applicant containing complete (home and work) contact information (postal addresses, phone numbers and e-mail addresses). The letter should express 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 2017 American Journalism Historians Association Annual Convention 12-14 October 2017 in Little Rock, AR.
2. A letter of nomination from the dissertation chair/director or the chair of the university department in which the dissertation was written.
3. A single PDF containing the following (with no identifying information):
 - A 200-word abstract.
 - The dissertation table of contents.
 - A single chapter from the dissertation, preferably not exceeding 50 manuscript pages, not including notes, charts or photographs. The chapter should, if possible, highlight the work's strengths as a piece of primary-sourced original research.
4. In a separate PDF but in the same e-mail, a blind copy of the complete dissertation.

To be considered, all identifying information—including author, school, and dissertation committee members' names—must be deleted from items 3 and 4 above.

Questions should be directed to Blanchard Prize Committee Chair Dr. Jane Marcellus at jane.marcellus@mts.edu.

AJHA St. Petersburg 2016

Members of the History Division visited St. Petersburg, FL Oct. 6-8 for the American Journalism Historians Association annual convention.

In addition to member papers and panels, the program included a talk by veteran local journalists about the demise of the Tampa Tribune. The group also honored three journalists from the host community.

AJHA'ers took a tour of the Tampa Bay History Center and historic Ybor City to learn more about the region's rich past. To cap the convention, the organization celebrated its 35th meeting with a dinner—and cupcakes—at Poynter Institute.

For the full program and additional details, visit the [convention microsite](#).

Photos by Mike Conway, David Davies, Aimee Edmondson, and Erika Pribanic-Smith.



Mike Sweeney interviews AJHA Book Award winner Leonard Teel in a special Saturday afternoon session.



Amber Roessner delivers her paper "Deconstructing His 'Non-Political Image': Carl P. Leubsdorf & The 'Stunning Rise' of Jimmy Carter."



Jane Marcellus, Marilyn Greenwald, and Candi Carter Olson present on a women's history panel.



Paper award recipients included Willie Tubbs (above), runner-up for Best Student Paper, and Erika Pribanic-Smith (right), winner of the Best Faculty Paper award.



AJHA

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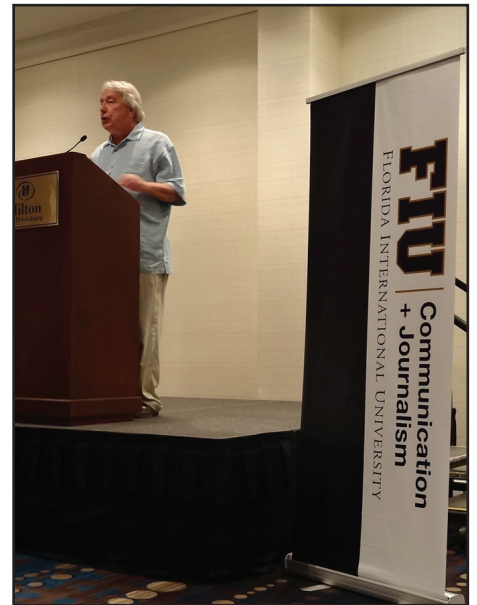
Nick Hirshon and Will Mari catch up at a paper session.



Jean Folkerts delivers remarks after receiving the Sidney Kobre Award for Lifetime Achievement in Journalism History



Above: Kim Voss and Cayce Myers sit on a copyright and fair use panel. Right: Fred Blevens emcees a reception for the Local Journalist and Distinguished Administrator awards.



Kim Mangun and Aimee Edmondson tour historic Ybor City.



Mike Conway enjoys a cupcake to celebrate AJHA's 35th convention.

Media History Engagement Week slated to start April 3

Membership Co-Chairs

Teri Finneman

South Dakota State University

Will Mari

Northwest University

As media historians, part of our mission is to emphasize the importance of what we do to our colleagues in journalism studies and out in the professional world. To that end, we're calling for participation in the second annual Media History Engagement Week, slated to start April 3, 2017.

Like National News Engagement Day, Media History Engagement Week will not only raise awareness about the importance of our field, but also expose students to the messiness and continuing relevance of history to the present.

Last year, participants from 20 states and six countries took part in the #headlinesinhistory Twitter discussion, with dozens of students tweeting images, videos and text from ongoing research projects, assignments and classroom activities.

While there's a serious benefit to getting students and faculty friends to tweet about media history, it's also fun.

We'd like to give you some basics about the media history engagement initiative and ideas you could include in your spring syllabus.

The main mission of the week is to promote journalism history during the week of April 3-7. The Twitter hashtag is #headlinesinhistory. We hope campuses across the country (and even the world) will be tweeting #headlinesinhistory to share why journalism history matters and/or share class projects about journalism and communication history.

Media History Engagement Week can make #headlinesinhistory a national conversation.

Here's a few concrete ways to make that happen:

- Collaborate with other colleagues and their students across the country on a specific project or assignment.

- Have your students research the archives of their campus newspapers. Post/share images of front pages or something visual (cartoons are especially fun).
- Have students search for family history in newspaper archives.
- If students are doing an oral-history project, have them tweet about the most surprising thing they found.
- Organize a movie night on campus of journalism history-related movies (you could open this up to the general public, too). You might show a movie and then have an open forum discussion after.
- Have students read the First Amendment on campus or other collections of historic journalism.
- Have students research and then profile a significant journalist/photojournalist or a publication. A time frame could be specified (anyone between 1900 and 1980, etc.). The end result could be a paper presentation or a poster presentation. If poster presentations are the desired medium, the instructor could arrange to have the posters displayed as an exhibit for the public and campus to enjoy. The above doesn't have to be an assignment. It could be a contest sponsored by the journalism department/school/college, with awards of some kind given for the best projects.
- Digital curated project that focuses on a person or an era, with Storify or some other digital/online platform used. A 10-minute slideshow could accompany it.
- Plan for a trip to a local archive or museum and have your students share via Instagram or Twitter (or both) some of the things they've found. For those of us without the means or institutional support to put together an archive field trip, the assignment could be configured for digital archives.
- Scavenger hunt with media-history clues.
- Organize a class field trip to your local media outlet and have students dig through archives there.
- Turn class into a game of Jeopardy! or journalism history trivia with prizes.
- Create a museum space in a department foyer or hallway within the department for students to showcase journalism history.
- Create a vintage photo Instagram page. Partner with a local newspaper and pull tons of their early-to-mid twentieth century photos and create a fun Instagram page to share with the community.
- Assign students to find out how area media are preserving journalism history (or not) at their outlets.
- Create an activity to do with local elementary, junior high or high school students (might be good to get your College of Education colleagues on board, too).
- Partner with a local media outlet to do oral histories with their staff.
- Plan an evening talk about your research that is open to the general public in your community.
- Get prominent historians on board to do a live Periscope, Facebook Live, or a live Twitter Q&A with students.
- Engage with your English department colleagues to see if any of them are up for an interdisciplinary media-history project.

If any of you are interested in speaking during live Twitter Q&As or video chats with students, please let one of us know at finnemte@gmail.com or wiliam.mari@northwestu.edu.

If you plan to participate and/or you have some more ideas to add to this list, please either email one of us or post in the AJHA or AEJMC History Division Facebook pages. We would love to note which campuses plan to participate so we can watch for each other and work together in early April.

Let's continue to make media history relevant this spring with Media History Engagement Week!