

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



Mark Schierbecker/YouTube

Tim Tai, a University of Missouri photojournalism senior, is pictured here covering an anti-racism student protest on Carnahan Quad on Nov. 10. His argument with the protesters over First Amendment rights was viewed online 2.5 million times and made Tai the first recipient of the Radio Television Digital News Foundation's First Amendment Defender Award. Inside, Teaching-Standards chair Kristin Gustufson weighs in the free-press issue around such campus controversies (page 6), and Mizzou journalism professor Berkley Hudson writes about his experience chairing a faculty council charged with addressing the university's racial conflicts (page 11).

### NOTES FROM THE CHAIR

## Everything Old is New Again

To understand the direction of communication today, it is helpful to provide historical context. A *New York Times* story describes what social media has in common with a coffee house in the 17<sup>th</sup> century—people wasted time, entered into meaningless conversations and often got their mail at the shop.

**Kimberly Wilmot Voss**



Chair  
University of Central  
Florida

The reporter notes:

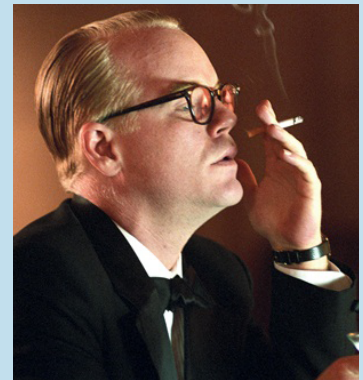
“No doubt there was some time-wasting going on in coffeehouses. But their merits far outweighed their drawbacks. They provided a lively social and intellectual environment, which gave rise to a stream of innovations that shaped the modern world. It is no coincidence that coffee remains the traditional drink of collaboration and networking today.”<sup>1</sup>

Social media changes constantly, yet has its roots in traditional media. Communities are built, content is

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ONLINE  
[aejmc.us/history](http://aejmc.us/history)

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Philip Seymour Hoffman played Truman Capote in the 2005 biopic “Capote.” See inside book excerpt on the image of the journalist in popular culture, page 13.

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#### Membership

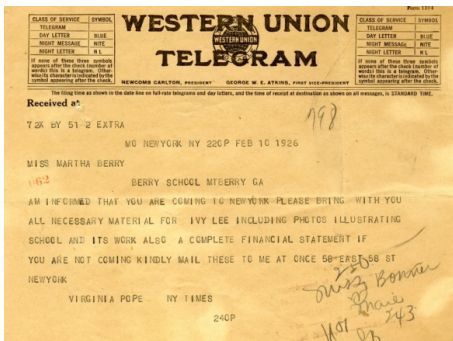
We list all 289 paid-up members of the History Division currently on file with the AEJMC. Check it out. Let us know if it looks up-to-date. | PAGE 5 16-19

## Voss

Continued from Page 1

shared and engagement is encouraged—the key foundation of social media.

As the Poynter Institute's writing coach Roy Peter Clark noted in his 2014 book *How to Write Short*, writing in an abbreviated way was not something that Twitter invented.<sup>2</sup> Clark, a Chaucer scholar by training, spent many years as a newspaper journalist yet is willing to embrace the digital age. As a reviewer noted: "He rejoices in the quality short writing he sees everywhere, on Facebook and Twitter feeds, in text messages and Match.com profiles. And



Telegrams helped create a short-writing style, as Twitter and Instagram may be doing today. This one from 1926 was from Virginia Pope, six years before she became fashion editor at the *New York Times*, to Martha Berry, founder of Berry College, about a project that involved the New York office of Ivy Lee, "the founder of public relations."

where he doesn't, he shows how to write better—and shorter."<sup>3</sup> Back when people used Western Union and paid by the character, writing short was common, as Clark wrote. In addition, successful short writing can be found everywhere from bumper stickers to advertising slogans. Reporting and storytelling is found in various forms.

Social media has much in common with newspapers' women's pages from the 1950s and 1960s. Prior to the early 1970s, the only place most women could work at a newspaper was in the women's pages. These female journalists made the most of their limited situations and often innovated pioneering moves

under the radar of their male editors—the kind of innovation that we see today in social media.

A case could be made that the recipe columns and the cookbooks that came from the newspaper food editors were an early form of social media, linking the food journalists with the home cooks of their communities. When Hurricane Katrina hit New Orleans, thousands of residents lost their collection of recipes. They were quick to contact their newspaper, the *Times-Picayune*. In response, food editor Judy Walker created a 2005 recipe exchange program "Rebuilding New Orleans, Recipe by Recipe." Her food column, "Exchange Alley," connected readers who needed recipes with those who had them.

Charlotte Walker, the food editor of the old Charleston (S.C.) *News and Courier*, wrote a column for readers looking for misplaced recipes called "Loved, Lost . . ." A second type of exchange column involved a reader requesting a recipe that would replicate a restaurant dish. The *Orlando Sentinel* featured the longtime food column "Thought You'd Never Ask." The recipe request feature included dishes from restaurants. The column ran for more than three decades and was the oldest continuous local column in the *Sentinel*.

Social media contests are popular ways to increase engagement. Food editors had long been aware of cooking and recipe contests as methods of connecting with readers. The publicity of newspaper food section contests and the subsequent publication of the winning recipes in newspapers introduced dishes and techniques to readers and cooks in communities across the country, thus creating national dishes and crazes.<sup>4</sup> In 1954, for example, the Pillsbury Bake-Off's grand prize recipe was for Open Sesame Pie. The winning-recipe led to a rush on sesame seeds at grocery stores. And, in 1966, a second-place recipe for Tunnel of Fudge Cake led to a rush on Bundt cake pans.

The exotic-for-the-time pan forced NordicWare into overdrive to meet customers' needs,<sup>5</sup> another example of content that was trending.

Newspapers have a direct connection to the community that a national magazine does not—they are hyper-local. Food editors will largely write about local stores, local restaurants, and local cooks. There has long been a social media connection between newspaper food editors and their readers. For example, the *Akron Beacon Journal* food editor Polly Paffilas said of her role:

"The newspaper food editor is the homemakers' best friend, mother confessor and mentor. Mrs. Jones calls us when she can't understand a recipe in a national magazine or when Graham Kerr talks about clarified butter. Mrs. Jones doesn't call the magazine or the TV station. She calls me."<sup>6</sup>

The journalism that food editors practiced was an early version of social media that connected readers with their newspapers.

*New York Times*' food writer Amanda Hesser observed in 2010 that newspapers "are really in the business of community building," particularly so in the food pages where "readers had always been integral," whether they contributed recipes or were featured in news stories.<sup>7</sup> It was a form of crowdsourcing—before its time.

## NOTES

1 Tom Standage, "Social Networking in the 1600s," *New York Times*, June 22, 2013. <http://www.nytimes.com/2013/06/23/opinion/sunday/social-networking-in-the-1600s.html>

2 Roy Peter Clark, *How to Write Short: Word Craft for Fast Times* (New York: Little, Brown & Company, 2013).

3 Carlos Lozada, "Confessions of an Editor," *Washington Post*, August 22, 2013.

4 Steven Gdula, *The Warmest Room in the House* (New York: Bloomsbury, 2007), 106.

# Three points to make in arguing for journalism history

Many of us have been in meetings where history is derided as less relevant or worthy of having a place in the journalism or mass communication curriculum—as if it is more important that students learn the tools than the context for one of society’s most

**Tracy Lucht**



PF&R Chair  
Iowa State

important forms of discourse. Interesting, then, that *The New York Times* recently [turned to historians](#) to help make sense of Donald Trump’s rhetoric. *The Washington Post* [looked all the way back](#) to the 1882 Chinese Exclusion

Act to do the same. Tom Brokaw delivered an [editorial segment](#) on NBC News that reflected on historical examples of American paranoia and demagoguery.

In times of perceived crisis, people look to the past to make sense of the present. Sure, our larger discipline is professionally oriented, and we have a responsibility as teachers and scholars to keep ourselves current. However, having published both historical and survey-based research about the field, I have found that history holds far more interest for professional journalists and their readers. Given the institutional challenges we face, perhaps it is time we are less humble about that.

If you are reading this, it is likely you already believe in the importance of studying history. My objective is to provide some fuel for the fire in our bellies in the form of talking points we can throw out in a meeting or any situation when we face misplaced certainty from quantitatively minded colleagues that theirs is the only research that matters—or skepticism from other quarters that research matters at all. We

need to be more vocal.

So, to scholars who would assert the diminishing importance of media history in the face of industry changes, I offer three counterarguments:

**1 Professionals need history to inform their judgment.** Journalists, public relations practitioners and advertising designers must have the foundational knowledge to make good decisions about content and to avoid embarrassing comments or errors.

In her new book *Press Portrayals of Women Politicians, 1870s–2000s: From “Lunatic” Woodhull to “Polarizing” Palin* (Lexington Books, 2015), **Teri Finneman** cites a *New York Times* story from 2008 suggesting Sarah Palin’s vice-presidential candidacy was a first for women, pushing any mention of Geraldine Ferraro to the end of the article and failing to mention Victoria

to identify Jews in Nazi Germany. “This was an unfortunate mistake. Ignorance is not an excuse,” WGN news director Jennifer Lyons said in the station’s [apology](#).

When I used Facebook to ask for examples of this type of thing, Wendy Swanberg, a Ph.D. candidate at the University of Wisconsin, pointed to a headline that once appeared in her local newspaper over a wire story about opposition to a new Smithsonian exhibit: “Atomic bombers criticize Enola homosexual exhibit.” Jim McPherson, a professor at Whitworth University, mentioned outrage caused by a public relations firm in Texas that called itself Strange Fruit PR, an allusion to the song “Strange Fruit,” famously sung by Billie Holiday, which was about the horror of lynching.

**2 Historians specialize in change over time.** I often tell students the story of the first AEJMC convention I went to, which was in Boston in 2009. Amid the Great Recession and the mass layoffs overtaking the news industry, I found the mood at the conference to be generally uneasy. I split my time between two types

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I am confounded by the assumption, when it arises, that history has nothing to offer in an age of change. Sometimes it seems as if historians are the only ones in the room who fully grasp that journalism is not and has never been a fixed concept, but a historical one.

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of sessions: history and teaching. I left the conference, which featured a panel session on the future of history in the curriculum, thinking historians had expressed a richer and less defensive perspective on the changes in communication than other teacher-scholars at the conference. I distinctly remember a panel of historians using and debating the term “revolution” in what seemed to me the most salient discussion of the conference.

Broadcasters face the pressure of speaking extemporaneously and possible embarrassment by casual comments that reveal their ignorance, such as when CNN International anchor Rosemary Church [wondered aloud](#) why police were not using water cannons on the protesters in Ferguson, Missouri, in 2014. Visual literacy is crucial. Just a few months ago, WGN in Chicago illustrated a feel-good story about Yom Kippur with the symbol that was used

Thus, I am confounded by the assumption, when it arises, that history has nothing to offer in an age of change. Sometimes it seems as if



## Lucht

Continued from Page 3

historians are the only ones in the room who fully grasp that journalism is not and has never been a fixed concept, but a historical one. **Jane Marcellus**, chair of AEJMC's publications committee, responded this way to a recent question I posed: "History is the study of change across time, and as such it's one of the most important things we can teach media professionals. Change in their lives will be far more rapid than in ours, and every technological change, going back to papyrus, and certainly Gutenberg, has brought upheaval and shifts in the way media content is constructed in terms of power, voice, and community."

### 3 History resonates with people.

I challenge you to give a working professional a well-written work of history next to any quantitative journal article and ask which one they find more relevant to what they do. As someone who has done both and would like to think professionals find all my work worthwhile, I confess I have given more interviews and received more media attention for my historical work than for any other research I have conducted. Perhaps someone—a graduate student?—should examine what types of research among AEJMC members result in the most engagement with current professionals. I suspect the results might be in our favor.

# Clio

## AMONG THE MEDIA

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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](mailto: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](mailto:gustaf13@u.washington.edu)

Recent issues of Clio may be accessed at

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

## Jan. 8 deadline for Joint Conference papers

### Call for Papers, Presentations, Panels and Participants

**When** | Saturday, March 12, 2016

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

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

**Cost** | \$50 if you pre-register, \$60 at the door (both include continental breakfast and lunch)

**Abstract Submission Deadline** | Wednesday, January 8, 2016

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

All submissions will be uploaded to the Media History Exchange, an archive and social network funded by the History Division of the AEJMC in conjunction with the Loyola/Notre Dame Library and administered by Elliot King (Loyola University Maryland), the long-time organizer of this conference.

To join the Media History Exchange (membership is free), go to <http://www.mediahistoryexchange.org> and request membership. Once you have joined, follow the step-by-step instructions describing how to upload an abstract to a specific conference. Please follow the instructions carefully. If you have any questions or run into any problems, contact Carolyn Edy or Jennifer Moore. Upload all submissions (electronic sub-mission only) by January 8, 2016, to the Media History Exchange, <http://www.mediahistoryexchange.org>.

## Media History Engagement Week slated for April

I'm a fairly new member of journalism historian organizations, but I picked up on one concern pretty quickly: How do we get administrators, students and even other faculty to have more respect for what we do and recognize the importance of journalism history?

**Teri Finneman**



**South Dakota State University**

To help address this issue, a subcommittee of members from the AEJMC History Division and AJHA brainstormed ideas last fall for a media history engagement week in early April in an effort 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?

This column is to provide you with some basics about this media history engagement initiative and with some ideas you can potentially incorporate into your spring syllabus.

The overall goal is for our members to do something a little extra to promote journalism history during the week of April 4-8. The name of the weeklong initiative will be For the Record, and the Twitter hashtag is #headlinesinhistory. Throughout that week in April, we hope campuses across the country will be tweeting #headlinesinhistory to share why journalism history matters and 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. Below are some ideas from the subcommittee that you could do (and have your students tweet about) that week, or you can come up with your own ideas!

- Collaborate with other campuses across the country on a specific project.
- Have your students research the archives of their campus newspapers. Post/share images of front pages or something visual.
- Have students search for family history in newspaper archives.
- Organize a movie night on campus of journalism history-related movies (Could open this up to the general public, too). You could show one movie and then have an open forum discussion after.
- Have students read the First Amendment on campus or other collections of classic journalism calls to action (Murrow, etc.)
- Have students research a profile of a significant journalist/ photojournalist or a publication (instructor's discretion). A time frame could be specified (anyone between 1900 and 1980, e.g.). The end outcome could be a paper presentation or a poster presentation (which I would favor personally). 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. This would be similar to what we see done at academic conferences, but the instructor and class could get more creative with it.
- In addition, this above activity doesn't have to be an assignment. This 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 presentation could accompany it.
- Plan for a local archive trip

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### AEJMC History Division Facebook Chatter:

*What is the most effective assignment you have given journalism history students?*

**Ross Collins** | Fun question! One year I had the group go through the university archives' collection of turn-of-the-century Sears and Wards catalogs, comparing changes over the years. They really liked looking at those old catalogs.

**Will Mari** | I just guest lectured in Kristin Gustafson's awesome media-history class, and we looked through bound volumes of 'E&P' for images of newsroom life and tech c. the 1960s and 1970s (almost always a sure thing for some groovy ads for early computers); I had them take scans with their phones and talked about how I (and they could) tag them for later research.

**Jane Marcellus** | A short ethnography paper that I call "Making History Personal." They interview someone at least 20 years older about that person's media use [when they were the student's age. Many talk to parents and grandparents. It's more complex than just talking. There's a short research component (they have to look up historical context for something the interviewee mentions) and they have to do a short analysis. I've had students thank me for assigning this.

**Jane Marcellus** | The bigger paper for the course is a group research paper where they pick an event in 20th c. history and look up primary source news coverage. I teach them how to find primary sources and do some textual analysis.

## TEACHING STANDARDS

*Helping students explore nuances of ‘press freedom’*

When I encourage students in my classroom to interrogate biased journalism practices and challenge media norms, I get a mixture of responses. Some students throw up their arms and say it is impossible to get it right and so why try. They easily step away from a producer-of-journalism role, a decision that has fewer consequences if they have the

**Kristin L. Gustafson**  
Teaching Standards  
Chair



University of  
Washington Bothell

privileged perspective of the dominant media. Other students push back, defending a journalist’s right to go into public spaces unrestricted and publish without worry of offending. This perspective assumes press freedom trumps all and should remain unquestioned. And still other students are frustrated that the discussion has gone, once again, in a direction of either-or thinking and missed the original point.

As journalism educators and media historians, we can help students crack open myths about press freedom. This is especially relevant as news headlines echo tensions in our understanding of protest, assembly, diversity, and the marketplace of ideas. We can offer students tools to interrogate freedom historically, politically, constitutionally, and materially. We can provide examples of past media practices and consider how those apply today.

A recent *New York Times* article brought press freedom to view. “With Diversity Comes Intensity in Amherst Free Speech Debate” described how hundreds of students at Amherst College protested racial injustice during

a sit-in and drafted demands for the university administration. One of the Amherst Uprising’s demands was that students displaying posters that read “All Lives Matter” and “Free Speech” get racial and cultural competency training. The first poster was a familiar challenge to the movement’s message of “Black Lives Matter.” The second poster appealed to press freedom as a defense for any speech and echoed how counter-protesters at the university characterized other Amherst Uprising demands as attempts to “sanitize history,” restrict “political freedoms,” and repress a “free market of ideas.”

In analyzing the construction of the *Times* article itself, I can see tactics familiar in historical media coverage of protest and marginalized people. Instead of explaining the protesters’ concerns that the posters were insensitive to students who faced racial harassment and death threats, the message of the posters—which prioritized press freedom and presented it as the victim amid the protests—

was inserted into the article without elaboration. In contrast, the politically aware and organized student activists who achieved success—including the hiring of a chief diversity officer—were described in ways that minimized their action, such as their drafting demands “in the heat of the moment” and conducting a sit-in as “a confessional.”

Earlier that same month, actions on the University of Missouri echoed themes of press freedom. Football team members boycotted and a student-led hunger strike criticized the administration’s response to several racially charged incidents, many of

them carried out by white students. Protesters called for and eventually got a president’s resignation. In the midst of this tangible success, free speech moved to the foreground when a university professor blocked photojournalist Tim Tai from protesters. Tai claimed his right to access based on the First Amendment; protesters waved signs that read: “No Media, Safe Space.” He appealed to them saying he and the protesters shared claims to freedoms of speech and assembly.

Terrell Jermaine Starr, a New York City-based freelance journalist who writes about U.S. and Russian politics, wrote a *Washington Post* column acknowledging that the news photographer could legally enter the space at the publicly funded university. “But that shouldn’t be the end of this story,” Starr said. “We in the media have something important to learn from this

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Our pedagogy oftentimes links U.S. freedoms to the Bill of Rights and Constitution. This is a place we can roll up our sleeves to radically examine the contradictions of U.S. freedom and the un-freedoms of black people.

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unfortunate exchange. The protesters had a legitimate gripe: The black community distrusts the news media because it has failed to cover black pain fairly.”

As a journalist, Starr sympathized with the frustration of being denied access to people or places essential to a story. However, covering these student protesters is different from covering public officials. The students were concerned about racism on campus and insensitivity encountered in news media, he said. “Then, in the noisy conversation about First Amendment

## Membership

Continued from Page 5

and have our students share via Instagram or Twitter (or both) some of the things they've found in the archive. 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 within the department for students to showcase journalism history whether that be printing out news articles covering major historic events and posting them along the hallway or creating a "living history" where students can "tap" a student who then shares facts about a major moment or person in journalism history
- Create a vintage photo Instagram page. Partner with a local newspaper and pull tons of their old, old photos and create a fun Instagram page to share with the community
- Assign students to find out how area media are preserving journalism history at their outlet
- Create an activity to do with local elementary, junior high or high school students
- Partner with a local media outlet and do oral histories with their staff
- Lyndon Johnson signed the Freedom of Information Act in 1966. Classes could do something related to the 50th anniversary.
- Plan an evening talk about your research that is open to the general public in your community.

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## Call for Papers

### The History Division Call for Papers for the 2016 annual convention

Papers must be submitted by **Friday, April 1, 2016.**

AEJMC's History Division invites submissions of original research papers and historiographical essays on all aspects of media history for the 2016 annual convention in Minneapolis. All research methodologies are welcome.

Papers will be evaluated on the originality and importance of topic; literature review; clarity of research purpose; focus; use of evidence to support the paper's purpose and conclusions; and the degree to which the paper contributes to the field of journalism and mass communication history. The top three faculty papers receive awards from the division.

Papers should be no more than 25 double-spaced pages, not including notes, references or appendices. Papers should have a one-inch margin and use 12 point Times New Roman font. Authors should also submit a 75-word abstract. Multiple submissions to the History Division are not allowed, and only one paper per author will be accepted for presentation in the History Division's research sessions. Authors of accepted papers are required to forward papers to discussants and moderators prior to the conference.

Papers must be submitted electronically using the services of the All-Academic website . The deadline is 11:59 p.m. (Central Time) **Friday, April 1, 2016.** Please make sure there is no identifying information in the body of the paper or in the electronic file properties. Papers uploaded with author's identifying information will not be considered for review and will automatically be disqualified from competition. Refer to the [AEJMC general paper call](#) for this year's online submission guidelines, especially for details of [how to submit a clean paper for blind review](#).

At least one author of an accepted faculty paper must attend the conference to present the paper. Student authors who cannot be present must make arrangements for the paper to be presented. If a paper is accepted and not presented, the paper's acceptance status is revoked. It may not be included on a vita.

Authors will be advised of acceptance by May 20 and will be able to access reviewer comments from the All-Academic site following notification.

**Student Papers:** Undergraduate and graduate students enrolled during the 2015-2016 academic year may enter the Warren Price Student Paper Competition. The Price Award recognized the History Division's best student paper and is named for Warren Price, the first chair of the History Division. Student papers should include a separate cover sheet that indicates their student status but omits the author's name or other identifying information. Students who submit top papers are eligible for small travel grants from the Edwin Emery Fund. Only full-time students not receiving departmental travel grants are eligible for these grants.

**Call for Reviewers:** If you are willing to review papers for the History Division research competition, please contact Division Vice Head and Research Chair Michael S. Sweeney (Ohio University) at [sweenem3@ohio.edu](mailto:sweenem3@ohio.edu) and indicate your areas of expertise and/or interest. We will need approximately 75 reviewers for the competition. Graduate students are not eligible to serve as reviewers and, in general, reviewers should not have submitted their own research into the competition.



# Journalism as a classroom teaching tool

With the end of the fall semester I reflect back on my experience as the instructor of record for the first time in my academic career. Asked to teach “The

## Robert Greene II



Graduate Liaison  
University of South  
Carolina

Contemporary South” in the Institute for Southern Studies program here, I jumped at the opportunity to craft a course around my own scholarly interests. As a graduate student both working

and teaching a course, I used the fall semester as an opportunity to think about how my research impacts my teaching, and vice versa. This column offers a few tips on how I used the knowledge and sources from journalism and mass communication to enhance the classroom experience.

The Contemporary South course is designed to teach students about the American South since 1970. In such a context, in-class lectures often included covers of magazines and television

commercials, and oral histories were all fair game. I encouraged them to think harder about the kinds of sources available on any post-1970 topic they chose.

The University of South Carolina was useful for using such sources. For example, the university includes a Moving Images and Research Collection (MIRC), which houses thousands of film and television clips. These clips include outtakes from local news stations, important for capturing history as it happened. I used a clip from a local news station in 1972 about the Confederate flag debate in South Carolina to illustrate the longevity of the debate over the flag in the Palmetto State’s history. The online newspaper sources through databases such as ProQuest also make use of media sources as easy as it has ever been.

I have tried to push my students to work with newspaper sources to understand events from the past in context. Working as a teaching assistant for several American history courses, I have served under professors who have assigned short papers which required the use of newspaper or magazine sources. This was done to help the

students produce better papers, but also to help them understand the kind of work historians do for a living. Students often said they enjoyed

using such sources, as it helped them understand history as it happened.

The use of magazines, newspapers and television news clips made my Contemporary South course a lively experience. But more importantly, helping students to understand how they can use such sources in their own research will create a better experience for them, as both students and

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clips. This was for two reasons. First, such sources often made the topics we discussed in class come alive and made the twice-a-week course more interactive. Second, students were introduced to using these sources as aids for research. Assigning an end-of-semester research paper, I made it clear to students that sources such as alternative magazines, television

researchers. In the process, teaching while using these sources helps us as graduate students think about the ways in which we can incorporate these sources into our own work.

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## Teaching

Continued from Page 6

rights that Tai elicited, journalists compounded the insult by drowning out the very message of the students Tai was covering.”

As journalism and media educators, we can help students refocus the conversation as they unpack meanings, origins, and context of the freedom being espoused. For example, our pedagogy oftentimes links U.S. freedoms to the Bill of Rights and Constitution. This is a place we can roll up our sleeves to radically examine the contradictions of U.S. freedom and the un-freedoms of black people. Students examining key terms might explore how “facts” operate, how work practices prioritize some reported truths and hide others, and when norms such as objectivity are applied unevenly.

Melita Garza, an assistant professor for Texas Christian University in Fort Worth, Texas, uses a classroom unit on alternative media as one tool to challenge assumptions of inclusion and fairness in media coverage. Early in the quarter her students learn theories and concepts—such as inclusion, roles, control, and framing. Then they learn that alternative media were launched in the absence of a true marketplace of ideas.

“Even so,” Garza said during a discussion about her class lesson, some students still struggle with this “to understand the need for a separate, independently owned media and often classify it merely [as] ‘propaganda.’” Her students investigate a particular historical event by looking up



## Teaching

Continued from Page 8

mainstream coverage and alternative media coverage. They conduct searches—which become scavenger hunts—using library databases or the Internet. For example, her students might look at news coverage in the Hearst daily *Chicago Examiner* and the black weekly *Chicago Defender* concerning a July 1909 incident involving U.S. Senator William J. Stone of Missouri and a Pullman porter. They record observations about differences, apply relevant theory and share via a research-think-pair-share activity. They use the different lenses to analyze and understand how the events were “seen, experienced and chronicled.” Her students see firsthand how dominant, often white-owned and mainstream, media “dictate how race, ethnicity, gender and ‘others’ are understood”;

then they consider how these manifest today.

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](mailto:gustaf13@uw.edu).

## Voss

Continued from Page 2

5 Ellie Mathews, *The Ungarnished Truth* (New York: Berkley Books, 2008), 216–17.

6 Polly Paffilas, “Comments from the Food Section,” *Matrix*, Winter 1971-2, 15.

7 Amanda Hesser, “Recipe Redux: The Community Cookbook,” *New York Times*, October 5, 2010.

## Call for Entries

### Best Journalism and Mass Communications History Book

Entries must be received by February 5, 2016

The History Division of the Association for Education in Journalism and Mass Communication is soliciting entries for its annual award for the best journalism and mass communication history book of 2015. The winning author will receive a plaque and a cash prize at the August 2016 AEJMC conference in Minneapolis, 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 2015 copyright date will be accepted. Edited volumes, articles, and monographs will be excluded because they qualify for the Covert Award, another AEJMC History Division competition.

Entries must be received by February 5, 2016. Submit four copies of each book -- along with the author's mailing address, telephone number, and email address -- to:

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

Please contact John Ferré at 502.852.8167 or [ferre@louisville.edu](mailto:ferre@louisville.edu) with any questions.

## HISTORY DIVISION OFFICERS 2015-16

### Kimberly Wilmot Voss

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# A Conversation with Carolyn Kitch

Interviewed by Katie Beardsley, doctoral student at Temple University

**Katie Beardsley**



**Carolyn Kitch**



During the fall semester of 2015, Carolyn Kitch, author of four books and professor of journalism at Temple University, set aside time to chat with me about the evolution of her career and research interests. As she explains, this evolution makes sense only in hindsight because a career in media history is a journey filled with surprises. The key to enjoying and learning from this journey, Kitch advises, is to be receptive to the new directions of research that open up to you along the way.

I could spend pages explaining the impact Kitch has had on my graduate school experience and my approach to teaching. I could also fill columns with accounts of how generous she is in providing feedback and how much she's inspired me to pursue journalism history. But, for the sake of space, I'll stop here so that her words can stand on their own.

## How did you come to study your area of scholarship?

As an undergraduate, I was a journalism major, and I was also interested in history and women's studies. After college, I spent eleven years working for three magazines that happened to be very old: *McCall's*, *Good Housekeeping*, and *Reader's Digest*. I was the person who would be sent back into the archives whenever we did any historical, retrospective, or anniversary issue because everyone knew that I liked

going through old magazines. I really enjoyed opportunities to explain the past in what would then be a present-day publication.

By the time I went back to school, I had, without knowing it, already been thinking about what I was interested in for a long time. My doctoral dissertation started out as a project about Jessie Willcox Smith, who drew all of the *Good Housekeeping's* covers from 1916 through 1933. Eventually, that biographical piece grew into a dissertation, which then became my first book. So my interests in college, my work in magazines, and an independent study project ultimately led history becoming my research area when I was a graduate student and assistant professor.

My interest in memory evolved from surprises I'd find during primary source historical research, times when I'd come across people and events that conventional wisdom told me shouldn't be there. That's memory. It's a different way of understanding the stories that matter to people at particular moments in time.

## What current project are you working on?

Right now, I'm working on a book proposal about the communicative nature of public history and the public cultural work that takes place on anniversaries of major world events. What I mean by public history is memorials in the landscape, museums, and still also journalism and other kinds of media. Anniversaries result not only in commemorative journalism, but also in public performances that interpret the past. Quite often, on

the date when something important happened, museums, public signage, and news media will reinterpret the event for present audiences. And local people and tourists will go to the physical place where the event occurred to imaginatively connect with people of the past. So I'm interested in the bridges between history and how groups publicly honor that history through media, imagery, and performances. I'm thinking about the relationships between place, space, and embodied, imaginative connections.

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**"Research is a process of discovery--that is, intellectual discovery and personal discovery."**

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## Why is it important to promote diversity within AEJMC's History Division?

Let me answer this in a broad way. There's a lot of discussion about what the value of history is in the curriculum. One obvious answer is that history gives students in the present some understanding of how we got here. But a different answer—and this explains the connections I see between historical research and memory studies—is related to the issue of going back and looking at primary sources in order to find the people whose voices got lost.

What's considered important in the past is what makes it into the official record called history. And yet, it's also a process of layered selections and interpretations, as Raymond Williams said quite famously. In every retelling of a certain event of the past, more things get left out.

One important purpose of historical

## Being a broker-fixer in middle of Mizzou U. storm

Veteran journalist and journalism professor Berkley Hudson (a former Teaching Standards chair of the History Division) agreed a year ago to serve as chair of an ad hoc Race Relations Committee at the University of Missouri. Rarely does an academic service assignment demand so much.

Among the 825 books in my office, one stands out: *North Toward Home*

by Willie Morris. Often he is billed as the youngest editor-in-chief of the oldest major American magazine, *Harper's*. In 1967 Morris assumed his duties at age 32.

That book encapsulates his coming of age, as a white boy,

in racially segregated Mississippi of the 1930s and 1940s. And that book, which I read as a befuddled teenager in Mississippi in the 1960s, served as the searchlight for my journey to become a journalist for 25 years and then a professor of journalism.

Lately, I have looked to *North Toward Home* as inspiration for the work I do at the University of Missouri, where the waves of racial tumult lap furiously against the shore as I write this.

In the *New York Times* obituary of Morris one of my University of Mississippi history professors and one of Morris' Ole Miss teaching colleagues, David Sansing, was quoted thusly: "Willie was such an honest voice, clear, vivid, never ambiguous...people were willing to accept a lot of things from Willie because he didn't fuss at us or belittle us or demean us, because essentially he was one of us."

With an approach of listening as "one of us," I serve as chair of the Race Relations Committee of the Faculty Council on University Policy. The committee began in January 2015, five months after the racial explosion in Ferguson, 110 miles from Columbia.

Chancellor R. Bowen Loftin had asked for help to negotiate Mizzou student dissatisfaction that Ferguson had brought to the fore. He had initiated a series of campus-wide listening sessions starting in December 2014.

I spent four months interviewing possible committee members, people willing to spend two hours weekly to name the problems of race relations and to name the solutions.

Twelve very different people agreed: nine faculty, one staff member, and two students. We represent a wide range of viewpoints and backgrounds.

For example: A plant-forage specialist, steadfastly conservative and Christian, grew up white in Mississippi; a Latina and atheist endocrinologist from Bogota, Colombia; an evangelical Christian mathematician whose

As a journalist I profiled the head of the Ku Klux Klan who was the first Roman Catholic to be its leader. Boston police night-sticked me when I covered a KKK march. In Los Angeles, I chronicled ethnic strife and misunderstanding in 1990s. As a media historian, I have focused research on the visual representation of race, including the early and mid-20<sup>th</sup> Century photographs made by O.N. Pruitt, a white man and jack-of-all-trades photographer in my hometown of Columbus, Mississippi.

Then, in Fall 2015, our Race Relations Committee found itself in the eye of an academic hurricane. Originally, we viewed our work as a long-term effort that would take months for each of us, almost in a journalistic or ethnographic fashion, to learn one

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We wanted to see if we could write a script for the rest of the campus, especially faculty who were unaware of racial problems or who may not know how to broach the subject in class. We worked our way through Ta-Nehisi Coates, Booker T. Washington, Malcolm X, and Michael Brown.

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ancestors were Jewish in Europe, and an undergraduate journalism major from Chicago, African American and a kick boxer.

We held our first meeting last May.

Although reluctant to become the chair, I agreed when I realized I had prepared for this my whole life; the committee represented the center of the Venn diagram of my journalistic background and teaching, research, and service.

I grew up white in Mississippi, descendant of a slave owner, of a Confederate captain, of a Jim Crow justice of the peace, and (like Morris) the son of the owner of a gas station with three restrooms: ladies, gentlemen, and colored.

another's stories of race.

We wanted to see if we could write a script for the rest of the campus, especially faculty who were unaware of racial problems or who may not know how to broach the subject in class. We worked our way through Ta-Nehisi Coates, Booker T. Washington, Malcolm X, and Michael Brown. We struggled with responses to the massacre in Charleston, S.C., and police actions in McKinney, Texas, and Baltimore.

As part of this, we met with the chancellor, provost, and the Faculty Council that represents 2,200-fulltime faculty at a campus with 35,000-plus students. We also made and distributed a series of [videos](#).



## Hudson

Continued from Page 11

In the meantime, as you likely heard, protests occurred when students became frustrated with the leadership of chancellor Loftin and of Timothy Wolfe, president of the four campuses,

One of our members, graduate student Jonathan Butler, linked arms with fellow protestors to block the October Homecoming parade convertible carrying President Wolfe. Because I had won a teaching award, I happened to be about four convertibles behind and could see the students with bullhorns asking the president and the crowd to consider, if only for a minute, the decades-long history of racism at the university founded in 1839.

In the following weeks, the group known as Concerned Student 1950 primarily represented this dissatisfaction. It was named after the year when Mizzou first admitted an African American. This had occurred in 1950 only after legal battles that included a U.S. Supreme Court case involving our law school and another case focused on our journalism school. (Race and ethnicity note: the journalism school, the world's oldest and founded in 1908, admitted two Chinese students in its first class.)

Some two weeks after Homecoming, our committee met for two hours starting at 7 a.m. with President Wolfe, who described his plans to address racial issues on the four campuses.

Six days later on Nov. 2, and unbeknownst to our race relations group, Jonathan Butler's soul searching launched a hunger strike. With that, protestors encamped on Carnahan Quadrangle. Five days later, the Mizzou Tigers football team announced its boycott. The national media descended. By Monday, Nov. 9, the president resigned. Hours later so did the chancellor.

During this time, I served as a cultural broker-fixer and interviewee for outlets such as Al Jazeera America, CBS Sports, *Teen Vogue*, *New York Times*, and *USATODAY*. I wrote an [essay](#) for TIME

magazine.

My 14 magazine students in a capstone class were on campus day and night, interviewing, reporting, writing. Weeks before, we already had embarked on a semester-long project about race, only to be overtaken by events. We had to tear apart stories and regroup, contributing in November to an issue of our weekly *Vox* magazine.

Our race relations group continued to meet during this time when a YikYaker threatened to "kill all black ppl." Two students at other Missouri campuses were arrested on charges of making terroristic threats. It was erroneously reported that the KKK was on campus. Nonetheless, pickup trucks bearing giant Confederate flags regularly paraded along the campus streets.

The University of Missouri System's Board of Curators appointed a new interim chancellor, Hank Foley who had weathered the Jerry Sandusky sexual abuse storms in a previous post at Penn State. And they appointed a new interim president, Michael Middleton, a member of our race relations committee.

Middleton was the former deputy chancellor, a law professor, and a former student protestor himself in the 1960s when he was a Mizzou undergraduate and law student. An African American, he once worked as a U.S. Justice Department civil rights lawyer. He brought a new vision with his first press conference when he decried the "ugly, ugly history that permeates everything we do in our institutions in this country." On our committee, we already had learned of his generous heart and capacious mind.

Amid this, the Breitbart website distorted our committee's purpose [by suggesting](#) that the plot to overthrow the president and chancellor was, in effect, hatched within our committee.

At semester's end, in print and online, *Vox* student magazine published another set of [stories](#) by my capstone class.

For a timeline, one student had spent her days in the University archives



John Hiram Lathrop, the president of the university, freed a slave in 1865, as he wrote in a letter that students read in class.

reading primary documents. I brought to class the copy of a letter from one of our university's presidents, John Lathrop, namesake of a resident hall, street and more. The January 1865 letter announced President Lathrop was freeing his slave Elijah.

As part of class, I hosted a former student, now a *Los Angeles Times* national reporter, who for weeks had covered events in Ferguson and returned to campus to write about our turmoil. For another class, I hosted a senior writer from the *Chronicle of Higher Education* who, with a multimedia reporter, was preparing yet another story about Mizzou.

The week I write this, another YikYaker, a freshman was arrested in connection with a threat. Earlier, in response to the successful boycott threat by black football players, a Missouri legislator proposed a measure to revoke scholarships for athletes who refuse to play for reasons other than health. This week, the legislator withdrew that proposal.

Dealing with all this has meant that I delayed critical work on a National Endowment for Humanities project. I console myself with the hand-written notecards and end-of-semester emails my students have delivered to thank me for their experiences as part of a national story. They and I have been not only in a crucible of race, but also in a crucible of learning.

## BOOK EXCERPT

# HEROES AND SCOUNDRELS

## The Image of the Journalist in Popular Culture

By Matthew C. Ehrlich and Joe Saltzman (University of Illinois Press, 2015)

**Editor's Note:** *Heroes and Scoundrels: The Image of the Journalist in Popular Culture*, by Matthew C. Ehrlich, of the University of Illinois at Urbana-Champaign, and Joe Saltzman, at the University of Southern California, was published last year by University of Illinois Press. It is part of a multimedia project that includes the book, a continuously updated Web site (available on [ijpc.org](http://ijpc.org)) and a 40-hour video companion. For more information, contact [saltzman@usc](mailto:saltzman@usc).

**Matthew C. Ehrlich**

**Joe Saltzman**



Few people ever visit a newsroom or any other place where journalists work to report the news of the day. Their notions of what a journalist is and does are more likely to have come from reading about journalists in novels, short stories, and comic books, and from seeing them in movies, television programs, plays, and cartoons. Social scientists who have studied popular culture's depictions of the professions have indicated that those portrayals influence public perceptions of real-world professionals, adding that they "can have a major effect on the perception of, and the clout of, an institution in society."<sup>1</sup>

The roots of today's popular image of the journalist can be found in hundreds of novels and silent films dating back more than a century, when a host of characters emerged: the energetic, opportunistic newshound who would do anything for a scoop; the tough, sarcastic female reporter trying desperately to outdo her male competition; the enthusiastic "cub" who

wants more than anything else to be a bylined reporter; the big-city newspaper editor committed to getting the story first at any cost; and the ruthless media tycoon using the power of the press for his or her own selfish ends. Those archetypes carried over with relatively little variation into portrayals of radio and television newsmen and later of cyberjournalists. Such images—at once repellent and romantic, villainous and heroic—hint at a complex, contradictory relationship between the press and the public.

As such, developing an understanding of what those images are and how they got that way is important. They illuminate what have been called "the legitimization myths of liberal journalism"—that is, "those shared values and ideas about how news works which, alongside many other myth systems, bind us together as citizens in a democracy."<sup>2</sup> In brief, studying the image of the journalist in popular culture is a provocative and entertaining way of generating insight into not only journalism but ourselves as well.

The images of the journalist in popular culture have always embodied the basic notions of what a hero and villain are. The hero reflects a culture's innermost hopes and dreams, and the villain its secret fears and nightmares.<sup>3</sup>

Journalist heroes are often self-made persons, independent spirits, or people who are angry about injustice and unfairness. They are unselfish, honorable



with a sense of fair play, self-confident, resourceful, and sometimes too witty for their own good. They display tenacity and enterprise in distinguishing themselves by their achievements, not their boasts. The journalist hero is convinced that the ends—the triumph of right over wrong—always justify any means, no matter what the ethical or moral cost may be.

Journalist scoundrels or villains have no scruples. They are braggarts who are vain and conceited. They are usurpers, abusers, snobs, traitors, sneaks, chisellers, narcissists, and parasites who use the news media to serve their own social, economic, political, or personal ends. They care nothing about the public and repeatedly abuse its trust and patronage. They usurp the public's right to know by using information to extort and destroy.

A key distinction between their being viewed as heroes or scoundrels is the extent to which journalists are portrayed as serving the public interest. They can lie, cheat, distort, bribe,





Edward G. Robinson as crusading reporter Steve Wilson in the radio series “Big Town,” which played from 1937 to 1942 with Robinson and Claire Trevor as his society editor sidekick.

or violate any ethical code as long as they expose corruption, solve a murder, catch a thief, or save an innocent. Such journalists are heroes. If they use the power of the media for their own personal, political, or financial gain, then no matter what they do, no matter how much they struggle with their consciences or try to do the right thing, evil has won out, and they are scoundrels. Either way, the myth of the press acting as a force for public good is reinforced by heroes serving democracy and scoundrels paying the price for their sins. Popular culture offers visions of what the press could and should be, including that of “journalists as defenders of society’s right to know, civic virtue and the underdog.” That in turn helps journalists “maintain their cultural authority as spokespeople for events in the public domain.”<sup>4</sup>

Yet the portrait is always ambiguous. Myth and popular culture can occasionally highlight problems in a culture and challenge the status quo.<sup>5</sup> Contradictions within the myth of a free press serving democracy—for example, concerns about journalism being slanted, ethically compromised, or controlled by entrenched interests—are frequently and sometimes scathingly exposed.

In our conclusion we examine how popular culture has looked at the future of journalism, which itself has been



Edward G. Robinson played the editor of a scandal sheet in the 1931 film “Five Star Final.”

hotly debated by journalism scholars. Speculative fiction points toward a press that perseveres regardless of what else may occur—useful to keep in mind as the press confronts the many challenges of today and the years to come. That is one more reason why we believe that studying the image of the journalist in popular culture is important work. Pop culture’s stories illustrate our expectations and our apprehensions regarding the press and its relationship to democracy. The task for scholars is to listen carefully to what those stories say, help decipher them for others, and remember why they matter.

Hero and scoundrel, delightful and despicable, public servant and public menace—that is the image of the journalist that popular culture gives us. Pop culture routinely makes the press matter by showing good journalism saving the day and bad journalism wreaking pain and havoc. It suggests that in spite of formidable obstacles and occasional wrenching change, the press and its noblest ideals will somehow endure. Therein lies the “unseen power” of journalism’s popular image, and that is why it is necessary that we continue to study and care about it.

#### NOTES

1 Joseph Turow, *Playing Doctor: Television, Storytelling, and Medical Power* (New York: Oxford University Press, 1989), xv. See also



The Billy Wilder film “Ace in the Hole” (1951; in Spanish, “Le Gran Carnaval”) stars Kirk Douglas as a frustrated reporter who seeks to restart his career with a sensational story about a man trapped in a collapsed cave.

Michael Pfau, Lawrence J. Mullen, Tracy Deidrich, and Kristen Garrow, “Television Viewing and Public Perceptions of Attorneys,” *Human Communication Research* 21.3 (1995): 307–30; Barbara L. Ley, Natalie Jankowski, and Paul R. Brewer, “Investigating CSI: Portrayals of DNA Testing on a Forensic Crime Show and Their Potential Effects,” *Public Understanding of Science* 21.1 (2012): 51–67; Brian L. Quick, “The Effects of Viewing Grey’s Anatomy on Perceptions of Doctors and Patient Satisfaction,” *Journal of Broadcasting and Electronic Media* 53.1 (2009): 38–55.

2 Brian McNair, “Journalism in the Cinema,” in *The Routledge Companion to News and Journalism*, edited by Stuart Allan (London: Routledge, 2010).

3 See Dixon Wecter, *The Hero in America: A Chronicle of Hero-Worship* (New York: C. Scribner’s Sons, 1941); Orrin Edgar Klapp, *Heroes, Villains, and Fools: The Changing American Character* (Englewood Cliffs, N.J.: Prentice-Hall, 1962). The basic dichotomy between hero and villain in the journalist’s depiction has often been noted. See, for example, Eric Newton, ed., *Crusaders, Scoundrels, Journalists: The Newseum’s Most Intriguing Newspeople* (New York: Times Books, 1999); Alex Barris, *Stop the Presses!* (South Brunswick, N.J.: A.S. Barnes, 1976); Howard Good, *Outcasts* (Metuchen, N.J.: Scarecrow, 1989); Brian McNair, *Journalists in Film* (Edinburgh: Edinburgh University Press, 2010).

4 Barbie Zelizer, *Taking Journalism Seriously* (Thousand Oaks, Calif.: Sage, 2004), 176.

5 See Thomas Schatz, *Hollywood Genres* (Philadelphia: Temple University Press, 1981), 35; Jack Lule, *Daily News, Eternal Stories* (New York: Guilford), 191–93.



## NEWS AND NOTES

# Books, Awards, and Fellowships

## Membership Co-Chairs

**Teri Finneman***South Dakota State University***Carrie Teresa***Niagara University*

## Call for Covert Award Nominations

The History Division of the Association for Education in Journalism and Mass Communication announces the 32nd annual competition for the Covert Award in Mass Communication History.

The \$500 award will be presented to the author of the best mass communication history article or essay published in 2015. Book chapters in edited collections also may be nominated.

The award was endowed by the late Catherine L. Covert, professor of public communications at Syracuse University and former head of the History Division.

Nominations, including seven copies of the article nominated, should be sent by March 1, 2016, to Professor **Nancy L. Roberts**, Communication Department, University at Albany, 1400 Washington Ave., SS-351, Albany, N.Y. 12222. For further information, contact:

Nancy L. Roberts, Chair  
Covert Award Committee  
Communication Department  
University at Albany  
1400 Washington Ave., SS-351  
Albany, NY 12222

## Fellowships and Appointments

**Linda Lumsden** has been named a fellow of University of Arizona's Udall Center for Studies in Public Policy for spring 2016, when she will conduct research for her latest book project,

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

*Journalism for Social Justice: A Cultural History of Social Movement Media from 'Common Sense' to #blacklivesmatter.*

**Mike Murray**, University of Missouri-St. Louis, was recently named the first "Governor Emeritus" of the National Academy of Television Arts & Sciences – Mid-America. On behalf of NATAS, he is advocating for approval of a U.S. Postage Stamp to honor memory of CBS News' Managing Editor and Anchorman, Walter Cronkite, a Missouri native.

## Awards

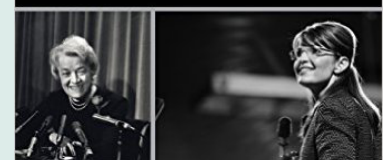
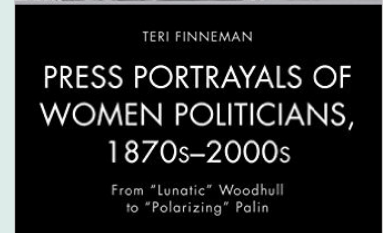
The board of the Czechoslovak Studies Association has voted to honor **Owen V. Johnson** of Indiana University with the Stanley B. Winters award for his distinguished contributions to the field of Czechoslovak studies. This award is given periodically to recognize CSA members for their work for the CSA and the field as a whole. The CSA board unanimously agreed that he should receive this award for his longstanding work on behalf of the CSA and his achievements in furthering the field of Czech and Slovak studies in the United States. The award was presented on November 20, 2015, at the annual meeting of the Association for Slavic, East European and Eurasian Studies in Philadelphia.

**Michael S. Sweeney**, professor and graduate director at Ohio University's E.W. Scripps School of Journalism, received the Sidney Kobre Award for Lifetime Achievement in Journalism History at the October annual

conference of the American Journalism Historians Association in Oklahoma City. Sweeney is the author of 22 books and monographs, including several about the history of wartime journalism.

## Publications

**Teri Finneman's** first book, *Press Portrayals of Women Politicians, 1870s-2000s: From 'Lunatic' Woodhull to 'Polarizing' Palin* (Lexington), was released in December. Find more information at [tinyurl.com/oc4c9hr](http://tinyurl.com/oc4c9hr). The discount code for ordering is LEX30AUTH16. \$59.50. The book is a revised version of Finneman's dissertation at the University of Missouri. Her committee included **Yong Volz** (chair), **Earnest Perry** and **Tim Vos**. Finneman now teaches at South Dakota State University.



Finneman's new book

## News and Notes

Continued from Page 12

**Kristin L. Gustafson** has an article in the *Newspaper Research Journal* [special issue](#), “Capturing and Preserving the First Draft of History in the Digital Environment”: “Ethnic newspaper producers face archiving challenges,” (September 2015): 314–327.

**Tracy Lucht** has an article in the [subsequent issue](#) of *Newspaper Research Journal*, “Female employees find Iowa newspaper jobs satisfying,” (December 2015): 426–440.

**Will Mari** has a forthcoming article in next month’s issue of *Authorship* titled, “Writer by Trade: James Ralph’s Claims to Authorship.” In it, Mari examines the life and work of American expatriate James Ralph (c.1700-1762) who wrote an early reflection on journalistic writing as a vocation. Mari now teaches at Northwest University. For more information on Mari’s work, follow him on Twitter at [@willthewordguy](#).

## Membership

Continued from Page 7

- Get prominent historians on board to do a live Periscope OR a live Twitter Q&A with students.

If any of you are interested in being the prominent historians featured during live Twitter Q&As or video chats with students during For the Record Week, please let me know at [finnemte@gmail.com](mailto:finnemte@gmail.com). Similarly, if you plan to participate in For the Record Week and/or you have some more ideas to add to this list, either email me or post in the AEJMC History Division Facebook page or the AJHA Facebook page. We want to include in the spring newsletter which campuses plan to participate so we can watch for each other and engage together in early April!

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

## AEJMC History Division Member List

Here is the most recent list of AEJMC History Division members organized alphabetically by last name. Is your name included? If not, it may be time to renew your membership with AEJMC and/or the History Division, which you can do online via the [AEJMC Membership webpage](#). If your affiliation has changed or is not listed here, please contact History Division Membership co-chairs Teri Finneman ([finnemte@gmail.com](mailto:finnemte@gmail.com)) and Carrie Teresa ([cteresa@niagara.edu](mailto:cteresa@niagara.edu)) with your updated information. Finally, be sure to update the [AEJMC Member eDirectory](#) (with a picture)!

David Abrahamson	Northwestern University
Edward E. Adams	Brigham Young University
Chris W. Allen	University of Omaha
Phyllis Alsdurf	Bethel University
Edward Alwood	Quinnipiac University
John Anderson	Brooklyn College
Kwadwo Anokwa	Butler University
Mark R. Arbuckle	Pittsburgh State University
Elizabeth Atwood	Hood College
Giselle A. Auger	Duquesne University
Badran Badran	Zayed University
Tamara Baldwin	Southeast Missouri State University
Stephen Banning	Bradley University
Carlos Barrera	Universidad de Navarra
Stephen Bates	University of Las Vegas
Maurine Beasley	University of Maryland
Sid Bedingfield	University of Minnesota
Jon Bekken	Albright College
Louise Benjamin	Kansas State University
Minako Beppu	Nihon University
Stephen Berry	University of Iowa
Donna M. Bertazzoni	Hood College
Elizabeth Birge	William Paterson University
Ron Bishop	Drexel University
Tom Bivins	University of Oregon
Jonas Bjork	Indiana University-Purdue University Indianapolis
Janet Blank-Libra	Augustana University
Frederick Blevens	Florida International University
Stephanie Bluestein	California State University - Northridge
Anthony Joseph Borrell	Shippensburg University
Ann Bourne	University of Alabama
Katherine A. Bradshaw	Bowling Green State University
Dianne Bragg	University of Alabama
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Karen M. Turner	Temple University
Gordon Van Owen	Columbia University
Debra Reddin Van Tuyl	Augustana University
David Vergobbi	University of Utah
John Vivian	Winona State University
Yong Volz	University of Missouri
Tim P. Vos	University of Missouri
Kimberly Voss	University of Central Florida
Pamela Walck	Duquesne University
Larry Walklin	University of Nebraska - Lincoln
Frances Ward-Johnson	Elon University
Lars Weckbecker	Zayed University
Jan Whitt	University of Colorado - Boulder
Kathleen W. Wickham	University of Mississippi
Betty Winfield	University of Missouri
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## Generations

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research is to go back and make the story that we've inherited more complex again. And this process increases our understanding of the diversity of the past—political diversity, intellectual diversity, as well as the demographic categories of diversity that we always tend to think of: race, class, and gender

### What research or teaching advice would you want to pass along to graduate students and junior faculty?

The most important thing I've learned over time—although I only understand this in retrospect—is not to worry too much about the long term trajectory of your research agenda. Your research interests will unfold in ways that you can't predict.

Research is a process of discovery—that is, intellectual discovery and personal discovery. You learn a lot about your own relationship with the past and views of the past—and that relationship evolves. And it will evolve for your entire career, not just until you get to your dissertation defense or when you get tenure. So keep an open mind to surprises.



The protest at the University of Missouri over that university's handing of issues raised by students of color echoed across other campuses. At Washington & Lee University, in Lexington, Va., students and staff gathered on Nov. 18 at the antebellum-era Colonnade in a show of [solidarity](#) with the Mizzou protestors.