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AMONG THE MEDIA



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

NOTES FROM THE CHAIR

Doing history: In search of methodological pluralism and innovation

There has long been serious discussion on the state of our field of media history.

James Carey, Michael Schudson, Margaret Blanchard, David Paul Nord, John Nerone, Barbie Zelizer, to name just a few, have all written reflectively and critically about the terrain, assumptions and practice of the field.

Yong Volz



Chair
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In a most recently published article in *Journalism and Mass Communication Quarterly*, Jeffery

Smith, the former head of our division who also served as the associate editor of the JMCQ for the last eleven years, reviewed in great detail the articles being published in the journal and concluded that the best historical scholarship serves substantial purposes, presents carefully reasoned interpretations, and provides “new perspectives on recurring concerns.”¹

As a scholarly community, then, how do we foster an environment in the field of media history where new ways of understanding recurring concerns are

developed and discovery of unexplored and underexplored historical experiences is encouraged? In a 1999 piece, Margaret Blanchard suggested that for “our field to remain viable and attractive to scholars in the twenty-first century,” we need to start by “devoting sessions at our annual meetings to such discussions or debates.”² In the last few years, especially under the leadership of Tim Vos, Lisa Burns and Kathy Roberts Ford, the History Division has organized some very stimulating panels at the AEJMC annual conferences focusing specifically on the importance of *theorizing journalism history* in order to better understand the general historical mechanisms and outcomes of media practices beyond particular spatiotemporally defined units. For this year’s AEJMC conference, in line with suggestions from many of our members, I would like to extend the discussion by focusing our attention also on *methodological issues* in the field of media history. A preconference workshop centering on oral history and a general panel discussion on methodological plurality and innovation are being organized in hopes of not only addressing

See Volz | Page 2

ONLINE
aejmc.us/history

INSIDE THIS ISSUE



Generations of Scholars
A Conversation with
John Nerone | PAGES 4-5

Generations of Scholars
A Conversation with
Maurine Beasley | PAGE 2

Teaching Standards
Column | PAGES 6-7

Call for Papers
19th Century Press | PAGE 8

AEJMC Conference
Call for papers | PAGE 9

PFR
Column | PAGE 10

C. Francis Jenkins
Book excerpt | PAGES 11-13

Graduate Liaisons
Column | PAGES 14-15

A Reader’s Response
Column | PAGE 15

WebNotes
Column | PAGE 16

News and Notes
Roundup | PAGES 17-18

Call for Papers
AJHA | PAGE 18

Grad Student’s Gratitude
Column | PAGE 19

Award Nominations
AJHA | PAGE 19

Volz

Continued from Page 1

the methodological traditions and challenges in our field but also exploring alternative methodological approaches and new tools that can inform and enrich the scholarship in our field. I will have more details about the panels in the next issue, but thought to share with you in this issue how the ideas of the panels came about.

Archival research has long been the hallmark and foundation of work in our field. I myself am a firm believer in the importance of original archival research in historical scholarship. My dissertation and a few of my other studies were based primarily on materials I found from exploring more than 20 archives in mainland China, Taiwan, Hong Kong and across various states in the U.S. However, my extensive research has increasingly made me aware of the absence of voices from those considered historically “insignificant” or “peripheral”. I found that in these archives, the majority of those “un-extraordinary” journalists, as well as women and minority journalists, have only a minimal presence. Such people have left few writings about themselves, their journalistic careers, their work experiences and their views and concerns about journalism at a historical time. I share the concern with

many others in our field that with the missing voices, we may have also missed some basic yet essential building blocks of media history.

In the light of the limitations of existing archival materials, oral history has been increasingly recognized as a way to repair the mainstream historical record and as a vital access point to capture and understand the plurality yet connectedness of human experiences in the past. Journalists, as witnesses, chroniclers, and sometimes agents of history, have become important subjects in many oral history collections housed in national and regional archives.³ Scholars in our field have also begun to use existing oral history collections to explore unexplored and under-explored topics.

My own foray into oral history began with a project to explore and document the professional careers, work experiences and associational life of women journalists who not only made inroads into the traditionally male-dominated field of journalism in the 1960s and 1970s but were also the key members of JAWS, a national women journalists association founded in the post second-wave feminist era. Funded by the Reynolds Journalism Institute, I worked with two doctoral students, Youn-Joo Park and Teri Finneman, and we traveled to Vermont, Washington D.C., New York, Minnesota, Kansas

to conduct more than 40 video and audio recorded oral histories. The whole oral history project was a great research experience, providing an opportunity to delve into some of their most unspeakable experiences and deepest memories and emotions all the while gaining a level of understanding that would simply not be possible by sifting through the traditional archival research.

For all its benefits, oral history research also entails many challenges. The interviews are time consuming, and it is not always possible to find the resources necessary for research travels and the costly transcribing services. I was fortunate to be able to attend a two-day intensive workshop on conducting interviews led by Bonnie Brennen at the University of Missouri in 2012, but proper training in relevant methods is not always easy to come by. Finally, the unique nature of the information gathered through this process invites new ways of looking at how to share the information with others. I planned to use the interviews I had gathered as core materials for my own research, but several people suggested to me the idea of visualizing the oral histories and bringing them into public knowledge. With some initial hesitation, I decided to work with our web designer and art

See **Volz** | Page 3**GENERATIONS OF SCHOLARS****A conversation with Maurine Beasley****Teri Finneman****PhD Candidate***University of Missouri*

When I receive my Ph.D. this spring, I owe it in part to Maurine Beasley.

We live half a country apart, and I've only met her twice. But a 30-minute encounter with her at an AEJMC conference brought me more opportunity than nearly any networking I've done.

During my first year of doctoral studies, I decided to focus on how first ladies were covered by the press. Soon after, a profes-

sor told me this was trivial work and nearly crushed my Ph.D. before it even began.

I tentatively continued with a paper about Grace Coolidge's media coverage and presented it at the 2013 AEJMC conference, where Dr. Beasley served as my moderator. Afterward, she took time to encourage me to continue in this field. I soon realized she was not only a woman of talk, but of action. To my surprise, I soon discovered she recommended me to a book editor. After writing a book chapter and attending another conference with Dr.

Beasley, I am so honored someone of her caliber would take a chance on someone brand new.

Dr. Beasley is professor emerita at the Merrill College of Journalism, University of Maryland College Park, where she began working in 1987. She is well-known for her work on Eleanor Roosevelt and on women journalists, with her book *Women of the Washington Press* winning the Frank Luther Mott/Kappa Tau Alpha award at the 2013 AEJMC conference. She is also

See **Beasley** | Page 7

Volz

Continued from Page 2

director to create a website that features these women and their stories. After almost a year of work, the website will be ready to go live next month.

The pre-conference workshop that we are organizing for this year's AEJMC will thus focus on how to turn oral history into publishable scholarship and to transform oral history into public knowledge through digital archiving. Several scholars have already accepted our invitation to speak at the workshop: Bonnie Brennen, the pioneering media historian to conduct and use oral histories for research on news workers and author of *For the Record: An Oral History of Rochester, New York Newswriters* (2001); Ford Risley, the creator and program coordinator of the Pennsylvania Newspaper Journalists Oral History Program, a joint project that was created in 2005 by Penn State University's Department of Journalism and the Pennsylvania Newspaper Foundation; Judy Polumbaum, author of *China Ink: The Changing Face of Chinese Journalism* (2008), which, primarily based on a series of oral history interviews with Chinese journalists, is the first book to "put a human face on vital political and philosophical issues of freedom of expression and information" in the rapidly changing country. Local oral history researchers from the San Francisco area have also been invited to join the panel. Neil Henry, longtime staff writer for *The Washington Post* and *Newsweek* magazine and professor and dean emeritus of the University of California-Berkeley's Graduate School of Journalism, who is now the director of the Regional Oral History Office at UC-Berkeley, will talk about the oral history projects he and his colleagues at the office have done.

The panelists will showcase their oral history projects and discuss a wide range of topics related to oral history research: how do gender, race, ethnicity, age, national identity affect the dynamics

and outcome of oral history? How to use oral history as viable evidence for media research? How to use oral history to explore forgotten, neglected and suppressed media and cultural phenomena? How to turn oral history into public knowledge? I hope this workshop and panel discussion will be helpful for our members who have conducted oral history interviews and those who are interested and considering using oral history in their media research.

Oral history is a valuable research tool but does not negate the value of archival research, or other methods. With this in mind, we are also organizing a research panel that will discuss the need for methodological plurality and examine alternative ways of doing media history. Methodological innovation, I believe, can help discover, define and develop new frontiers in our field. For example, *media archaeology*, by "excavating forgotten, neglected and suppressed media-cultural phenomena,"⁴ can challenge us to rethink the origin and development of media culture and technology. The *cross-national comparative method* can enable a better understanding of variations, parallels and connectedness of media history and its relationships with political, socio-economic and cultural contexts.⁵ *Quantitative methods* may also have a place in the study of media history. For example, the *social network method* focuses on the structure of ties and connections rather than treating individuals as discrete units of analysis. Analytical concepts such as "connectivity of the nodes," "centrality" and "betweenness" can be used to analyze structural patterns in the media industry at a given point in history, and the social power of a particular media organization based on how well it was connected with other organizations. Similarly, the *collective biography method*, by qualitatively compounding many individual cases into categories and examining the common properties and systematic variations among these

cases, can help us understand journalists as a collective group during a particular historical period. We can, for example, apply this method to identify the career patterns through which individuals came to be journalists during a particular time.

All these methods, seldom applied to media history research, can be helpful in examining a wide range of historical questions with new evidence and interpretations. This panel, therefore, will reflect on the methodological repertoires our field has developed, and discuss the usefulness as well as pitfalls and challenges of some alternative methodologies that can be adopted in our field. In the next issue I will give more details on these panels, as well as many other excellent panels sponsored or co-sponsored by the History Division. Please stay tuned and let me know if you have any comments or suggestions regarding these panels. We look forward to seeing many of you in San Francisco this year!

NOTES

¹ Jeffery A. Smith, "Writing Media History Articles: Manuscript Standards and Scholarly Objectives," *Journalism & Mass Communication Quarterly*, 92 (2015): 12-34.

² Margaret A. Blanchard, "The Ossification of Journalism History: A Challenge for the Twenty-first Century," *Journalism History*, 25 (1999): 107-112.

³ James D. Startt, "Oral Histories Relating to Journalism History," *The American Journalism Historians Association Occasional Papers*, No. 1 (1999).

⁴ Erkki Huhtamo and Jussi Parikka (eds.), *Media Archaeology: Approaches, Applications, and Implications*. University of California Press, 2011.

⁵ Of course comparative journalism history is not an easy practice. One must engage in extensive research, master two or more historiographies and sometimes it means to master two or more languages, and also to avoid temptation of writing parallel stories rather than a genuinely comparative analysis and narrative.

GENERATIONS OF SCHOLARS

A conversation with John Nerone

Meagan Manning
PhD Candidate
University of Minnesota

John Nerone has helped further journalism historians' understanding of how media and society interact within the public sphere in very significant ways. His investigation of the link between aggression against media outlets and placement of boundaries on public discourse in *Violence against the Press: Policing the Public Sphere in U. S. History* inspired me to focus on the Black press early in my graduate career. Dr. Nerone has an uncanny ability to draw parallels across varied eras of history. In keeping with those insights, his recent work meaningfully encourages journalism historians to introduce our field's wisdom into present day debates about mass communication. As someone interested in how past media treatments of African Americans might influence contemporary American race relations, Dr. Nerone's capability for sketching connections has proven invaluable to my scholarship.

As a professor of communications and professor of media and cinema studies at the University of Illinois, John Nerone has contributed to four books and writ-

ten numerous articles including *Violence Against the Press: Policing the Public Sphere in U.S. History* and *Last Rights: Revisiting Four Theories of the Press*. Recent articles "Does Journalism History Matter?" and "Why Journalism History Matters to Journalism Studies," both published in *American Journalism*, focus on expanding the use of theory in the study of media history and bridging connections between media historians and those interested in more contemporary aspects of journalism. Dr. Nerone also co-edits a book series on the *History of Communication* with Robert W. McChesney and serves in a variety of service capacities at the University of Illinois.

Over the winter break, Dr. Nerone was kind enough to share a bit about what sparked his interest in history and where he thinks the field is headed. He also lent some advice on navigating the early stages of an academic career and spoke about how his work contributes to the diversity goals of AEJMC History Division.

What led you to pursue research in history, the press, the public sphere, and historical research methodologies? Was there a key moment or text that cemented your research focus?

I decided to study newspapers after

using them as sources for a few research papers I did as a graduate student. When I started out, I intended to do work in what was then called the republican synthesis, the school of ideological research that drew on people like JGA Pocock and Barnard Bailyn, and I considered myself an intellectual historian, or a historian of political culture. It seemed to me that the newspapers were the most interesting sites of political culture in the years I was interested in, and that they expressed and structured ideal-typical practices of citizenship. Later I realized that what I was interested in had come to be called the public sphere; when Habermas' *Structural Transformation of the Public Sphere* was translated in 1989, it became the best way for me to explain what I was trying to do. I was also influenced by Michael Warner's readings of Habermas.

Meanwhile, colleagues and mentors in the Institute of Communications Research at the University of Illinois had been schooling me in media and communication scholarship. James Carey especially. In the 1980s and 1990s, Illinois had an especially rich culture of shared reading, and the canon of cultural studies—the genealogy that ran from Marx through Gramsci to Stuart Hall, in addition to Carey's U.S. version that ran from Dewey and Lippmann through C. Wright Mills—demanded attention from anyone who wanted to be taken seriously. The tradition of critical scholarship that sprang locally from Dallas Smythe and Herb Schiller was also deep in the gene pool there, and has been fundamental to my work.

What one piece of research should all junior faculty and advanced graduate students studying media history read? Why would you recommend that piece?

The one piece that keeps coming back



John Nerone

Nerone

Continued from Page 4

is Carey's Plea for the University Tradition, which was also his presidential address to the Association for Education in Journalism. It combines institutional history with media theory, and uses a specifically historical account as a podium for preaching a sermon about media professionalism that still resonates nearly 40 years later. Whenever I think I have an original idea, I re-read that piece and discover that Carey already expressed it.

Do you have any other advice for scholars in the early stages of their faculty careers?

There's a difference between being an academic and being an intellectual. Most scholars become academics because they are intellectuals. Being an academic is a good day job for an intellectual. So first, don't forget to be an intellectual.

Don't overestimate the importance of politics and activism to your impact. Much of the past is simply appalling, and we teach it and write about it in hope of inspiring a better future, but the big change we can make is in the thinking of a modest proportion of our students. If you despair because you're going to turn 40 and the bad guys are still going to be running things, life will be no fun, and your students, always already sniffing the appeal of cynicism, will not be uplifted.

People at the beginning of their academic careers tend to be intimidated and annoyed by the wrong things. Teaching, for instance. I've learned much more from my students than my colleagues. Also criticism. Everyone hates getting critical reviews of article submissions and book proposals, but no one writes those for their own amusement: it's a lot of work and pretty thankless. Value criticism, and don't be shy about inviting it by sending your work out to people you respect.

Finally, don't worry about tenure all the time. Whenever two or more assistant professors gather together, the

conversation turns to tenure within minutes. (For full pros, it's retirement.) That's a waste of time and conviviality. **Are there any current projects—research, teaching, or otherwise—that you would like to mention? What makes you excited about this project?**

I have a book in press: *The Media and Public Life: A History*. I'm excited about it because I've been working on it since 1996. I'm also teaching a seminar this spring called Mobile Privatization and Media History, which will let me read a lot of new and interesting stuff.

What evolutions or developments do you foresee in our field over, let's say, the next five to 10 years?

Two directions excite me. The first is the digital, meaning the opportunities that digital archives and digital publication open up for new types and forms of scholarly work. The second is the global. Media history is properly global history but always has had a national inflection because it is normatively centered around citizenship. The global promises new and different perspectives. Plus opportunities for travel.

How do you feel your teaching or research might contribute to the diversity goals of AEJMC History Division?

I take the diversity goals of the organization very seriously, although I can't claim to have done all that much to advance them. My scholarship has pointed to the importance of outsiders in making the media system, and has called attention to the ways that the mainstream has systematically excluded some groups and voices, but I have primarily written about that mainstream and, with a few exceptions, haven't carefully studied minority media. I also had the opportunity to work in a doctoral program at the University of Illinois that has been dedicated to advancing minority scholars, and am more proud of the work I did as a teacher, adviser, job search coach, director of grad studies, and admissions committee chair in supporting emerging minority scholars.

Clio

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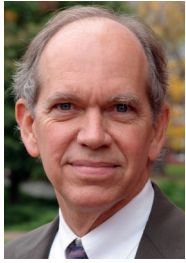
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TEACHING STANDARDS

Making the past 'relatable'

The digital/mobile ether that our undergraduates float in these days seems to make the historical past even less relevant than it used to be. Or less “relatable,” the word they use to replace “relevant.”

Doug Cumming

Teaching Chair
Washington &
Lee University

(Check out the two words in Google Books' remarkable [Ngram Viewer](#), and you see that *relevant* nearly doubles in use between 1960 and 1980, while *relatable* doesn't even appear in that fever chart—but this may be because our students haven't started publishing their books yet.)

Does the past have a future? When I bring up the invention of the typewriter or the radio in my 101 intro class, it seems as weird as the worm-eaten body of King Richard III being exhumed from under a parking lot in Leicester, England.

At least they're writing it down now, pen on notepaper. Several of us in my department recently decided to ban laptops as note-taking tools in class. This was prompted by a colleague who shared research published in *Psychological Science* (APS) that found that students typing notes on a laptop fail to retain or think about the material as well as students taking notes by hand.

Of course. We teach journalism, so we should know the advantages of scribbling notes during an interview or four-alarm fire. When you can't write fast enough to transcribe every word, you have to listen more intently, process the ideas, use key words and choose good quotes. Students without their laptops must “reframe” the lecture in their own words, as the research article says. Another colleague pointed out that Clay Shirky, New York University's evangelist for disruptive social media, banned laptops in his class after realizing

that whenever he said “lids down,” it was as if fresh air had flooded into the room.

But even requiring quill pens and foolscap wouldn't be enough to open a window on the past, or as Neil Postman put it in one of his book titles, to build “a Bridge to the Eighteenth Century.” They need something like a mental map.

This was my father's project after he left nearly 25 years of reporting on the South for *Newsweek* and was teaching journalism at West Georgia College. He realized that it wasn't enough to have a “time line.” Memorizing dates was stupid, and he could tell by what his students knew of sports, Greek life, movies or whatever they were interested in, they weren't stupid. He exploded the one-dimensional “time line” idea into the two dimensions of a map. Picture each of the last three centuries as a football field, 100 yards is 100 years. Now place four big wars (e.g. the Revolution, Civil War, and two World Wars) around their proper yard lines. And four big Presidents. Now, like colors on a map's legend, add four Big Ideas: democracy, checks & balances, free-market economics, and free press. My old man has a love of the theater, so his image of each century sometimes turned into a proscenium stage, curtains opened on the costumes, music, technology and famous speeches of each. Good period movies helped fill in the mental map.

Teaching an intro to mass media this term, I have struck on another thought-model. Like the marvelously varied traits of an organism, our ways of consuming mass media today contain almost all the previous forms of communication media. These older forms lie buried within, like the genetic material inherited from a species' evolution or vestigial limbs that have found new uses as fins or wings.

Let's see how this works. The iPhone and laptop my students use (but not in class) carry the video of CNN or *House of Cards*, which are simply new forms of TV and movies. Yes, Twitter and Face-

book and Google are disruptively new, but they mostly take the user back to older forms—news or commentary from a newspaper, photographs, audio recordings, advertising.

There may be a “rear-view mirror” effect, as Marshall McLuhan pointed out. We fail to appreciate the newness of a medium because we're seeing it in terms of the old. We “text” as if we were merely writing interoffice memos at hyper speed. E-mail is just snail mail, faster and free. Files and folders are named for things in a 1950s office; icons for things from the Dark Ages.

Still, the links to the past are real. If you look deep enough, you see that almost nothing disappears. It just takes up a new task or a new shape. One thing leads to another.

I think this is more true with human communication than it is with, say, artificial light. Since Thomas Edison, we've had basically three forms of the light bulb. Incandescent, with a filament glowing and growing hot resisting an electric current. Then the fluorescent bulb, the electricity making a gas fluoresce. And now, the most efficient and practically heatless: the light-emitting diode (LED), coming to your home real soon. Each one has evolved with engineering, but they are completely different ideas one from another.

Human beings have been building one communication system on top of another, or around another, for as far back as you want to go. The effect of this Darwinian evolution is the way the past can begin to seem relatable. Radio began by adopting the arts of vaudeville and the opera house and a whole new kind of news, immediate and unedited. After that, Murrow and others had their radio experience in mind when they switched to TV. The wireless technology of Marconi advanced to carry television signals. Telephone wires,

Cumming

Continued from Page 6

changed to coaxial then fiber, bring us our ESPN and Comedy Central.

The real fun is to take it back a lot further. When you're texting with thumbs, it goes back to Gutenberg, in a way. That's type in its most moveable form; press "send." A book called *A History of Com-*

munications by Marshall T. Poe names five major stages of mass communications as if they were the taxonomy of humankind's evolution: *Homo loquens* (man talking), *Homo scriptor* (reading/writing), *Homo lector* (printing), *Homo videns* (electro-imaging) and *Homo somnians* (sleepwalking in our web-digital age). I like to remind students that the first of these—encoding meaning into the sounds we make with

voice-box, tongue and lips—has got to be the greatest technical invention ever, and it saturates our digital, mobile communications.

The next breakthrough, encoding those weird spoken sounds as phonetic symbols on stone or scroll, has got to be the second greatest engineering feat ever. And this too is as vital to our iPhone functionality as all those microcircuits.

Beasley

Continued from Page 2

author of *First Ladies and the Press: The Unfinished Partnership of the Media Age* and co-edited *Taking Their Place: A Documentary History of Women and Journalism*. She taught a number of classes throughout her career, including Women and Media, First Ladies and the Media, and Washington Women Journalists: Fact and Fiction. She is a past president of AEJMC and received the Eleanor Blum Distinguished Service to Research Award.

The below interview covers aspects of Dr. Beasley's work as well seeks her advice for new scholars.

What new project or projects are you working on right now?

I am working on a proposed book about Ruby Black, a Washington journalist of the early 20th century who covered Eleanor Roosevelt's women-only press conferences and was Eleanor Roosevelt's first biographer. Black was a "Lucy Stoner," who refused to take her husband's name. She ran her own Washington news bureau. As the correspondent for a Puerto Rican political newspaper, she acted as a conduit for Luis Munoz Marin, later the first elected governor of the island, to gain access to the Roosevelt White House. She also was one of the first women to teach journalism at a university, being employed as a journalism instructor at the University of Wisconsin in the early 1920s.

How did you come to study your area of scholarship?

I started studying the history of women journalists in Washington because of my personal desire to learn more about the his-



Maurine Beasley

tory of the job I had. In the 1970s when I was working on a Ph.D. in American Civilization at George Washington University, I also was employed as a reporter for *The Washington Post*. I quickly saw the difficulties confronting women in the newsroom and thought it would be enlightening to examine their past experiences. I wrote my dissertation on Washington women reporters in the 19th century.

What advice do you have for junior faculty and for Ph.D. students?

It is extremely important to find a dissertation topic that can be a springboard for your subsequent academic career. Although you no doubt will move past your dissertation in terms of understanding and scholarly development, it can and should lay out for you the area of research that you make your own in the years ahead. It can and should suggest numerous topics that you can develop in papers, articles and books. It can and should raise more questions than it answers. In my opinion,

junior faculty will do better to follow their own interests in research - hopefully those encapsulated in their dissertations - than to veer off into totally new domains that may be suggested by senior faculty.

How does your teaching and/or research add to the diversity goals of the AEJMC History Division?

When I started in journalism education in the 1970s, relatively little had been written on the history of women and minorities in journalism. I have worked to encourage Ph.D. students to pursue topics in this field and many of the twenty-six Ph.D. students who have done their dissertations under my direction have focused on women and minorities. My own work, which has included study of media coverage of Eleanor Roosevelt and other first ladies, has been an effort to show the connection between women's traditional roles as presented in the media and the actual political influence wielded by women in Washington.

What gaps do you see in your line of research that beginning scholars could pursue?

Much more can be done on reporters, whether male, female, majority, minority, etc. in terms of the significance of their work. How does it relate to the democratic process, particularly in Washington? What has been the relationship of the alternative media to the mainstream media and to the political process itself? Is social media changing the constraints previously imposed on women and minorities in journalism? Contemporary questions always have an historical component and they always involve women and minorities if only by their exclusion.

Call for Papers

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

November 5-7, 2015

The University of Tennessee at Chattanooga

The steering committee of the twenty-third annual Symposium on the 19th Century Press, the Civil War, and Free Expression solicits papers dealing with U.S. mass media of the 19th century, the Civil War in fiction and history, freedom of expression in the 19th century, presidents and the 19th century press, images of race and gender in the 19th century press, sensationalism and crime in 19th century newspapers, and the press in the Gilded Age. Selected papers will be presented during the three-day conference in Chattanooga, Tennessee, Thursday, Friday, and Saturday, November 5-7, 2015. The top three papers and the top three student papers will be honored accordingly. Due to the generosity of the Walter and Leona Schmitt Family Foundation Research Fund, the winners of the student awards will receive \$250 honoraria for delivering their papers at the conference.

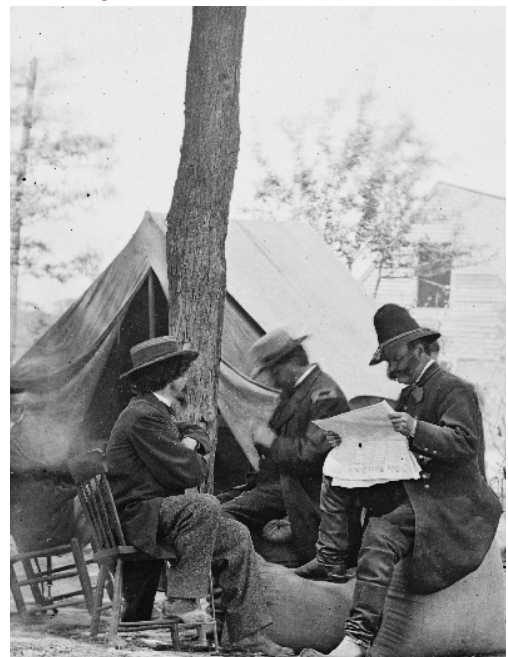
The purpose of the November conference is to share current research and to develop a series of monographs. This year the steering committee will pay special attention to papers on the Civil War and the press, presidents and the 19th century press, 19th century concepts of free expression, and the press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

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

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

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

Deadline August 31, 2015



CALL FOR PAPERS

Call for AEJMC 2015 conference History papers

The History Division invites submissions of original research papers and historiographical essays on all aspects of media history for the AEJMC 2015 conference in San Francisco, CA. All research methodologies are welcome.

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

Papers should be no more than 25 double-spaced pages, not including notes, references or appendices. Papers should have 1-inch margins, and use 12 point Times New Roman font. Authors should also submit a 75-word abstract. Multiple submissions to the Division are not allowed and only one paper per author will be accepted for presentation in the History Division's research sessions. Authors of accepted papers are required to forward papers to discussants and moderators prior to the conference.

Papers must be electronically submitted using the services of All-Academic, you can find the link at www.aejmc.org. The deadline is 11:59 P.M. (Central Daylight Time) Wednesday, April 1, 2015.

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 the competition. Please refer to the AEJMC general paper call for this year's online submission guidelines especially for how to submit a clean paper for blind review.

Student Papers: Undergraduate and graduate students enrolled during the 2014-15 academic year may enter the Warren Price Student Paper Competition. The Price Award recognizes the History Division's best student paper and is named for Warren Price, who was the Division's first chair. Student papers should include a separate cover sheet that indicates their student status but omits the author's name or other identifying information. Students who submit top papers are eligible for small travel grants from the Edwin Emery Fund. Only full-time students not receiving departmental travel grants are eligible for these grants.

Call for Reviewers: If you are willing to review papers for the History Division research competition, please contact Kimberly Voss at voss.kimberly@gmail.com and indicate your areas of expertise and/or interest. We will need approximately 85 reviewers for the competition. Graduate students are not eligible to serve as reviewers and, in general, reviewers should not have submitted their own research into the competition.

Contact information: For more information, contact History Division Vice Head and Research Chair Kimberly Voss, University of Central Florida, at voss.kimberly@gmail.com.

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PROFESSIONAL FREEDOM & RESPONSIBILITY

Finding a connection to history turns on the light

Docudramas are excellent tools to use for teaching history in a responsible manner. In fact, this type of production can be used to teach and pass on oral history.

Lillie Fears

PF&R Chair
Arkansas State
University

Two docudramas or films that stand out at the moment are the recently released blockbuster film *Selma* and the made for television film *Lincoln @ Gettysburg*. The idea of using *Selma* to teach history came from my colleague, George Daniels, of Alabama. Recently, I polled him to ask what he thought would be a timely topic to write about for this column. He replied, “I think anything that focuses on SELMA, the movie is a useful topic.” At the time, he had just completed a two-week civil rights and media unit in one of his classes.

“We watched clips from SELMA and then screened the *Eyes on the Prize* installment, ‘Bridge to Freedom.’ The Academy Awards presentation of *Glory* and the two awards the song won, all of this shows the access that we have to history in our roles as educators,” he added. “I believe we have a responsibility to call attention to history.”

In addition to using films as learning tools in class, some of us have been able to engage our students in learning history through hands-on opportunities. Moments before I began penning this column, I found myself reading exciting email exchanges among colleagues from around the country in which they were congratulating Professor James Rada on his announcement that he was preparing to accompany six student-journalists from Ithaca to Alabama this weekend to cover the 50th anniversary of Bloody Sunday, the first attempt by civil rights

marchers to cross the Edmund Pettus Bridge in Selma.

Rada, an associate professor of journalism at Ithaca College, wrote in the email that “we will be covering the weekend’s events for NBC Nightly News and [NBCnews.com](http://www.nbcnews.com).”

Another colleague, Marquita Smith, assistant professor of journalism at John Brown University, replied to Rada by writing, “Congrats. I’ll be there with 24 students.”

Talk about a once in a lifetime learning opportunity!!

Admittedly, I have not seen *Selma* yet, but what we did screen in my media history class last month was the docudrama *Lincoln @ Gettysburg*. Though this was the third time I could recall watching this production, this particular screening marked the first time in a long time that I think I stopped to absorb the deeper meaning of what Lincoln’s Address symbolized for this nation.

Throughout the film, experts suggest that Lincoln knew democracy was at stake, and although slavery does not appear in the Gettysburg Address, it is what he meant when he says the words, “new birth of freedom.”

As I recall, when I learned the Gettysburg Address in high school, my focus was on how well I could learn the speech, and how effectively I would be able to recite it in its entirety in front of the class. And that’s pretty much where it stopped for me. I don’t recall knowing whether I grasped what the significance of those 272 words really meant for my enslaved ancestors (and me), and for saving the union.

MSNBC television host Melissa Harris-Perry was interviewed for the Lincoln production and says she also memorized the Gettysburg Address. “Because it is brief, it is teachable and it can be part of oral history, and you can pass it on,” she said.

When we finished the screening, I

polled the small group of students in the class to see whether they, too, had been required to learn the Gettysburg Address. Interestingly enough, the non-traditional student was the only one who had been required to learn the Address in high school.

So, now that I’ve come into a renewed understanding of the importance of the Address, and I am learning that some students might be coming to my classes without ever having the thrill of learning those 272 words, I, too, realize that it is my responsibility to “teach” and “pass it on” to them in ways that I have never thought about doing before now.

Resources for Teaching about Selma and Lincoln

- National Education Association: <http://www.nea.org/tools/lessons/61323.htm>
- Teaching for Change: <http://www.teachingforchange.org/programs/civil-rights-teaching/selma-history>
- *New York Times*: <http://learning.blogs.nytimes.com/2015/01/07/front-page-history-teaching-about-selma-using-original-times-reporting/>
- Huffington Post: http://www.huffingtonpost.com/mia-toschi/what-selma-can-teach-in-t_b_6438598.html
- PBS: *Lincoln @ Gettysburg*: <http://www.pbs.org/program/lincoln-gettysburg/>

Where to Find Professor Rada and the Ithaca Students’ Work:

- Sunday, March 8, the crew will stream live coverage of the March reenactment through one of NBC’s online web platforms.
- You can watch the live stream at <https://www.youtube.com/watch?v=SEL8OIDUL5w>
- Follow Rada and the students the entire weekend on twitter: #icpark-selma50

BOOK EXCERPT

C. FRANCIS JENKINS

PIONEER OF FILM AND TELEVISION

DONALD G. GODFREY, Professor, Arizona State University

From *C. Francis Jenkins, Pioneer of Film and Television*. Copyright 2014 by the Board of Trustees of the University of Illinois. Used with permission of the University of Illinois Press.

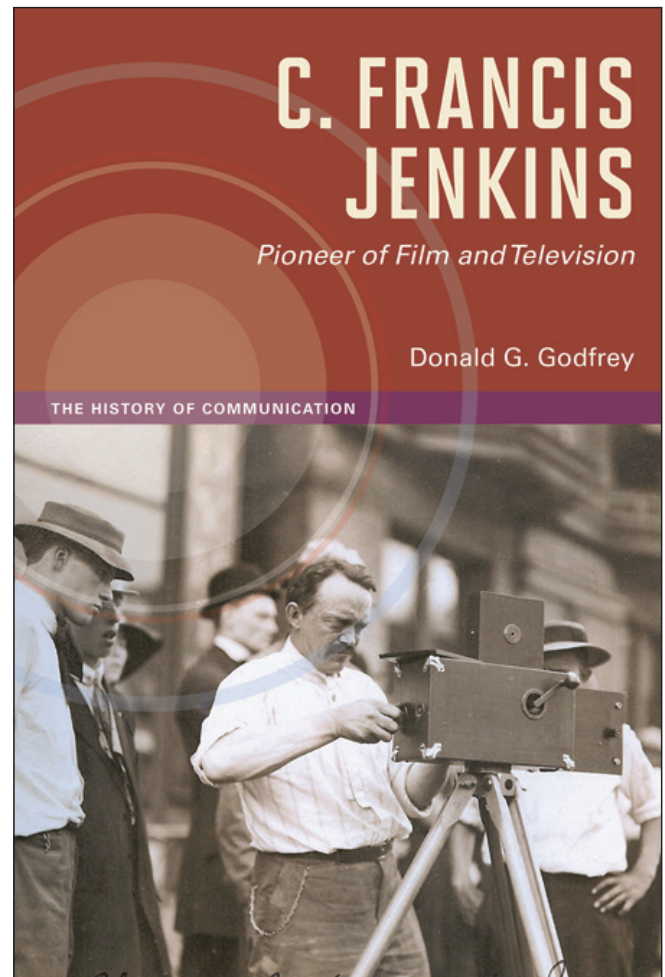
It all started on the American frontier of the late 1880s, with an inquisitive young mind. Charles Francis Jenkins was a teenager when he left home, worked in the lumber and mining industries of the West. His Midwestern Indiana family had a hard time imagining the beauty of what their young traveler described—the Rocky Mountains, the Pacific Ocean, the Southwest Sonoran desert—and Jenkins wanted to share. This set his mind to working on photography.

Jenkins' film inventions captured motion and projected it on a large screen. He premiered his projector, the Phantoscope, June 6, 1894, for a small group of his family and friends gathered at the Jenkins & Company Jewelry Store at 726 Main Street, Richmond, Indiana. They were attending the world's first large-screen motion picture exhibition. The store had been closed for Jenkins' demonstration. He shut the curtains over the windows, darkened the room, and hung a canvas screen on the wall. The audience was distracted by the noisy equipment as he readied it for the viewing.¹ Then the film began rolling and life-like images appeared. It depicted *Annabelle the Dancing Girl*, a beautiful young lady, dressed in a butterfly costume.² She danced across the screen waving her arms as the whole group watched in amazement. This showing produced what might be considered the first film protest. As the ballerina lifted her skirt, she revealed her ankle, and the ladies in Jenkins'

audience, all Quakers, stormed out of the store in protest over such a display of nudity. They all "left, returned to [the] Fountain City [chapel] and prayed for [Jenkins'] soul . . . [the] women left, but the men stayed on to see the show."³ This demonstration changed the world of motion picture film.

Charles Francis Jenkins was an inventor who created breakthrough turning points in two major industries—film and television. He forged across traditional boundaries and looked for new ways to bring things together. He was a versatile inventor. He was a workaholic who seldom stopped to rest. He never gave up. In film, he sold his controversial Phantoscope projector patent and he watched motion picture theaters grow into a billion-dollar industry.⁴ His diversified interests included the automobile, instruments for aviation and he almost lost his life in his flying television laboratory.⁵ Most of these inventions, he said were "pot-boiler things I sold . . . to give me a living and pay for the greater things I had in mind."⁶

Jenkins' work in the photographic technology led him to the create equipment for the independent producers who would play major roles in the industry. He created equipment for Burton Holmes, Sigmund Lubin, and Herbert J. Miles, filmmakers of the time. He manufactured and sold



equipment to Carl Laemmle Sr., who founded the Independent Motion Picture Company, which would later become Universal Studios.

Press reports labeled Jenkins as a "martyr to science."⁷ The *Washington Herald* described him as "one of the greatest . . . and least known inventors of our time . . . He literally gave his life to science."⁸ The *Washington, D.C., Post* described him "as one of the world's foremost scientists . . ."⁹ By 1927, the *New York Times* had labeled him as "the man who was keeping America in front ranks in the development of radio vision, or 'seeing' by radio."¹⁰ The *Christian Science Monitor* asked in 1926, "Do you realize that C. Francis Jenkins is the man who not only had the vision, but the daring to attempt to unite the two most popular subjects, radio and

Excerpt

Continued from Page 11

motion pictures?”¹¹ He was the only inventor who participated in the birth of both motion picture photography and television.

Jenkins was a man of deep faith and devoted to his family. He loved children. His family and his extended families were a part of his experiments. They were not only inexpensive labor, working without pay, but he enjoyed their company. He loved the city of Washington, D.C., where he spent his adult family life. He described the city as the center of the world’s activities with the evenings as though, “the lights of the city were in bloom.” Washington was a “City of Enchantment . . . a stimulus to excellence . . . [a] magnificent dream city . . . [a city of] unusual aggregation of mentality—scientific and literary and industrial . . .” The Jenkins Lab was never far from the centers of power. A phone call would bring official representatives of the U.S. Navy, the Department of Commerce, and later the Federal Radio Commission.¹²

The Jenkins Laboratory, established in 1921, focused on television. From the lab, he transmitted wireless still pictures, and by the end of 1923 he had the world’s only fully operating television system.¹³ He bridged the technology of transmitting televising still photographs to motion picture film and his “was the only game in town.”¹⁴ By June 1925, the motion of a model wind mill was seen and motion picture film would be next.¹⁵ Hugo Gernsback, seeing one of Jenkins’ demonstrations, declared, “television has actually arrived,” and he defined it as “instantaneous sight at a distance.”¹⁶

Jenkins is recognized as the founder of the Society of Motion Picture Engineers (today’s Society of Motion Picture and Television Engineers, SMPTE). Dr. Alfred N. Goldsmith, president of the SMPE, in 1934, said that Jenkins’ “vision and energy brought order into

The Jenkins Laboratory, established in 1921, focused on television. From the lab, he transmitted wireless still pictures, and by the end of 1923 he had the world’s only fully operating television system.¹³ He bridged the technology of transmitting televising still photographs to motion picture film and his “was the only game in town.” By June 1925, the motion of a model wind mill was seen and motion picture film would be next.

this field of motion picture engineers and enabled the society to grow . . . and his transmissions using mechanical scanning was another example of his ingenuity . . . [he was] a distinguished and highly popular [person].”¹⁷ At the time, Goldsmith was not only president of SMPE, but chairman of the National Broadcasting Corporation’s Board of Consulting Engineers, and employed at RCA as vice president and general manager. These compliments were doubly impressive as coming from friends and competitors.

In just about every modern mention of Jenkins’ television exploits, particularly those written in retrospect, he is stereotyped with the label “mechanical television pioneer.” That label reflects a limited sense of his work and his vision. Yes, Jenkins relied upon the Nipkow mechanical scanning disks.¹⁸ It was the available technology of the time. However, Jenkins was never satisfied with the picture quality produced. It was nowhere near comparable to his film experiences. So, over the years, he created modifications. His innovative prismatic rings were spinning optical prisms that created variations of light to produce scanned images. They worked well for still photography transmission,

but could not produce motion pictures at the speed required or at satisfactory resolution. So, he developed a drum scanner, which decreased the circumference of the older disks as well as the size of transmitters and receivers. But it still produced unsatisfactory picture quality. By the late 1920s, he started experimenting with optical photo-electric cells. This was for his large-screen system, taking the 6 x 6-inch disk size screens to a large film sized screen for every home. He boldly declared “the day of the disk was over” as he worked on alternative systems of scanning and signal delivery.¹⁹ Much of his work involved electronic circuitry, the vacuum tubes necessary to create and process an electro-magnetic signal, as well as his theories for optical systems. He moved past the Nipkow disk, experimenting with optical instruments in an effort to meld television and motion pictures.

Over the period of 1894 through 1933 Jenkins filed nearly 300 patents, several granted after his death.²⁰ A search his patents reveals that modern inventors are still referencing his works. Perhaps the most important being related to “electro-optical” works in modern projection and receiver

Excerpt

Continued from Page 12

technology.

The most significant of Jenkins' televisions patents today concerns his work with electro-optical technologies. Inside Jenkins' drum scanner were translucent rods used in the transmission of light and "this was clearly an anticipation of the modern technology of fibre optics."²¹ His photo cell theory is also seen in the "new visual sensations that portended the special effects of today's video games and space-movie spectaculars," and Jenkins' mid-'20s Discrola, "a forerunner of the video disk."²² The old technology of mechanical flat disks required a great amount of continuous light and rotating high-speed disks. In contrast, Jenkins' photo-cells temporarily stored the light and routed it at the desired time. The theoretical foundations of these cells relate to the modern day Digital Light Processing (DLP) and Micro Electronic Mechanical Systems (MEM) display technology. The firms developing this technology have referenced Jenkins' patents, particularly the ones for his Electrooptical System and Method.²³

Perhaps the most interesting relationship between Jenkins and the modern world was that his vision can be seen in the large-screen motion picture theater projection systems. This is the system which the *Christian Science Monitor* referenced when it described Jenkins' work as "uniting motion picture and television."²⁴ Jenkins' approach, of the late 1920s, stored the images electronically and then projected them on the large screen. This was a forerunner of modern projector technology. Jenkins' inventiveness was "seventy years ahead of its time."²⁵

Jenkins lived in a world of dramatic change in motion picture and television, he was a pioneer demonstrating energetic leadership, vision, and determination. The motto on the desk of his laboratory read, "They said it

couldn't be done, but some darn fool went and did it."

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1 "Phantoscope," *Richmond (IN) Telegram*, October 30, 1895, Jenkins and Motion Picture Scrapbook, 137, Franklin Institute, Jenkins Papers.

2 Charles Musser, *The Emergence of Cinema: The American Screen to 1907* (Berkeley: University of California Press, 1994), 78-79; and Terry Ramsaye, *A Million and One Nights: A History of the Motion Picture* (New York: Simon and Schuster, 1964), 116-18, 194-95.

3 "C.F. Jenkins, 67, Film and Radio Inventor, Dies," *New York Herald Tribune*. Jenkins Scrapbooks, 1931, Wayne County Historical Museum, Richmond, Indiana.

4 "C. Francis Jenkins Dead: Television Expert," *New York Times*, June 7, 1934, 23.

5 "C. Francis Jenkins," *Scientific American*, August 1934, 91

6 Emmet Dougherty, "Men Who Have Made Radio," *Radio News of Canada*, 16-17. Jenkins Scrapbooks, 1927, Wayne County Museum.

7 "Dr. Jenkins Dies: Noted Inventor," *Washington Evening Star*, June 6, 1934. Jenkins Scrapbooks, 1931, Wayne County Historical Museum.

8 "Jenkins Dead Here; Creator of Television," *Washington Herald*, June 7, 1934, Jenkins Scrapbooks, 1931, Wayne County Historical Museum.

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10 "Admiral Bullard and Dr. Lee de Forest Are the Deans—Forty Is the Average Age of Engineering and Manufacturers," *New York Times*, July 24, 1927, XX15.

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15 "Radio Vision: Show First Time in History by Capital Inventor," *Washington Sunday Star*, June 14, 1925, 1:4.

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17 "C.F. Francis Dead: Television Expert," *New York Times*, June 7, 1934, 23.

18 Albert Abramson, *Electronic Motion Picture: A History of the Television Camera*, 1955 (reprint, New York: Arno Press, 1974), 9-10.

19 Ibid.

20 The number of Jenkins patents filed varies among sources. See David W. Krauter, *Radio and Television Pioneers: A Patent Bibliography* (Metuchen, N.J. Scarecrow Press, 1992), numbers 277, and George and May Shiers, *Early Television: A Bibliographic Guide to 1940* (New York: Garland, 1997) numbers 116 television patents, including patent files to Jenkins companies. Various Internet sources including the Franklin Institute report "more than 400." In this writing 283 of Jenkins' patents were located.

21 Abramson, "Pioneers of Television — Charles Francis Jenkins," *SMPTE Journal*, 1986, 243.

22 Frank A. Butler, "Inventions of C. F. Jenkins Set the Stage for Television," *World Records and Roses*, June 16, 1982, 6. This article was accessed from the Wayne County Historical Museum, C. Francis Jenkins Collection, Box 2. At this writing nothing was found about the publication or its author.

23 Correspondence between Kumen Blake, Applications and Architecture Engineers Analog and Interface Produce Division of Microchip Technologies Inc. August 16th through August 31, 2011 and the author. Also correspondence with David Szasz, Narrow Band Television Association, January 22nd through 26, 2009 and the author.

24 "Radio Post," *Christian Science Monitor*, July 7, 1926, 6.

25 Correspondence between Kumen Blake, Applications and Architecture Engineers, Analog and Interface Produce Division of Microchip Technologies Inc. August 16th through August 31, 2011 and the author.

GRADUATE LIAISONS

Take the plunge! Submit a paper to San Francisco

Spring is a busy time of year for graduate students. Research papers, comprehensive exams and deadlines for prospectuses and dissertations loom for many of us.

Meagan Manning

University of Minnesota

Annie Sugar

University of Colorado

That makes it easy to focus on the fires directly in front of you and miss deadlines for future opportunities. Because we share your pain, yet have benefitted greatly from participation in academic conferences, the History Division graduate liaisons want to remind you of the April 1 deadline to submit papers for the 2015 AEJMC Annual Conference in San Francisco, CA, August 6-9. We also invite you to consider submitting papers to the History Division specifically, as we welcome the work of new scholars and seek to assist your research in its early phases. The History Division's tradition of incorporating a variety of historical topics including political journalism, sports reporting, the ethnic press and journalistic treatments of past pop culture make it an excellent home for graduate student work.

Participation in AEJMC's annual conference can contribute to your graduate student experience in a number of ways. The paper submission and review process provides an opportunity to receive detailed feedback from some of the best historians in the field. Division panels and poster sessions offer the somewhat rare occasion to publicly present your scholarship to an audience aware of both the rewards and challenges of historical research. In addition to paper presentation, attending an AEJMC conference

presents invaluable venues for connecting with both top researchers and other graduate students. We know this, because we are lucky enough to speak from experience:

ANNIE'S STORY

I owe my active involvement in the AEJMC and the numerous connections I have made with influential and supportive academics to my decision to submit a paper to the History Division back in 2012. I really liked that little paper; it was a piece I had written while working on my master's degree at the University of Florida a few years earlier. As a former public radio professional, I chose to look at newspaper and book portrayals of kids using radio in the 1920s to investigate the historical link between media use and generational identity at the dawn of broadcasting. I didn't expect to get a nibble and instead got a bite when the History Division replied with an invitation to present my paper at one of its poster sessions at the annual conference in Chicago that year. The poster session turned out to be an ideal fit for my paper, as it included a lot of cartoons and other illustrations that lent themselves to the visual format. After spending my first year as a PhD student making multiple panel presentations at various conferences, I found the poster session to be a welcome change of pace, as it allowed me to talk with graduate students and, more importantly, faculty who came by to read my poster, ask questions, offer suggestions, and get to know me. I was shocked at how much time top scholars in the field spent chatting with me about my work. I felt honored and energized. That very experience convinced me to sign on as one of the first graduate liaisons for the Division, because it was clear that they cared about me and graduate students' work in general. It only took a

poster session to know I'd found an academic home.

MEAGAN'S STORY

I almost didn't submit my first conference paper. "It wasn't ready," I told myself. "I should bolster the conclusion before I submit it anywhere." "I need to add another newspaper." The caveats went on and on. I remained on the fence about that submission for nearly two weeks as the AEJMC deadline loomed. Finally, a fellow graduate student definitively said: "just send it." I embraced his advice, crossed my fingers, and sent my analysis of *Chicago Defender* commentary on the Vietnam War to the History Division. The decision proved well worth the risk, and my reward was participating in a panel presentation that August in Boston. While I certainly benefitted from doing my own presentation, hearing seasoned scholars of the Black press discuss their projects proved to be the panel's most exciting aspect. Since that first presentation, conference attendance has remained an integral and especially fruitful component of my graduate studies. As the only graduate student in my program focused on the Black press, conferences provide an especially rewarding opportunity to listen to emerging research and make connections with fellow scholars. In fact, I first met former graduate liaison Carrie Teresa at AEJMC's 2013 Washington, DC, meeting by attending her panel presentation. We quickly discovered significant overlap in our work and have remained in contact since then. Conferences also offer Division events such as last year's joint Graduate Student Interest Group-History Division social and the historical tour of Montreal's Cinémathèque Québécoise, a museum dedicated to the preservation and history.

Manning & Sugar

Continued from Page 14

We hope you will take the plunge and submit a paper to the History Division for this year's conference so we can share in your research, support you, and get to know you. We are also happy to an-

nounce that we will again pair with the Graduate Student Interest Group for a social event in San Francisco on Saturday night, August 8. Last year's party had a big turn out and was a lot of fun. Watch for more details about both the social and other events in the summer issue of *Clio* and on the AEJMC History Division-Graduate Student Group Face-

book page. Please feel free to get in touch with Annie Sugar (anne.sugar@colorado.edu) or Meagan Manning (manni172@umn.edu) with any questions you might have about submitting a paper, plans for this year's meeting, or the conference experience more generally. We wish you a productive spring semester and hope to see you in San Francisco!

A READER'S RESPONSE*Understanding history on its own terms***John J. Pauly***Marquette University*

Yong Volz's essay on the limitations of citation data, in the winter issue of *Clio*, struck a chord with me. As provost of Marquette University for five years, I watched as departments across the university began including more citation and impact factor data in promotion and tenure dossiers. While our preparation guidelines recommended citation data and journal rankings as desirable and helpful forms of evidence, I also insisted on putting such data in context when making my own decisions. Fortunately, our university's faculty review committee handled such data with prudence and care, and without the rancor Volz describes. When the citation data told a compelling positive story—well, that was helpful. When it did not, we all just kept talking about the other forms of evidence.

Volz quite rightly worries about the cultural and intellectual prejudices built into any measure that describes itself as impartial, objective, and universally applicable. Historical research takes shape at a different pace and follows different paths than scientific or engineering research does. And, as she convincingly argues, scholars pursuing less widely recognized topics may well suffer disproportionately from standardized comparisons applied indiscriminately across all the university's disciplines. I have always found it awkward to compare the work that goes into an historical article to the work that goes into a scientific report. Many lab assistant hours are required to produce the data for any

scientific report, but, once gathered, that data can be assembled relatively quickly (and may yield several articles). Historical research is more time-consuming and cumbersome. It requires vast amounts of labor, and a significantly longer time to analyze and write up the results—often to produce a single article. It would be good if our citation discussion recognized these sorts of cultural nuances.

One of my concerns is that we never talk very carefully about what it means to cite or to be cited. The scholarly act of citing seems socially rich and contradictory to me, and like any cultural activity it resists simple explanation. When we cite, are we signaling to others that we are knowledgeable about the current state of the field? Taking responsibility for curating the discipline on behalf of others? Paying homage to research that has influenced our own work? Hitching our own star to a better-known scholar's findings? Rewriting the terms of public memory? Styling ourselves as hip, politically astute, morally committed, or wise? Citation is a social performance for both the writer and reader, and as such it demands interpretation.

My biggest concern, however, is that when we too easily accept citation data as dispositive of intellectual quality, we abdicate our professional responsibilities. To a remarkable degree, our scholarly enterprise depend upon judgment, experience, maturity, and argument. When we try to accelerate the evaluation process by equating quality with count, placement, or impact factors, we misunderstand the nature of our quest. When we rely upon

objective measures whose value is assumed to be self-evident, we offshore our intellectual and ethical responsibilities. The life we have chosen requires us to make distinctions and defend them to our peers. That is an intellectually demanding and interpersonally difficult task, and (not surprisingly) we sometimes seek to avoid or simplify it. The accelerated pace at which we all now work also serves us badly. A sense of hurry has even begun to creep into the tenure review letters we write on one another's behalf. Too many harried evaluators now settle for counting the number of publications, noting the impact factors of the venues in which the candidate's work has been published, and assuming that the citation evidence will speak for itself. It has become more difficult (or so it seems to me) to find reviewers willing to engage deeply with a candidate's research, rather than just enumerate it.

If historians hope to resist unreasonable institutional demands for citation evidence, they need to articulate and defend their own vision of academic life, as Volz has. Historians understand that human judgments always rely upon humanly constructed criteria, that the discourse of a society (or an academic discipline) takes shape slowly over time, and that deciding what matters most to us (as scholars or as human beings) is no simple matter.

John Pauly is professor and chair of journalism and media studies and Gretchen and Cyril Colnik Chair in Communication at Marquette University.

WEBNOTES

Troves of historic photographs

The beginning of the year is award season in the photojournalism community. Pictures of the Year and World Press

Keith Greenwood



Website Administrator
University of Missouri

Photo are judged in February, and the Best of Photojournalism follows shortly after. Each year panels of judges meet, debate and make their selections to represent the best visual work from the previous year.

The annual work provides a commentary on contemporary events and photojournalistic practice that has sometimes been published by each organization as a record of that year's competition. In recent years though, the organizations have created online archives of each year's award-winning photographs. The digital catalogs provide an option to access the work of multiple years in one location. Search tools make it possible to examine whether views of a topic have changed over time, whether technological changes have changed photographs or whether it is possible to follow the work of a specific photographer over a career. They can be useful tools for history teaching or research.

Of the three competitions mentioned, the Pictures of the Year International is the oldest. Begun in 1944 as an exhibition of 50 news pictures from the previous year, POYi is wrapping up its 72nd annual competition.¹ The winning photographs from the years when entries were made as photographic prints or slides have been digitized and added to the winning digital entries, resulting in a digital archive of nearly 40,000 images. The entire online archive (archive.poyi.org) can be browsed, or winning images

from individual years can be viewed. In addition, the collection can be searched by keywords associated with the picture or in the caption, by photographer or by category. One thing to note is that POYi is an evolving competition. Category names have changed and categories have been created or dropped over the history of the competition.

The World Press Photo competition dates to 1955 when a group of Dutch photojournalists had the idea to turn a national competition into an international one.² The contest archive (archive.worldpressphoto.org) also is arranged to allow browsing by year, but within each year a viewer can narrow the collection to the work of a specific photographer or organization, to a specific category or by award. The archive site also lists award-winning photographers alphabetically, making it easy to find all of a specific photographer's work that has won an award in the competition. This archive also allows searching by year, photographer, organization or category. Like POYi, the World Press Photo website notes that the categories have changed and grown over the years, so what fits into science and technology now might be in a different category in the earlier years of the contest.

The newest of these three competition archives is the Best of Photojournalism. The competition began after the National Press Photographers Association and University of Missouri parted ways in their POY partnership in 2001.³ Like the other competitions, Best of Photojournalism is organized into several single-image and picture story categories for still photographs as well as categories for picture editing and multimedia. NPPA's inclusion of television news photographers is reflected in the competition with categories specifically for video journalism and editing as well. BOP's archive is not as extensive as the other two com-

petitions. Viewers can browse winning entries in specific years by first selecting a category (nppa.org/spotlight/108) and then selecting a winner's list from a specific year. So far the archive appears to go back only as far as 2009.

There are a couple of points worth noting about these archives and their usefulness for historic research. First, the competitions are open to photographers (or their representatives) to submit the work they believe to be their best. There is not a requirement for the work to have been published or aired to be entered in the competition, and stories could be edited to reflect the photographer's view rather than an editor's. Thus, the winning images in the archives should not be considered to absolutely be a representation of the photographs that were actually published. On the other hand, the images may provide a different perspective on a photographer's work than published work alone can provide.

The second point to note relates to the copyright of the photographs. Just because the photograph has won an award and appears in the competition's archive does not necessarily mean the competition has any control over permission to publish a photograph with research. POYi, for example, can grant permission to publish photographs from the archive to accompany research related to the competition, such as depictions of race among the photographs that have received awards. For other research, the original copyright holder retains the rights to the work.

NOTES

¹ "A Brief History of POYi," <http://poyi.org/67/history.php>.

² "History of the Contest," <http://www.worldpressphoto.org/history-contest>.

³ "A Brief History of POYi," <http://poyi.org/67/history.php>.

NEWS AND NOTES

Pauline Frederick biography published

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, Top Papers—that you find here. Send the news to gustaf13@u.washington.edu for *Clio*’s future editions. You can also share your media history research and teaching materials via our Facebook group (AEJMC History Division) and the Media History Exchange at <http://www.mediahistoryexchange.org/content/welcome-media-history-exchange>, a site that includes the 2014 AEJMC History Division Archive.

Kristin Gustafson



Membership
Chair
University of
Washington
Bothell

to moderate a presidential debate.” The biography provides insight into decades of growth and political maneuverings of television networks. Greenwald, Marilyn S. *Pauline Frederick Reporting: A Pioneering Broadcaster Covers the Cold War* (Reston, VA: Potomac Books, 2015).

Publications

[Marilyn Greenwald](#), professor in the E.W. Scripps School of Journalism at Ohio University, announced the publication of her biography, *Pauline Frederick Reporting: A Pioneering Broadcaster Covers the Cold War*. Frederick is the first woman network news reporter; she covered the United Nations for ABC and NBC for more than 20 years. Potomac Books described Frederick (1908–90) who, despite being told there was no place for her in broadcasting, “cracked the good old boys’ club through determination and years of hard work, eventually becoming a trusted voice to millions of television viewers.” She interviewed “a young Fidel Castro, covered the Nuremberg trials, interpreted diplomatic actions at the United Nations, and was the first woman

Gerry Lanosga, assistant professor in the Indiana University Media School and president of the Indiana Coalition for Open Government, announced publication of three articles in 2014. The first is a historical examination of Pulitzer Prize investigative journalism that traces the prevalence of investigative reporting from 1917 to 1960. The second examines of the role the Pulitzer Prizes played in the process of journalistic professionalization. The third explores the deep entanglements between journalists and officials involved in the parallel processes of news making and policymaking.

• Lanosga, Gerry. “New Views of Investigative Reporting in the Twentieth Century.” *American Journalism* 31, no. 4 (2014): 490–506. • Lanosga, Gerry. 2014, “The Power of the Prize: How an Emerging Prize Culture Helped Shape Journalistic Practice and Professionalism,” *Journalism: Theory, Practice and Criticism* (advance online publication, Sept. 25, 2014, DOI: 10.1177/1464884914550972).

• Lanosga, Gerry. “Partners in Power: Alliances Between Investigative Journalists and Officials in the U.S., 1917-1960.” *Journalism Practice* (advance

online publication, Sept. 5, 2014, DOI: 10.1080/17512786.2014.953769).



Marilyn
Greenwald



Gerry
Lanosga

Awards

Gerry Lanosga received one of four grants in AEJMC’s [Emerging Scholars](#) program. The grant will support research on prize culture in journalism and digging into archives of the Pulitzer Prizes and Peabody Awards and other resources, he says. Read more about Lanosga and the award at <http://mediaschool.indiana.edu/news/lanosga-one-of-four-aejmc-grant-awardees/>.

[Berkley Hudson](#), associate professor for the Missouri School of Journalism at the University of Missouri and the editor-in-chief for *Visual Communication Quarterly*, has been working for the past year on a \$40,000 planning grant he received from the National Endowment for Humanities. “Possum Town: Pictures of a Place in the American South” focuses on planning



Berkley
Hudson

for symposia and a traveling exhibition of 55 to 75 large-format photographs, a website, and related public and scholarly programming that examine the lives of blacks and whites in the rural, racially segregated community of Columbus, Mississippi. “My passion for this project comes from the fact that I grew up in Columbus,” Hudson said. “[O.N.] Pruitt was the picture man not only for my family but for my town.” The photographs, now housed in the Southern Historical Collection at the University of North Carolina at Chapel

News & Notes

Continued from Page 17

Hill, were made by jack-of-all-trades photographer O.N. Pruitt. Working in northeast Mississippi in the early to mid-twentieth century, Pruitt made studio portraits, depicted everything from church baptisms and the aftermath of fires and tornadoes, and photographed two executions on a courthouse lawn and the lynching of two African American farmers. The grant allows Hudson to explore how Pruitt's work is emblematic of how small communities, what he calls "the heart and soul of the South in the first half of the twentieth

century," reflected daily life. "By creating an arresting visual record," Hudson said, "the Pruitt images illuminate a culture, a history, and a past in ways unlike many other photographic collections."

Updates

[David E. Sumner](#), professor of journalism at Ball State University, announced that he is retiring in May after 25 years at the university. He has taught magazine writing, advanced magazine writing, long-form feature writing, and opinion writing; he is author of five books, including *The Magazine Century: American Magazines Since 1900* and co-author of *Feature and Magazine*

Writing: Action, Angle and Anecdotes, in its third edition. Sumner said he is working on a new book titled "Million Dollar Fumble," which is a historical sports drama about a controversial Georgia-Alabama football game. It resulted in a historic libel suit against the *Saturday Evening Post* in 1963 that went to the Supreme Court (*Butts v. Curtis Publishing*). He said, "That is my retirement plan, which will keep me busy for the next two years."



David E. Sumner

Call for Papers, Panels, and Research in Progress 2015 AJHA National Convention

Deadline for all submissions: May 15

The American Journalism Historians Association invites paper entries, panel proposals, and abstracts of research in progress on any facet of media history for its 34th annual convention Oct. 8-10, 2015, in Oklahoma City. The AJHA views journalism history broadly, embracing print, broadcasting, advertising, public relations, and other forms of mass communication that have been inextricably intertwined with the human past. Because the AJHA requires presentation of original material, research papers and panels submitted to the convention should not have been submitted to or accepted by another convention or publication.

Research Papers

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

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

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

Send papers to ajhapapers@gmail.com

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

Research Chair Michael Fuhlhage of Wayne State University is coordinating paper submissions. Authors will be notified in mid-July whether their papers have been accepted.

Panels and Research in Progress

Details on submitting proposals for panels and research in progress, as well as more about the convention, are available at <https://ajha.wildapricot.org/call>

Division good to grad students--including this one

Carrie Teresa Isard
Niagara University

In the purview of the History Division's commitment to expanding its membership and welcoming graduate students and junior scholars into its community, this article is an outline of the major contributions and benefits I have received as both a graduate student and junior scholar in the History Division. The division over time has offered to me financial support that has made conference travel possible, the visibility necessary to be a competitive candidate on a competitive job market, and finally networking opportunities that have benefited me both personally and professionally.

The History Division has no doubt been kind to me. I have been awarded three distinct honors by the division over two years: Top Student Paper (2013), Third Place Student paper (2014), and

Second Place Poster (2014). Each of these honors came with financial support that significantly offset the cost of the conference itself. When I encourage my colleagues—may of whom are still graduate students—to submit their work to the History Division, I make sure to tell them about the low membership fees and paper/poster awards that are generous relative to other AEJMC divisions. For graduate students, these perks often make or break the decision to attend conferences to present their work.

As mentioned previously, the division has been receptive to my work, which has given me visibility in the field. In fact, during the on-campus interview for the position at Niagara University I eventually received and accepted, my presentation at the 2013 conference was referenced by one of the members of the search committee. The History Division does a great job of recognizing what it feels is important scholarship, and that recognition translates to success on the

job market.

Finally, and perhaps the biggest takeaway from the division, has been getting to know the membership itself. I have benefitted from interaction with a group of talented scholars who are both brilliant and welcoming. I have been especially fortunate to bond with other women in the division who are also interested in exploring the black press's engagement with the struggle for freedom. The opportunity to commiserate, collaborate, and celebrate each other's achievements has made the yearly pilgrimage to the AEJMC convention the highlight of my academic year for several years in a row.

Division members, please share these insights with your graduate students as the submission deadline for the 2015 conference approaches. If any of your students have any questions about the membership benefits outlined here, please direct them to me at cteresa@niagara.edu.

American Journalism Historians Association (AJHA): It's time to nominate for two major awards

The Sidney Kobre Award for Lifetime Achievement in Journalism History

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

The Distinguished Service to Journalism History Award

It recognizes contributions by an individual outside our discipline who has made an extraordinary effort to further significantly our understanding of, or our ability

to explore, media history. Nominations are solicited annually, but the award is given only in exceptional situations. Thus, it is not given every year. Those making nominations for the award should present, at the minimum, a cover letter that explains the nominee's contributions to the field as well as a vita or brief biography of the nominee. Supporting letters for the nomination are also welcome.

The deadline for both awards is **Wednesday, May 13, 2015**. Please send all material to:

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