



Intelligencer

ajhaonline.org

VOLUME 28 NUMBER 2 WINTER 2011

2011 AJHA Convention Information October 6-8

Hotel Phillips in downtown KC
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Kansas City, MO 64105
(816) 221-7000
Contact Amy Lauters for convention registration info.
e-mail: amy.lauters@mnsu.edu
phone: 507-389-5523

Deadline Approaching for Research Grant Awards

AJHA seeks applications for its annual Research Grant Awards. Applications must be postmarked no later than May 15, 2011. Up to four winners will be announced at the October 2011 convention in Kansas City. The Research Grant Award is designed to provide research assistance and to recognize and reward the winners. Up to four grants per year for up to \$1,250 each will be awarded upon review and recommendation of the Research Grant Committee.

Application form and instructions can be found at ajhaonline.org.

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photos provided by Vanessa Murphree

David Sloan, Julie Hedgebeth Williams and David Davies attend the AJHA Southeast Symposium in February to assess student research presentations.

Southeastern Media Historians meet in Panama City Beach

By **Vanessa Murphree**
University of South Alabama

Media history scholars from across the Southeast gathered in Panama City Beach February 4-6, 2011, for the annual AJHA Southeast Symposium.

This year's programs featured students from Georgia State, Alabama, South Alabama, Florida A&M, Mercer, and Samford.

Julie Hedgebeth Williams, a long-time faculty participant from Samford said that the conference often provides the first presentation opportunity for students. "They walk in nervous but come away with their confidence high and a smile on their faces."

Williams called the event as a

starting point for undergraduates entering the "world of scholarship" that can also be an "impressive" resume builder for graduate school.

Pete Smith of Mississippi State organized the program (with co-coordinator David Davies) and described the conference environment as welcoming and encouraging. He said that it is designed to help students become more active and confident in the research process.

Student panels addressed an array of topics including: media coverage of the AIDS epidemic, the French Burqua Ban, and Jewish political equality; race and the me-

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from the president...

Media History has place in the curriculum

By **Jim McPherson**

Whitworth College

“Is anyone ditching that old chestnut, the journalism history class? We may sacrifice it.”

Despite my aversion to direct-quote leads, I hope that one got your attention. It was posted recently on a listserv aimed at jour-

nalism educators, then shared via the AJHA listserv.

I am glad that killing journalism history was expressed as a “sacrifice,” and I assume AJHA members will agree that eliminating j-history from the curriculum is a bit “nutty.” My point isn’t to criticize the writer, however, but simply to remind us all of a not-uncommon question among students, administrators, and among even some journalism faculty: “Why bother with j-history (or more broadly, mass communication history)?”

The AJHA has been at the forefront of answering that question, perhaps most notably through the History in the Curriculum Task Force. Still, in an environment in which graduates must learn new technologies and how to work across multiple platforms, the question lingers.

I needn’t remind you of the need for history, though, so let me ask another question: When was the last time you spoke about media history to someone outside of the discipline?

Unfortunately, for some academics we might compare “scholarship” to farming wheat, minus the inclement weather: Plant some seeds, spread some fertilizer, use some of what pops up to generate the next “crop,” and talk about the work with other “farmers” – while people who benefit from the harvest remain largely ignorant about the source of their daily bread.

We cannot assume that people will know why history matters; we have to tell them. The AJHA speakers bureau (<http://ajha-online.org/speakers.html>) is one way to share journalism history. Another is David Sloan’s idea of historians teaching their depart-

ments’ research methods classes (which has the side benefit of producing more historians), and popular books like those written by Mike Sweeney obviously influence non-historians.

I think we all can and should try to wage similar influence, in various ways. Here are a few activities of AJHA members:

Writing guest opinions for the local newspaper.

Having a blog.

Hosting a program on the university radio or television radio station.

Providing election commentary on local commercial news programs.

Guest lecturing in courses in other disciplines.

Speaking to schools, churches and civic groups.

Participating in panel discussions at our own institution and elsewhere.

I have been on panels with topics ranging from WikiLeaks to the state of local media, from religion and politics to “The Vagina Monologue.” Few have been primarily about media history, but my comments (and my bio) always include historical elements. And I find that more often I speak, the more invitations I get.

I can’t imagine any part of my job that is more important—or, frankly, more fun—than sharing interesting history with people who may know little about it. Isn’t that why we teach, after all?

So as other institutions consider “sacrificing” history, I encourage you to find ways to promote media history wherever you can. To borrow from a mid-century safe-driving slogan that inspired short-story writer Flannery O’Conner: The job you save may be your own.



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Got News?

The newsletter is published in November, February, May and August. Submission deadlines are Nov. 1, Jan. 15, April 15 and July 15. E-mail is preferred, but you may also fax or mail to:

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Southeast Symposium Paper Awards

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dia, freedom of speech, journalists Walter Lippman and Margaret Fuller, reform journalism, a 19th century female factory workers' self-published magazine, and photojournalism in the '30s, '40s, and '60s.

David Sloan from the University of Alabama organized the awards program. "Even though the AJHA SE is a small regional program," Sloan said, "many of the research papers are excellent. The structure of the program restricts the number of papers that may be presented. So the 15 or so that typically are on the program have been chosen from 100 or more that students have written during the preceding year." Six professors blind-judged the competition. The following papers received prizes:

First Place, Doctoral Division

Mia Long, graduate student, University of Alabama, "Sepia Magazine's Fight for Survival and Recognition, 1951-1954"

First Place, Masters Division

Tyler Jones, graduate student, University of Alabama, "Crusading for the Modern Press: Reform Journalism in the 1880s"

Second Place, Masters Division

Anne Roberts, graduate student, Georgia State University, "Veiled Threats: Legitimizing the Burqa Ban in France"

First Place, Undergraduate Division

Maribeth Browning, undergraduate student, Samford University, "Two Sides of the Same Story: The Visual Narrative of Racial Violence in Alabama as Seen in Local Newspapers' Coverage and Charles Moore's Photography in Life Magazine, 1963-1965"

Second Place, Undergraduate Division

Stephanie Hutson, undergraduate student, Georgia State University, "Thomas Kennedy and Maryland's 'Jew Bill' of 1825: The Jewish Struggle for Political Equality in Early America"

Third Place, Undergraduate Division

Rebecca W. Mayo, undergraduate student, Mercer University, "Margaret Fuller: Romantic, activist and American Media icon"

The symposium began in 1992 as faculty retreat for media historians in the Southeast. In 1995, the organizers turned the meeting's focus to graduate students and research. Since 2001, Panama City Beach has hosted the meeting. Earlier meetings locations include Desoto State Park (Ala.), Gatlinburg, Tenn., Huntsville, Ala., Knoxville, Tenn., Milledgeville, Ga., Mt. Cheaha State Park (Ala.), Gadsden, Ala., and Tuscaloosa, Ala.



Pete Smith and David Davies enjoy their trip to the AJHA Southeast Symposium.

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AJHA valuable starting point for graduate students

By Amber Roessner

University of Tennessee

After witnessing what can only be described as one strange night of karaoke in Wichita, Kan., I was told by my adviser Janice Hume, “What happens at AJHA, stays at AJHA.” Sorry, Dr. Hume, but it’s time to let the secret out.

The American Journalism Historians Association is committed to providing valuable scholarly opportunities to graduate students interested in media history.

Like many academic organizations, AJHA provides paper and panel presentation opportunities for junior scholars at its annual national and regional conferences.

But, unlike other academic forums, AJHA does so much more.

AJHA’s senior scholars consistently reach out to newcomers through casual conversations throughout the year at national and regional conferences and at functions like the annual Scholar’s Breakfast. As a graduate student, after my initial shock of seeing singing and dancing historians, I had numerous opportunities to discuss journalism history with the best and brightest in our field.

In addition to giving their time and attention to make junior scholars feel at home, members of AJHA generously support graduate scholarship by providing financial stipends for all graduate students presenting papers or participating as panelists at the national conference. These stipends are funded through the AJHA silent auction. AJHA members make the auction a huge success each year by donating materials and purchasing a unique array of auction items from movable type to AJHA paraphernalia.

AJHA also honors exceptional graduate scholarship through the

Robert Lance Memorial Award for Outstanding Student Paper and the Margaret Blanchard Doctoral Dissertation Prize.

Furthermore, as evidenced by aforementioned antics, AJHA is a lot of fun. Convention Planning Chair Patrick Cox (& Co.) selects locations at affordable sites where members take historical tours and dine at unique restaurants, when not discussing media history.

And, like any good journalists, AJHAers even cavort at hotel bars from time to time. So, take it from this newly minted Ph.D., AJHA is the place to be for graduate students.

Committee seeks members

In his first column as president, Jim McPherson stated benefits for those who might shy away from service, such as those who are just starting on their academic career path: “The benefit for young scholars, of course, is that there may be no national organization where it’s easier to use your skills and have a meaningful voice in the direction of the group...”

And he didn’t forget those who are still in the throes of graduate work: “Even if today you’re a grad student who just attended your first convention, perhaps one day you’ll be one of the presidents on that list. In the meantime, there’s a committee that can use you now.”

One of the association’s most important committees is, at this time, without members. Those who see the irony of having a memberless Membership committee are encouraged to answer the presidential call for service by contacting Vice President Terry Lueck at tluaeck@uakron.edu.

A description of the Membership committee and the duties of the other committees may be found through the “AJHA Constitution” link on the association’s homepage.

—by Terry Lueck

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Exploring the Historical Process

Parcells uses General Mills archive for latest project

By Lisa Parcells

Wichita State University

Opening Doors to Business Archives

My interest in food promotion recently drew me to snow-covered General Mills, the home of the grand dame of cooking, Betty Crocker (after a merger with Pillsbury), and producer of everything from Go-Gurt to Cheerios to Pop-pin Fresh Biscuits. Trust me, you probably have a GM product in your kitchen somewhere. What I want to understand is how and why GM advertised their food products through the last century.

Finding advertisements is relatively easy. But that doesn't really get to the "why" part of the question. Why did GM—or any company for that matter—market their products the way they did? The problem is that most of this information (old plans books, media reports, target audience surveys, goals and objectives for product launches, etc.) is often either thrown out, or kept closely guarded by the company or its advertising agency. But a few goldmines of this information remain. Buried often in the basement of mega-complexes lives the company archivist and a stash of promotional information. The trick, of course, is getting in the door.

I began with a letter to the public relations department of GM, assuming that they would have a better understanding of what I was trying to do. In the letter I specifically explained what I wanted to look at, when I wanted to come, and where I planned to publish what I found. I also included a research proposal that outlined my general research interests and how they applied to GM products. Moreover, I assured them my preliminary research had shown that their branding efforts were not only successful, but also creative and unique. My goal here was to



photos provided by Lisa Parcells

clearly establish that I was an academic researcher, intent on learning from their successful past, not someone eager to disclose trade secrets or drag skeletons out of dusty closets.

A month later I heard back from GM and was granted permission to visit. They sent me a bare-bones permission letter to again

outline the details of my research and intended results. No one ever asked for any control on what I published (excluding, of course, copywritten material). All they have ever asked for is a copy after publication. With grant funding and snow boots in hand, I then set off for Minneapolis, Minnesota.

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AJHA Call for Papers 2011 • Oct. 6-8, Kansas City

All submissions must be postmarked by May 15, 2011.

The American Journalism Historians Association invites paper entries, panel proposals and abstracts of research in progress on any facet of media history for its 30th annual convention to be held October 6-8, 2011, in Kansas 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. 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.

The AJHA paper competition is administered electronically. Papers must be submitted in PDF, saved with author identification only in the file names and not in the papers. *Each paper must be submitted as an attachment, with a 150-word abstract and contact information included in the text of the e-mail to: ajha-papers@gmail.com.*

Authors of accepted papers must register for the convention and attend in order to present their research. Authors should bring 25 copies of their papers to distribute at the convention. Research awards include: the Robert Lance Award for outstanding student research paper, the J. William Snorgrass Award for outstanding minority-journalism research paper, the Maurine Beasley Award for outstanding women's-history research paper, a new award for outstanding research in media and war, and the David Sloan award for the outstanding faculty research paper.

For information queries only, contact Research Chair Janice Hume, University of Georgia, at jhume@uga.edu.

Panels

To propose a panel, please submit:

- >> A brief description of the topic.
- >> Names of the moderator and participants, no more than two of whom may be from the same institution.
- >> A brief summary of each participant's presentation.

Entries must be no longer than 3 pages of text, double-spaced, in 12-point type, with 1-inch margins. No individual may participate in more than one panel. Panel organizers should make sure panelists have not agreed to serve on multiple panels. Failure to adhere to the guidelines will lead to rejection of the proposal. Preference will be given to those proposals that involve the audience and panelists in meaningful discussion or debate. Panel participants must register for and attend the convention.

Linda Lumsden, University of Arizona, is coordinating the 2011 panel competition. *Submit proposals attached in PDF format with contact information included to: ajhapanel@gmail.com.*

Research in Progress

For research in progress submissions, send a blind abstract of your study with identifying information only in the file name but not in the abstract. Include the proposal title in the abstract. The abstract should include a clear purpose statement as well as a brief description of your primary sources. Abstracts must be no longer than two pages of text, double-spaced, in 12-point type, with 1-inch margins, not including notes. Primary sources should be described in an additional 1-page, double-spaced, page.

The AJHA Research in Progress competition is administered electronically. Proposals must be submitted as a PDF file, saved with author identification only in the file names and not in the text of the proposal. *Each proposal must be submitted as an attachment, with your name, project title and contact information included in the text of the e-mail to: ajharip@gmail.com.*

If your proposal is accepted, you'll be asked to bring to the conference 20 copies of a four- to five-page summary of your research. Authors of accepted research in progress must register for and attend the convention.

Kim Mangun, University of Utah, is coordinating the 2011 Research in Progress competition.

Kansas City, site of AJHA 2011, boasts many historic venues

Summaries by *Bobbie Brinkerhoff, UCF*

Hotel Phillips, convention hotel, features early European elegance

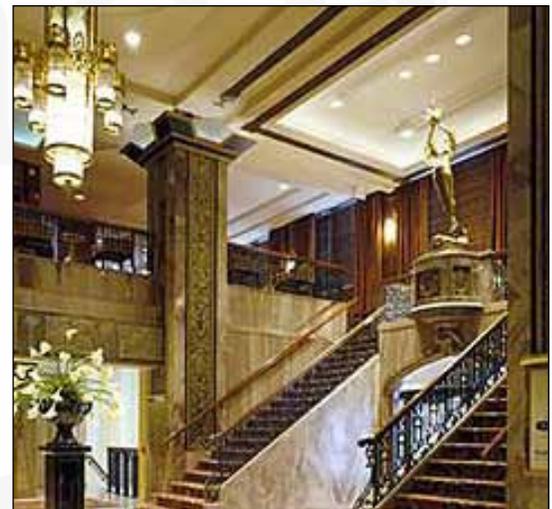
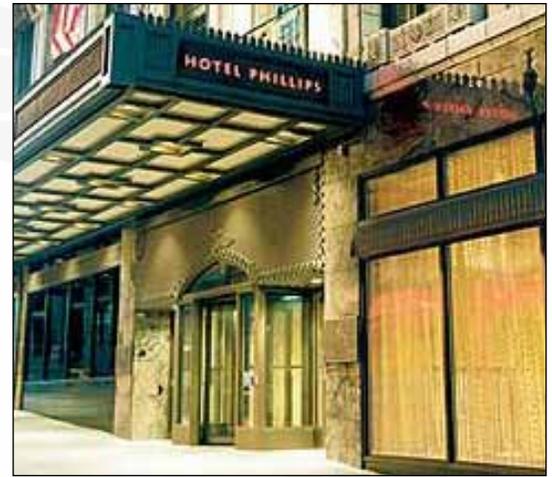
In 1930, what was once the Glennon Hotel began its 71-year journey to becoming an elegant four-diamond escape offering top-quality guest experiences. After Charles E. Phillips leased the building, now the Phillips House Hotel, renovations were made to ensure the hotel's European elegance. The renovations included the creation of Dawn, a golden lady perched between staircases in the main lobby. She symbolized the warmth and hospitality of Hotel Phillips. With hidden radios in the walls and chandeliers, guests at the hotel enjoyed one of the 450 rooms and gazed at murals painted by Daniel McManus.

Two years after a fire broke out on the second floor and required nearly \$300,000 in repairs, the hotel's Sir Loin room made its debut as a steak house where one could eat a meal for 75 cents. Unfortunately, the Phillips House Hotel closed in 1971, being cherished by 100 guests who stayed for its final evening.

Three years later the hotel opened 22 of its rooms for special dinners and dancing events, barber shops, and coffee shops. But in 1975, Ramada Inns Inc. became the hotel's new management. It was the intention that the hotel become Rockhurst University educational and business conference center. Still, the Phillips hotel was placed back on the market in 1977.

After being placed on the National Registry of Historic Places in 1979 with its art deco architecture, it was sold to Phillips House Associates, Ltd. After being newly renovated and decreasing the number of rooms by tearing down walls and increasing room size, it re-opened in 1981.

Closing again in 1988, re-opening as the Radisson in 1990, falling on hard times and closing in 2000, the Hotel Phillips has now been opened since July of 2001.



Historic 18th and Vine Jazz District offers two museums

Throughout the 1920s, 1930s, and 1940s, the Historic 18th and Vine Jazz District in Kansas City was booming with activity. 18th Street was where people knew they could find anything that they needed including clothing, doctors and plenty of Jazz. A person could go there at any hour of the day or night and find themselves in the middle of a jazz jam session. Excitement was rich and plentiful in the Historic 18th and Vine Jazz District with all of the abundant culture and entertainment.

The **American Jazz Museum** opened in September of 1997, and remains one of the first museums in the United States dedicated wholly to jazz as an art form. Now, the museum's exhibits include artifacts from great jazz musicians, exhibits on famous musicians like Ella Fitzgerald and Charlie Parker, and also features contemporary jazz artists in its jazz club for visitors to listen to in the evenings.

In the early 1990s a group of local historians, business leaders, and former baseball players created the **Negro League Baseball Museum** through the inspiration of Horace M. Peterson III. Located in the Historic 18th and Vine Jazz District, where the Negro National League was founded in 1920, the Museum expanded to a 2,000 square-foot space in the Lincoln building after starting off as a small one room office and obtaining a board of directors, staffing, and licensing to support its operations. The exhibit included photographs and interactive displays.

The permanent home for the museum uses 10,000 square-feet of space and features film exhibits, multimedia computer stations, photographs, 12 bronze sculptures and countless baseball artifacts. Since the late 1990s, the museum has attracted thousands of visitors including former U.S. presidents, government officials and national celebrities.

Navigating History: a teaching method

By Kurt Nichols

University of Utah

At first, the doing of history, the creating of the products of history, can be so abstract to a new student of communication history, that I created a teaching tool tied to something more tangible: navigating a terrestrial landscape using a map and compass. Traveling through the woods, especially without trails, requires hiking with intervals of uncertainty tied to distinct anchor points.¹ Writing history, though temporal rather than spatial, is not so different from navigating unknown landscapes

To illustrate this analogy I unfolded the Mirror Lake quadrangle, a map of a mountainous region in northern Utah, to represent written history. At first glance, the students in my graduate seminar in historical methods saw the prominent areas of green. More copies of maps were passed to the students and upon closer look, students observed the regions of white, the blue polygons, and then the patterns of brown squiggly lines throughout the map. Colors, shapes and lines are the constructed symbols of the cartographer. The simplification is: all green is forest, all white areas are non-forest, blue is water, and the brown lines represent elevation change. History has the advantage of complex language over the colors and shapes of maps; however, to avoid getting lost in the details, both maps and history require simplifications.

I held up the map again and asked if there were any holes or gaps or if any regions were missing. Everyone agreed that no regions were missing; there were no gaps, just a reduced scale compared to the size of the terrain. A reduced scale or reduction in detail is a necessary simplification of both history and cartography. We talked about this need for



a reduced scale. We considered that the details, the particulars are lost, but no gaps exist, no actual space is missing. The Mirror Lake map was drawn to a scale of 1:24,000 with one centimeter on the map representing 24,000 centimeters in the landscape. This is a useful scale for walking around in the landscape. With the students, we considered that when driving at 60 mph, this would be a miserable scale of detail as you would need a new map every 12 minutes. For the long car ride, a scale of 1:250,000 or even 1:5 million on the Interstate Highway system would serve you better. Your needs determine the scale of the map you use. Your needs determine the history you write.

I asked what the other extreme of scale would look like; contemplate a 1:1 scale map. We realized that all the particulars would be there. To unfold this map, you would necessarily poke each tree and bush up through the paper in its proper spot ... probably not very useful as the map would never fit in your backpack. Some compromise must be made as to the level of detail and functionality;

this compromise thereby introduces the periods of uncertainty. The details required are the larger objects that are recognizable both in the terrain and on the map. Lakes, streams, and peaks have the recognizable shapes used to anchor the hiker to a particular spot on the map and in the terrain. Connecting these anchors is the art of navigation. The art of writing history is figuring which anchors are needed for the narration and where the reader can be allowed to pass through the story without losing their way to the next written anchor point.

To be functional the map must provide an overview of the anchor points and show the angle to travel through the unknown terrain leading to the next anchor point. The compass, when set to the same angle as measured on the map, guides the hiker through the unknown to the desired destination. The historian similarly serves two tasks, one being the cartographer choosing the scale of particulars and hence anchor points on the map of the past, and second, the

Navigating History

Continued from Page 8

task of the compass, guiding the reader through the periods of historical uncertainty. The reader and hiker alike depend upon and must have trust in both their cartographers and compasses.

Historians and cartographers create abstract tools, not the real thing. A map is not the terrain; history is not the actual experience. Hence, being constructions, both maps and history, including biography, can have an overlay of a theme, and will always have an overlay of subjectivity. The maps for hiking emphasize terrain features such as lakes, streams, forests, and elevation details. I unfolded several Forest Service maps, each of the same section of the forest, yet each map had a different theme, one of timber surveys, one of insect infestations, and another with recreation uses such as roads, trails, and campgrounds. Histories of the same time and place can serve different themes, such as, politics, economics, or genealogy. Due to a paradigm shift from paper to electronic maps, each map can now have digital layers of themes to be shown or hidden from the immediate screen view or printed paper version of the map. There is a hidden theme or agenda on even the old paper maps; let this remind us that borrowing tools and constructs always runs the risk of transporting unwanted agendas or assumptions. Remember those nice green areas of forest represented on the map? That is an old military construct: the vegetation is high and thick enough in which to hide troops.

A second navigational paradigm shift was the creation of a satellite-based locating system. This is the world wide web of global positioning system (GPS) satellites that communicate with a hand-held receiver. Newer commercial maps

and guidebooks list the latitude and longitude for prominent and popular locations allowing the hiker to type into their hand unit the latitude and longitude of the desired destination. Then an arrow on the screen of the hand GPS unit points in the direction of the desired location. Maps and compasses become obsolete! If everything becomes available on the Internet, do we need historians? If the batteries in your GPS die, do you need map and compass skills? If everything written becomes available on the web, do we still need historians for direction finding and to scale down and interpret the information?

Although traveling through terrain is a forward-looking event while history consists of looking backwards, the many parallels provide insights into the values of each.

Kirk Nichols, M.S., is a lecturer in the Department of Parks, Recreation, and Tourism at the University of Utah and was a student in Historical Research Methods, Department of Communication, Fall 2010.
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1. David Seidman, *The Essential Wilderness Navigator: How to Find Your Way in the Great Outdoors* (Camden, Maine: Ragged Mountain Press/MacGraw-Hill, 1995), 117.

2. These two quotes are from E. M. Palmegiano, "Re-Constructing Media History," *American Journalism* 22, no. 1 (Winter 2005): 133-36.

Lauters, LauraPalooza capture award

The Greater Mankato Convention and Visitors Bureau awarded the Bring It Home Award in November to LauraPalooza, a conference about Laura Ingalls Wilder that took place July 15-17, 2010. It was organized by the Laura Ingalls Wilder Legacy and Research Association and sponsored by the Department of Mass Communications at The University of Minnesota, Mankato.

Amy Lauters, faculty member and AJHA convention registration coordinator, accepted the award on behalf of everyone who attended, organized, and helped with the three-day conference.

"When Anna Thill, the director of the GMCVB, called to tell me we had won this award, I was stunned," Lauters said. "I didn't even know we'd been nominated. But then Anna explained to me that the award goes to a community body that has gone above and beyond to bring visitors to Mankato. And we certainly did that."

LauraPalooza catered to more than 180 people each day, including 152 pre-registered participants. Speakers and guests included TV's "Little House on the Prairie"'s Dean Butler; Wilder biographers William Anderson, Pamela Smith Hill, and John Miller; and many more scholars and researchers who shared their thoughts about the world and legacies of Laura Ingalls Wilder and her daughter, Rose Wilder Lane.

For more information on the conference, visit www.beyondlittlehouse.com or call Dr. Lauters at 507.389.5523.

DON'T MISS OUT!!!!

AJHA Dues for 2011 are now due. Dues are \$25 for students and retired folks and \$45 for regular members. Please go to the AJHA website (www.ajhaonline.org) and download the membership form. Follow the instructions on the form and submit your renewal as soon as possible. If you have any questions about the status of your AJHA membership, please feel free to contact me (carol.humphrey@okbu.edu or 405-878-2221). Don't miss out on all the fun and information that you gain through AJHA!

Carol Sue Humphrey
AJHA Secretary

Nomination deadlines for AJHA awards approach

The Awards Committee of AJHA seeks nominations for its major awards, including the Kobre Award, Book of the Year, Distinguished Service to Journalism History Award, and the Excellence in Teaching Award:

- **The Sidney Kobre Award for Lifetime Achievement in Journalism History – Nominations Due May 6**
- **The AJHA Book of the Year Award – Nominations Due March 31**
- **Distinguished Service to Journalism History Award – Nominations Due May 6**
- **AJHA National Award for Excellence in Teaching – Nominations Due July 15**

For more information on how to submit nominations, please go to ajhaonline.org/awards.html

Parcels/Archives

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High-Tech Archival Work

Over ten years ago I entered my first archives armed with two pencils and a new pad of paper. On a recent trip to the General Mills business archives, I looked more like a cross between backpack journalist and a pack mule. I still had the pencils and paper, but I had added a camera bag, a laptop, a tripod, a pack of batteries, a stack of CDs, and a couple of thumb drives.

The problem was this: I was granted permission to delve into the General Mills business archives in Minneapolis, Minnesota, and I only had one week to gather as much information as I could. The archives didn't have a database or finding guides available to the public, so I couldn't narrow down what I wanted to look at ahead of time. I decided that instead of carefully combing through a handful of documents, I would try to collect as much material as I could, and then go through back at home.

Now the issue became weight. With the airlines charging for every extra pound and no time or inter-



est to waste in the post office, I needed a new way to get the material home. High-tech became my only option. General Mills granted me permission to bring a camera into the archives. (I promised to tape my flash shut to protect their documents.) In the small corner of desk space they had available, I set up shop. I used an ultra-zoom FinePix S6000 camera (with a manual zoom, automatic focus,

and a 1 GB memory card) balanced on a tripod with the back leg extended another four inches so the camera hovered directly over the documents. As I pulled out each box, I took a picture of the box label, then the folder label, to keep a digital record for citing the material later. Then I simply took a photo of every piece of paper in the folder and moved on to the next. When my camera memory was full, I downloaded the photos onto my laptop and then burned a back-up copy onto a DVD. Any website material or other electronic files easily transferred to thumb drives. Large poster advertisements, promotional items, store displays, packaging, and other bulky material were also photographed. Not only did I get the information (text) that I wanted, but it was in full color and complete detail.

By the time I walked out of the archives, I had a stack of 15 DVDs with over 6000 images on them and two thumb drives full of other documents and images—and I could carry it all in one hand. Now I can sit in my office and start reading, or take my laptop and DVDs and head over to the local coffee shop.