

Intelligencer

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32nd Annual Convention

Sept. 26-28, 2013
New Orleans, LA

2013 Convention Hotel:

Hotel Monteleone
214 Royal Street, New Orleans, LA
\$159 Room Rate
504.523.3341

See ajhaonline.org for updates

DON'T MISS OUT!!!!

AJHA dues for 2013 are now due. Dues are \$25 for students and retired folks and \$45 for regular members. Please go to the AJHA website (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 405-585-4158). Don't miss out on all the fun and information that you gain through AJHA!

Carol Sue Humphrey
AJHA Secretary

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From the President:

Annual Sundance Film Festival offers an opportunity to reflect on history



By Kim Mangun
Utah

"Storytellers broaden our minds: engage, provoke, inspire, and ultimately, connect us," said Robert Redford, the actor, director, and president of the Sundance Institute, founded in Utah in 1981 to "foster independence, discovery, and new voices in American film."

Ten filmmakers were invited that spring to the first Sundance Institute Filmmakers/Directors Lab, held at Redford's ski resort. Despite the sterile connotation, the lab was a place where "each emerging artist was encouraged to take creative risks and to craft a film true to their own, unique vision."

Today, "the Institute has grown into an internationally recognized resource for thousands of independent film, theatre, and music artists." It features numerous programs, including the Native American and Indigenous Program, which is "designed to

foster community and the exchange of ideas among Native American and Indigenous filmmakers."

But the annual Sundance Film Festival may be the most recognized and discussed event. Each January for ten days, the small town of Park City swells with pride—and movie and TV stars—as it hosts premieres at the Egyptian Theatre and other venues.

As exciting as the festival is (previous award winners have included *Sleepwalk With Me*, *Beasts of the Southern Wild*, *Waiting for Superman*, *Winter's Bone*, and *An Inconvenient Truth*), I'd be remiss if I didn't share some history.

Park City, about 30 miles east of Salt Lake City, was founded as a silver-mining town in 1869. One source notes that by 1900, it was a "booming mining town with 10,000 residents and 100 saloons."

A favorite of ours is the No Name Saloon and Grill ("Helping people forget their names since 1903"), which features vaulted

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Accompanying image is from the *Park Record*, June 25, 1898. Caption at the top of the sketch reads: "GENERAL VIEW OF THE RUINS, From Sketches and Photographs Made from Foot of Main Street, Park City."

Sundance

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brick ceilings, belt-and-pulley ceiling fans, and delicious buffalo burgers.

More than 1,200 miles of tunnels snake through the mountains, and \$400 million in silver was discovered before mineral prices bottomed out in the 1930s. According to the Park City Chamber of Commerce, 23 men became (multi)millionaires, including one George Hearst, the father of newspaper publisher William Randolph Hearst. George bought the Ontario Mine in 1827 for \$27,000 and reportedly made more than \$50 million on his investment.

Like many frontier towns, Park City burned—not once, but three times, in 1882, 1885, and 1898. The latter was the most destructive. On June 20, the day after the conflagration, the *Salt Lake Tribune* reported: “FLAMES DESTROY PARK CITY; The Greatest Blaze That has Ever Occurred in the History of Utah.”

The lead observed: “Yesterday an ideal mining camp in a dimple of the Wasatch range, Park City is tonight a mass of unsightly ruins, the first, to which it succumbed, beginning at 4 o'clock this morning and continuing with awful fury for nearly eight hours. Main street ... is ruined. Park avenue has sustained losses that cannot be computed with any degree of accuracy. The Chinese quarter is completely wiped out.” Saloons, hotels, and banks were among the businesses destroyed; City Hall, the Park Opera-House, and the *Park Record* also were a total loss.

The next day, the *Tribune* published a page-one story, “BRAVE PARK CITY; Her People Face the Situation with True Western Grit.” The “*Tribune Special*” reported: “With a pluck and energy that does them credit, the people of Park City yesterday began clearing away the still smoking ruins that cover the burned district. The morning sun, slanting its rays down over the hills around the town, found the fire sufferers recovering from the daze that first followed the calamity.”

The owner of the American Hotel said he believed a drunken lodger had “kicked over a lamp and thus started the blaze” that wiped out Main Street, destroyed some

200 homes and businesses (including the American), and caused nearly \$1 million in losses.

But there was a bright spot. “One of the prettiest scenes of the day,” reported the *Tribune*, “was the spirit in which those who had not been injured by the fire extended aid and comfort to their less fortunate fellow-citizens. Although appalled by the suddenness and scope of the calamity, the generosity of the fortunate ones outweighed the momentary daze caused by the first shock. The invitation to ‘Come and stay with me, neighbor, until you can look



around;’ was heard from end to end of the stricken town.”

Even though the *Park Record* “plant [was] completely annihilated,” it published a week later, on June 25. “*The Record* is under deep obligation to the *Salt Lake Herald* for the appearance this week as usual of our paper. ... Words cannot express our appreciation of the courteous treatment received and substantial aid rendered during this the most trying period in *The Record* career. It is such acts as this that drive away the gloom of despond and make life worth living.” *The Record* listed “those who will or who have already commenced to rebuild”: the First National Bank, grocer W. H. Roy, jeweler L. E. Hubbard, photographer W. A. Adams, saloon owner Henry Fares, and the *Park Record*.

According to Utah.com, the Grand Opera House and City Hall also were reconstructed in 1898. Other work took longer, but by the 1920s, the town had been completely rebuilt using brick or stone rather than wood.

A new addition to Main Street was the Egyptian Theatre, whose construction was influenced by the 1922 discovery of King Tut’s tomb. The *Park Record* reported on December 17, 1926, that “the decoration of

the [theatre’s] interior was conceived and supervised by Mr. C. R. Berg, of Seattle, ... a noted egyptologist [*sic*] and one of the very few who are versed in Egyptian research, being also a member of a secret Egyptian order represented in this country.”

The Record’s reporter asked Berg to give him a guided tour of the opulent interior, “and thinking the public would be interested *The Record* is [describing] it here.” Among other things, Berg pointed out the painted figure of Toth, “the scribe who writes the book of life of all people and is present on judgment day to judge the soul”; some “signs and symbols ... pertaining to life and happiness;” lotus leaves and flowers, the “symbols of life;” and the “names of the three men responsible for the building of this theatre,” which had been inscribed on a “pillar in Egyptian characters.”

The reporter also noted the theatre’s modern touches: “comfortable upholstered seats, perfect lighting and ventilating systems, a large stage, equipped with dressing rooms, ... in fact, a modern theatre in every detail, and indeed a credit to Park City and an evidence of the progressiveness of its promoters.”

The “modern playhouse” opened on December 25, 1926, with “a special super attraction,” the Paramount picture, *Man of the Forest*. *The Park Record* called the adaptation of Zane Grey’s novel “a fascinating love story spun against the background of the far west, with some of the most spectacular scenic effects ever recorded by a camera.”

The Record’s “At The Movies” column was filled with news of the coming week’s schedule at the Egyptian. *The Midnight Flyer*, with two train wrecks, a “race between a freight locomotive and a runaway special driven by a crazy man,” and more action-filled scenes, “deserve[d] its claim to the title of the most spectacular of melodramas.”

Locals also could see the new Rin-Tin-Tin picture, *A Hero of the Big Snow*, “said to be the most exciting as well as the most beautiful of [his] pictures.” And *A Poor Girl’s Romance*, scheduled for December 29, was sure to be a success for FBO Pictures Corporation. “Long recognized as one of the foremost romanticists of her time, Laura Jean Libbey has given to the world a long list of celebrated novels that thrilled count-

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Sundance

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less feminine readers a generation ago," reported the *Record*.

The film, based on Libbey's book by the same name, "had a wider circulation perhaps than any other of the famous author's writings. Its editions have run into millions of copies. It was printed and re-printed in newspapers and magazines and circulated again through the medium of feature syndicates."

Today, the *Park Record* continues to cov-



er events at the Egyptian Theatre, including those that are part of the Sundance Film Festival. This year, nearly 200 films will be shown there, at Sundance, and at other venues in Park City, Salt Lake City, and Ogden, which features another beautiful and historic Egyptian-themed theatre.

Many documentaries premiering this year will likely interest communication historians. *ANITA* focuses on Anita Hill, who in 1991 charged Supreme Court nominee Clarence Thomas with sexual harassment.

Sound City "uses interviews and performances with the legendary musicians and producers who worked at America's greatest unsung recording studio, *Sound City*, [to] explore the human element of music, and the lost art of analog recording in an increasingly digital world." And *We Steal Secrets: The Story of WikiLeaks* "is an extensive examination of all things related to WikiLeaks and the larger global debate over access to information."

Another documentary related to journalism is *Which Way Is the Front Line from Here? The Life and Time of Tim Hetherington*. Hetherington, a photojournalist, co-directed the film *Restrepo* with Sebastian

Junger. It received the Grand Jury Prize at the 2010 Sundance Film Festival and was nominated for an Academy Award in 2011 for Best Documentary Feature.

Shortly after the release of the film about a platoon of soldiers in Afghanistan, Hetherington and another photographer were killed in Libya. In this new documentary, Junger "traces Hetherington's work across the world's battlefields to reveal how he transcended the boundaries of image-making to become a luminary in his profession."

The Stuart Hall Project also will have its world premiere at this year's Sundance Film Festival. The documentary about the founder of cultural studies "interweaves 70 years of Stuart Hall's film, radio and television appearances, and material from his private archive to document a memorable life and construct a portrait of Britain's foremost radical intellectual."

And this takes me full circle to the quote I used in my lead: "Storytellers broaden our minds: engage, provoke, inspire, and ultimately, connect us." Although Robert Redford was referring to filmmakers and documentarians, we historians also strive to do this with our research and writing. This semester I am teaching our graduate seminar on historical research methods. Students are refining their research proposals and learning how to conduct a rigorous historical project.

Meanwhile, we are discussing the importance of narrative and how good introductions are like the opening scenes of a film: they engage us and spark our imagination, they transport us to another time and place, and they help us feel an affinity for a person, problem, or issue. Good manuscripts—like films—then provide background information and context and "broaden our minds" by leaving us with something memorable, some "aha moment" (a phrase, by the way, that dates to at least 1914).

The 2013 call for papers, research in progress, and panels has been revised and is now available at AJHAonline.org. The deadline for each category is May 15. I hope you will consider submitting original research to this year's convention, which will be September 26-28 in New Orleans, or proposing a panel on an original topic related to communication history.

And remember to tell a great story.

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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. Any ideas, submissions, or suggestions will be wholeheartedly welcome. Email is preferred, but you may also fax or mail to:

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Editing text demonstrates varied expertise, value of collaboration



By Erika J. Pribanic-Smith
University of Texas at Arlington

Nine members of the American Journalism Historians Association wrote chapters in a new volume edited by Ross Collins, *Editing Across Media: Content and Process in a Converged World* (McFarland, 2013).

In addition to two chapters that Collins co-wrote, the book contains contributions by Victoria Goff, Bill Huntzicker, Paulette Kilmer, Meg Lamme, Amy Lauters, Terry Lueck, Jim Martin, and Mavis Richardson.

Collins noted that AJHA's members constitute a majority of the book's 13 authors. He said that being involved in an academic organization like AJHA is essential to identify people with the knowledge and expertise that an edited volume requires.

Collins emphasized that the organization's scholars may be historians first, but they're more than that.

"Historians tend to be people with a variety of interests and backgrounds," Collins said. "Many of us bring long media industry experience to our classes and teach in a



Amy Lauters



Jim Martin

wide variety of media-related areas."

Furthermore, he said, mass media historians can bring depth and context to practical classes such as editing because they know where it came from and have good insights on where it might be going.

"This is probably the only editing textbook out there that adds historical context to the craft of editing, and that's going to help students become better editors," Collins said.

According to the McFarland website, *Editing Across Media* examines traditional editing roles and new editing needs, including computer pagination, image manipulation, Search Engine Optimization and social media monitoring. It is geared not only at journalists but also public relations and advertising practitioners.

Collins recruited Lamme to write a chapter because of her public relations perspective. Her contribution provides a "then and now" overview of the purpose and function of copy editing, which includes discussion of how convergence and social media are challenging journalists to be their own copy editors like advertising and public relations practitioners always have.

"This volume shines a spotlight on another realm of expertise within the AJHA membership by highlighting contributors' professional and educational insights for the classroom," Lamme said.

Martin drew heavily on his professional experience working in a print shop for his chapter on typography, which he said gives a little history, a little theory, and a lot of practical advice.

Lueck pooled her own experience with



Meg Lamme

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Editing

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Bill Huntzicker

that of her co-author, University of Akron colleague Val Pippis, whose 30 years in journalism includes online news with Knight Ridder. Lueck said that skills she and Pippis had

learned laying out newspaper pages provided them with a foundation for teaching students how to design online publications and websites.

Kilmer, who contributed a chapter on law and ethics, said she loved the idea of applying editing principles to the web as well as traditional news, public relations and advertising worlds.

“The approach reflects the movement in the mass media toward multi-platform distribution of messages where photos and text blend in ways unimaginable a decade ago,” she said.

This updated approach and broad appeal are among the reasons Collins said educators would benefit from using the book in their classes. He added that it’s more affordable and more interesting than most editing texts that are available. Collins, who has taught editing since the 1980s, said that he wanted the text to be “a wee bit amusing.”

Based on his experience compiling this work, Collins advised other book editors to recruit contributors thoughtfully, based on their interests and areas of expertise. He also suggested that editors make sure authors have time to do the work, give them specific guidelines on what is needed and what the book will look like, set deadlines and respond to drafts quickly.

Finally, Collins encouraged collaborating with other AJHA members on projects.



Victoria Goff

“This book would not have happened without the help of many AJHA colleagues,” he said. “It’s a great group of people ready to help, eager to collaborate, and full of great ideas.”

Kilmer added that AJHA has inspired many intellectual ventures that have blossomed among the members, who always seem ready to accept a challenge.

“I felt honored to contribute a chapter to this book because the list of authors includes creative, smart, and talented researchers who share a commitment to excellence that we all have embraced in AJHA,” she said.



Paulette Kilmer

Richardson, whose chapter focuses on basics that editors use every day, stressed that AJHA members collaborate on more than history.

“Individual expertise brings together members to discuss and collaborate in all areas of mass media,” Richardson said.

AJHA member Mike Sweeney recovering from surgery

In case you haven’t heard, Mike Sweeney, a longtime AJHA member and the editor of *Journalism History*, had surgery to remove a kidney and a cancerous tumor.

Thankfully, the pathology report came back “clean.” The cancer had not spread to any lymph nodes, so he will not have to endure chemotherapy and radiation.

Mike will be on medical leave for the rest of this semester. He has temporarily turned over editorial duties to Aimee Edmondson. On behalf of AJHA, I’d like to thank her for stepping in -- as always (and she’s not tenured yet).

I’m sure Mike and his wife, Carolyn, would appreciate your get-well wishes. He is on Facebook, and his email address is swee-nem3@ohio.edu.

--- Kim Mangun

Intelligencer editor travels to South Korea



By David Schreindl
Dickinson State
University



It was a once-in-a-lifetime opportunity I couldn't pass up. In late September I received an email announcing an opportunity to teach at the Duksung Women's University in Seoul, South Korea.

After getting my wife's approval, I created a syllabus for a course based on a list of topics. It turns out the students are the ones who choose from the syllabi submitted so it was a huge honor to be chosen. Interestingly my colleague from down the hall was also chosen. Neither of us knew the other had applied. Only two are chosen for each session, winter or summer.

It was a much more enjoyable experience having Dr. Mike Cartmill with me. I think I was more willing to go out and experience everything knowing I had someone I knew

to hang out with. Both our courses were in film studies; mine was film literacy and his was looking at Spain and Latin America through film.

It was an amazing four-week experience where we taught for three hours in the morning and toured in the evening. It was fun visiting museums, the Seoul Tower, a political prison, experiencing the food, and using the awesome metro system they have there.

I would highly recommend a trip abroad if you can make it happen. I would be open to stories about AJHA members' trips around the world.

The people were friendly and helpful. The food was not necessarily my favorite, thank goodness for McDonald's every now and then. However I was willing to try everything and I loved the sticky rice and the various meat dishes, I just wasn't crazy about the different vegetables. I also enjoyed cooking a number of curry dishes from items I bought at the local store.



Upper Left: Dr. David Schreindl poses with Dr. Michael Cartmill, also of Dickinson State with their language buddies, students who took us around Seoul to see the sights. Top Right: A painting from the National Korean Museum. Middle: I couldn't help posing in front of a sign at a Gangnam restaurant. Bottom Right: A picture at a retired political prison now a museum to those who were locked up as political protesters to the Japanese occupation. The entrance shown is to a building where the prisoners were hung. It was the one place on the grounds where cameras were not allowed. Bottom Left: I am posing in front of the International Affairs office at Duksung University where I taught holding a copy of the Dickinson Press, where I work part time as a copy editor and sports stats guy.



Ball State student blogs about his experience at the AJHA SE convention in Florida

By Daniel Sipocz

Ball State University

My last post showed the cushy side of academics. Sometimes you get half a day, or a few hours to relax and enjoy the finer things in life. Over the weekend, I attended AJHA-SE Symposium in Panama City Beach, Florida. This post is a brief recap of the presentations from the graduate students who presented papers.

The first panel of the conference was a great way to start. The overall theme was celebrity status, entertainment and media's role in the popularity of celebrity status and entertainment. Three of the four papers discussed the importance of the effects of media on society.

Reed Richardson, who presented her paper "The Power of Pomp, Circumstance and Celebrities: Coverage of Royal Weddings on the BBC," compared the 1981 royal wedding of Charles and Diana to Kate and William. She outlined how the monarchy evolved from 1981 to 2011, how social media connected the royal family to people around the world—especially in England, and uniting the country behind a positive event. Richardson also found that the media focused on materialistic issues.

Amber Usmani discussed the celebrity status of theater performers in the 1880s and how the performers used the media to promote themselves. The performers turned into show-offs that would purposely cause scenes for the attention, prompting Usmani to compare them to the likes of Lindsey Lohan's multiple public brushes with the law in recent years.

Katie Stewart's paper about Vogue's role of support during World War II was fascinating. Stewart pointed out that there was a prominent and distinct change from Vogue's flashy style to a much more conservative style that promoted American products, pride and lifestyle during a time of sacrifice.

Franky Hunter rounded out the panel by discussing the North's ability to isolate the South during the Civil War by cutting off access to telegraph wires. As a result of the anaconda strategy, the South suffered through a



Bradford Hincer, left, Daniel Sipocz, right, after closing out a long day of presentations with their own presentation.

cotton famine. Perhaps more interesting than all of that, Hunter found that Russia was the only country to publicly, fully support the North during the war.

The question and answer segment following the presentations ended with a high note. The final question asked if the media reflected society or did society reflect media. All four panelists agreed that media and society reflect each other in a chicken vs. egg relationship.

The next two panels focused on Civil Rights, desegregation of Alabama public schools, and other terrible race-based horrors covered by the media. Chandra D. Clark, Susan Farabee, and Laura Lee Ellis all covered the Civil Rights and desegregation aspects in the second panel.

The third panel had the theme of specific people in the media that stood out under horrifying conditions. Cynthia Anne Mooy and Cotter Christian sandwiched the presentation of Miglene Sandmeir, who spoke of Januarius MacGahan's reporting on the Bulgaria atrocities in 1876. MacGahan, known as the liberator of Bulgaria, was a fascinating topic about a reporter who demanded the world know about the terrible things occurring in a country at a time where few newspapers cared.

The final two panels of the AJHA conference represented a taste of alternative lifestyles. One paper focused on environmental issues, four on social issues, and one on print media's decreased role in a digital world.

Anna Norris discussed the environmental concern over the destruction of the Bison population and the media coverage of conser-

vationist William T. Hornaday. Sara Milledge's paper discussed the media coverage of Irish and Cuban immigrants in the U.S. The paper's evidence of media using stereotypes to frame coverage of an entire portion of the population was particularly interesting and insightful in light of the country's current immigration debate in Congress.

Claire Schweiker presented coverage of California's coverage of the 1978 Proposition 6. The proposition was a form of anti-gay legislation that President Ronald Reagan did not support.

The presentation was timely because of the swing in public opinion supporting equal rights for same-sex marriage. The paper highlighted the change in public opinion since 1978 on a controversial social issue.

The final panel featured Madasyn Czebiak discussing advertisements for whitening cream in the *Birmingham World* from 1950 to 1969. The paper was a blunt look at racism in advertising. The presentation was very visual with many of the advertisements that were analyzed being displayed. Katie Turpen presented a paper on the 1960's print coverage, both newspaper and magazine, of the introduction of the birth control pill to society.

The last presentation of the conference was up to my co-author Bradford Hincer and myself, Daniel Sipocz. Our paper, "Passing the Torch: An Evaluation of Print's Position in a Social Media World," discusses print media's lesser role in society and need to monetize content as a reoccurring theme. As part of the discussion we use the 2012 Olympics and evolution of pay walls to online content as evidence with the decline of print media in a social media world.

AJHA-Southeast Symposium is a tremendous conference for first-time presenters. If you are new to graduate level research, new to graduate school or a media history person this is a conference to check out. It is easy to network with media historians and fellow graduate students. Everyone is very friendly. As a result, the atmosphere is laid back, low stress and easy to present in without fear of being grilled.

AJHA Movie Review: *The Paper* with Michael Keaton



By David Schreindl

Dickinson State University

movie that has to do with the media, past or present.

My first choice was limited somewhat by time and access, mainly Netflix. Netflix, while a great service that I have enjoyed, doesn't have as many movies as I would like about the media. After searching for the top journalism movies and cross referencing the list with what Netflix had I settled on "The Paper."

This 1994 movie directed by none other than Ron Howard had a number of familiar faces. The movie starred Michael Keaton (*Original Batman*, *Mr. Mom*) as Henry Hackett, a soon-to-be father forced with not only an ethical situation about a breaking news story that has two falsely arrested juveniles being convicted in the media by a police force desperate

to look good. As a step in accomplishing my desires to add original content to the *Intelligencer* I thought I would include a movie review section.

I'm willing to do this but I am open to those who would be willing to review any

to look good.

Hackett also has to deal with the issue of staying at a paper where he is underpaid and overworked (sound like many a professor or professional in the media industry) yet he thrives in that role or move to a more prestigious paper with less hours and more money to keep his wife, played by Marisa Tomei (*My Cousin Vinny*), happy as she is stressed out about the baby and financial security.

The movie also stars Robert Duvall (*Secondhand Lions*, *The Godfather* series) as a managing editor dealing with cancer and trying to reconnect with his estranged daughter, played by a young Jill Hennessy (*Law and Order*, *Crossing Jordan*).

Glen Close (*Fatal Attraction*, *The Natural*) stars as the newspaper's second in command



and Keaton's nemesis. She is dealing with financial issues and being liked issues that sets up nicely the ending where she fights Keaton over whether to keep the headline Gotcha knowing the kids are guilty or stop the presses and be right but also have to pay an enormous amount labor costs for union workers.

In the end the presses are stopped even after Close is shot just as she makes the call to stop the presses.

The movie also has Randy Quaid (*Independence Day*) as a semi-washed up quirky columnist, Geoffy Owens (*Cosby Show*) as copy editor, Jason Alexander (*Seinfeld*), Catherine O'Hara (*Home Alone*), Jason Robards (*Tora, Tora, Tora*), Bob Costas (sportscaster), Lynne Thigpen (*Where in the World is Carmen San Diego*), Roma Mafia (*Nip/Tuck*), and Bruce Altman (*Matchstick Men*).

While the language was a little excessive, it was a fun romp with familiar faces looking back at the old days of how a newsroom was run and how crazy things can get on deadline.

Davies, Murphree reflect on Southern Mississippi tornado

By Erika J. Pribanic-Smith
University of Texas at Arlington

When an F-4 tornado struck the University of Southern Mississippi campus on Feb. 10, AJHA member David Davies was at his home a mile south of campus, huddled under a mattress on his bathroom floor with his wife Jennifer.

"The six cats and two dogs were all in



Photo by David Davies

A rock painted in Southern Miss black and gold with the word "Resilience" sits in front of a tornado-damaged building on campus.

crates around us," he said.

Davies said his home was unscathed by the tornado, but a number of his faculty and staff colleagues lost everything. The USM campus, where Davies is dean of the Honors College, suffered heavy damage.

"The front of campus is drastically changed because the tornado nearly destroyed our 100-year-old alumni building and tore down almost all of the trees at the campus entrance," he said.

The School of Music was hit particularly hard, forcing the relocation of several faculty offices and classes to other venues across campus. Davies said the buildings housing the Honors College and the School of Mass Communication & Journalism were adjacent to the tornado's path yet sustained only minor damage.

He said the real miracle was that no one was killed.

"The tornado struck when most students were away for our Mardi Gras long

weekend," Davies said.

Because of the tornado damage, classes did not resume until Feb. 14.

AJHA member Vanessa Murphree, an associate professor in the USM School of Mass Communication & Journalism, was out of town when the tornado hit. She said she kept up with everything that was going on via Facebook.

"I saw most of the photos on Monday and expected the worst when I arrived on campus [Thursday] morning, but I was absolutely amazed," Murphree said. "There were plenty of stumps, some broken windows, and a few heavily damaged buildings, but the debris was gone and the grounds clean."

Davies said 1,500 student volunteers pitched in to clean up the campus in the days after the tornado. Murphree said that the way students and faculty worked to return campus to relative normalcy so quickly made her proud of her university.



AJHA Research Grants

The American Journalism Historians Association is seeking applications for its annual Research Grant Awards. The deadline is May 15, 2013. Up to four winners will be announced at the Sept. 26-28 convention in New Orleans.

The Research Grant Award is designed to provide research assistance and to recognize and reward the winners. The grants are for \$1,250 each. Awardees are expected to continue their membership through the grant period. All current AJHA full members with a minimum of three years' membership at the time of application are eligible.

The research project must be related to mass media history. Members must complete an application form and provide a one- to three-page prospectus/overview of the project, including a budget (which should include a listing of amount and sources of other support [if appropriate] with timelines and expected outlets for the research).

Where appropriate, Institutional Review Board Approval Forms from the applicant's university should be included.

A vita of no more than three pages must accompany the proposal.

Materials may be PDF files or Word documents. Grant applications must be submitted via email to Research Grant Committee Chair Linda Lumsden by the May 15 deadline.

For all grants awarded, credit must be made to AJHA in writing and/or expression for any publications or presentations that result.

Awardees must submit a brief article to *AJHA Intelligencer* about their completed research—discussing method, findings, complications, significance—by September 1 of the following year.

Please send application materials electronically by May 15, 2013, to Research Chair Linda Lumsden at lumsden@email.arizona.edu.

Members may apply for an AJHA research grant once every five years. Please refer to the form on page 11.

The Sidney Kobre Award for Lifetime Achievement in Journalism History

Past Winners

- 2012 David Paul Nord, Indiana University
- 2011 No award
- 2010 David Copeland, Elon University
- 2009 Betty Winfield, University of Missouri
- 2008 Patrick Washburn, Ohio University
- 2007 Wally Eberhard, University of Georgia
- 2006 Hazel Dicken-Garcia, University of Minnesota
- 2005 Barbara Cloud, University of Nevada-Las Vegas
- 2004 Joseph McKerns, Ohio State University
- 2003 Michael Murray, University of Missouri-St. Louis
- 2002 Margaret Blanchard, University of North Carolina
- 2000 Jim Startt, Valparaiso University
- 1999 Hiley Ward, Temple University
- 1998 David Sloan, University of Alabama
- 1997 Maurine Beasley, University of Maryland
- 1992 Ed Emery, University of Minnesota
- 1986 Sidney Kobre

Nominations sought for Kobre

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

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

The deadline for both awards is Friday, May 10, 2013. Please send all material to:

Mike Conway
 Indiana University School of Journalism
 Ernie Pyle Hall, Rm. 200
 940 E. 7th Street
 Bloomington, IN 47405



AMERICAN JOURNALISM HISTORIANS ASSOCIATION 2013 CALL FOR PAPERS, PANELS, AND RESEARCH IN PROGRESS

The American Journalism Historians Association invites paper entries, panel proposals, and abstracts of research in progress on any facet of media history for its 32nd annual convention to be held September 26-28, 2013, in New Orleans. The deadline for submissions is May 15, 2013.

The AJHA views journalism history broadly, embracing print, broadcasting, advertising, public relations and other forms of mass communication which 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, double-spaced, in 12-point type, excluding endnotes. The Chicago Manual of Style is recommended but not required.

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

- 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 PDF or Word attachment with no author identification.
- Include author's info (email address, telephone number, institutional affiliation, student or faculty status) in the text of the email to: ajhapapers@gmail.com

Authors of accepted papers must register for the convention and attend in order to present their research. Accepted papers are eligible for several awards including:

Robert Lance Award for outstanding student research paper

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

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

Wallace Eberhardt award for outstanding research in media and war

William David Sloan award for the outstanding faculty research paper.

Research Chair Linda Lumsden (lumsden@email.arizona.edu) of the University of Arizona is coordinating paper submissions. Authors will be notified in mid-July whether their papers have been accepted.

PANELS

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

Panel proposals must be submitted electronically as PDF or Word attachments. Please include:

- A title and brief description of the topic.
- The moderator and participants' info (name, institutional affiliation, student or faculty status).
- A brief summary of each panelist's presentation.
- Email address and telephone number of the panel organizer.
- Send proposals to: ajhapanel@gmail.com

NO individual may be on more than one panel. Panel organizers must make sure panelists have not agreed to serve on multiple panels. Moderators are discussion facilitators and may not serve as panelists. Failure to adhere to the guidelines will lead to rejection of the proposal. Panelists may submit a research paper and/or RIP abstract.

Michael Fuhlhage (MJF0009@auburn.edu)

at Auburn University is panels coordinator.

RESEARCH IN PROGRESS

The Research in Progress category is for work that will NOT be completed before the conference. Participants will give an overview of their research purpose and progress, not a paper presentation, as the category's purpose is to allow for discussion and feedback on work in progress. RIP authors may also submit one research paper but only on a significantly different topic.

For Research in Progress submissions, please 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, excluding notes. Primary sources should be described in another double-spaced page. Entries that do not follow these guidelines will be rejected.

The Research in Progress competition is administered electronically.

- Proposals must be submitted as PDF or Word attachments, 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 author's info (name, project title, telephone number and email address, institutional affiliation, student or faculty status) in the text of the e-mail to: ajharip@gmail.com

• Authors whose work is accepted must register for and attend the convention.

Dianne Bragg (dmbagg@ua.edu) of the University of Alabama is RIP coordinator.

More information on the 2013 AJHA convention is available at: www.ajhaonline.org.



American Journalism Historians Association 2013 AJHA Research Grant Award Proposal

(Please complete this form and send it with electronic versions of your vita and proposal by May 15, 2013, to the email address below.)

Proposal Title: _____

Name: _____

Title: _____

Institution: _____

Address: _____

Phone: (home) _____ (bus.) _____

Email: _____

Number of years as AJHA member _____ Year of any previous AJHA grant _____

Name, title and address of college/university official to notify if you receive a grant:

For questions regarding the grant application or process, contact Linda Lumsden, AJHA Research Grant Committee Chair, via email at lumsden@email.arizona.edu

**BY MAY 15, 2013, SEND THIS FORM, YOUR PROPOSAL, VITA AND ANY OTHER PERTINENT DOCUMENTS AS EMAIL ATTACHMENTS TO:
lumsden@email.arizona.edu**

The AJHA Research Grant Award is designed to provide research assistance to qualified members. Up to four grants for up to \$1,250 each will be awarded each year.

All current AJHA full members with a minimum of three years' membership at the time of application are eligible. The applicant must be the principal investigator of the research project. The research project must be related to mass media history. Awardees are expected to continue their membership through the grant period.

Proposals may be returned to applicants with requests for additional information.

DEADLINE: May 15, 2013