

PROGRAM

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| 9:00 a.m. – 9:40 a.m. | Coffee and Breakfast |
| 9:40 a.m. – 10:00 a.m. | Welcome and Introductory Remarks Michael X. Delli Carpini <i>Annenberg School Dean</i> Barbie Zelizer <i>Director of the Scholars Program</i> John L. Jackson, Jr. <i>Professor of Communication and Anthropology</i> |
| 10:00 a.m. – 11:15 a.m. | PARA-PRODUCTIONS: MAKING AND MEDIATING MEANINGS Miranda Banks Michael Bromley Todd Wolfson DOCTORAL STUDENT MODERATORS: Felicity Duncan Aymar Jean Christian Debora Lui |
| 11:15 a.m. – 11:30 a.m. | Refreshments |
| 11:30 a.m. – 12:45 p.m. | TEMPORALITIES: WITNESSING PAST AND PRESENT SELVES Franklin Cason, Jr. Tsitsi Jaji Amit Pinchevski DOCTORAL STUDENT MODERATORS: Andrew Crocco Nora Draper Kate Zambon |
| 12:45 p.m. – 2:00 p.m. | Lunch |
| 2:00 p.m. – 3:15 p.m. | MIXED MEDIAS: PUBLICS, POLITICS AND PRODUCTIVE ENGAGEMENTS Sandra Smeltzer Kim Fortun DOCTORAL STUDENT MODERATORS: Omar Al-Ghazzi Khadijah White |
| 3:15 p.m. – 3:30 p.m. | Refreshments |
| 3:30 p.m. – 4:30 p.m. | RE-THINKINGS: AFFECT, AUDIENCE AND ANALOG-VISUALITY John Caldwell Kara Keeling Joseph Turow DOCTORAL STUDENT MODERATORS: Heidi Khaled Sandra Ristovska |
| 4:30 p.m. – 5:00 p.m. | Conclusion John L. Jackson, Jr. <i>Professor of Communication and Anthropology</i> |
| 5:00 p.m. – 7:00 p.m. | Reception |

The Scholars Program in Culture and Communication showcases the critical role culture and communication play in shaping public life. The program promotes dialogue among academics, with interests that range from human rights to the geography of public places. Researchers from throughout the world visit Annenberg to give public lectures. Two scholars-in-residence visit Annenberg in the fall and spring terms, offering lectures, colloquia, and classes. Summer immersion programs overseas allow students to grapple with important scholarly questions through fascinating case studies. Such forums give students and faculty the chance to examine the critical and social issues that lie at the intersection of culture and communication, in a collaborative environment not readily available at most institutions.

Professor Barbie Zelizer holds the Raymond Williams Chair of Communication and is the Director of the Annenberg Scholars Program in Culture and Communication. Emily Plowman is the Program Coordinator for the Scholars Program. Please direct questions or comments regarding the program to eplowman@asc.upenn.edu.

SCHOLARS PROGRAM IN CULTURE & COMMUNICATION
The Annenberg School for Communication
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A SYMPOSIUM

ANNENBERG SCHOOL FOR COMMUNICATION
UNIVERSITY OF PENNSYLVANIA

Theorizing / Producing
PRODUCTION THEORY

PRESENTED BY THE SCHOLARS PROGRAM IN CULTURE AND COMMUNICATION

DECEMBER 2, 2011

 **Annenberg**
SCHOOL FOR COMMUNICATION
UNIVERSITY OF PENNSYLVANIA

Theorizing / Producing
PRODUCTION THEORY

It is easy for academic research (including and, especially, research on mass media) to fall into the trap of reifying traditional divisions between “theory” and “practice,” between criticism/analysis and craft, even as we champion the idea that “practice” is always constituted by implicit or explicit theories of political, social and cultural reality. But what would it mean to think more robustly about how theory and practice are inextricably linked in our contemporary media moment? Are there better (and worse) ways to conceptualize (and teach) the interrelatedness between theory and practice/production today? Moreover, in what ways are media makers producing work (films, podcasts, comic books, PowerPoint presentations, original webisodes, apps, content for social networking sites, etc.) that is predicated on powerful theories of identity and sociality, especially as they try to reach dispersed audiences constituted by assumed commonalities of affect, identity, history, and/or politics? This symposium attempts to create a critical conversation about how scholars might (and have already attempted to) re-theorize media-making/-makers given the various ways in which production processes are becoming increasingly non-linear, deterritorialized, and self-consciously derivative of other genres, stories, and platforms.

SPEAKERS

MIRANDA BANKS
Emerson College

MICHAEL BROMLEY
The University of Queensland

JOHN CALDWELL
University of California, Los Angeles

FRANKLIN CASON, JR.
Temple University

KIM FORTUN
Rensselaer Polytechnic Institute

TSITSI JAJI
University of Pennsylvania

KARA KEELING
University of Southern California

AMIT PINCHEVSKI
Hebrew University of Jerusalem

SANDRA SMELTZER
The University of Western Ontario

JOSEPH TUROW
University of Pennsylvania

TODD WOLFSON
Rutgers University

STUDENT COMMITTEE

OMAR AL-GHAZZI
ANDREW CROCCO
NORA DRAPER
FELICITY DUNCAN
AYMAR JEAN CHRISTIAN

HEIDI KHALED
DEBORA LUI
SANDRA RISTOVSKA
KHADIJAH WHITE
KATE ZAMBON

ABSTRACTS

MIRANDA BANKS

ORAL HISTORY AND MEDIA INDUSTRIES: THEORIZING THE PERSONAL IN PRODUCTION HISTORY

Drawing on an interest in media production, this paper examines stories—not so much the fruits of writers' labor (scripts, films, series, games)—rather, the lived experiences of writers as media professionals: the conditions of their art and craft; and how the economic, industrial, and political changes they saw were reflected back through the policies and activities of the Writers Guild. This task of collecting individual stories of media work—each potentially tainted with faulty memories, individual opinions, political agendas, and missing details—has been described by multiple writer interviewees as “a kind of *Rashomon*.” With so many voices and versions of the narratives available, this paper explores critical questions of theory and method and the creation of meaning when examining the constantly changing landscape of media production media work.

MICHAEL BROMLEY

WHAT DOES A JOURNALIST LOOK LIKE? THE STRUCTURAL INTERSECTION OF THE PRODUCTION OF JOURNALISM AND THE FORMATION OF JOURNALISTS

Associating the now hackneyed and somewhat anachronistic concept of new media solely with processes of digitization neglects other key parallel developments that have impacted on journalism. The digital turn has been accompanied, and even preceded, by tabloidization, visualization, marketization, hybridization, and globalization. These are commonly critiqued as a single trend: the visual turn is construed as a manifestation of tabloidization which is driven by privileging the market as a function of globalization facilitated by digital communication capacity. At the same time academic journalism programs and faculty have grown in number since the 1980s. Much, perhaps most, of the increase in numbers of faculty (at least up to 2000) was achieved not by producing new scholars but by hiring journalists who practiced the craft in the 1970s. Newsrooms of that period were themselves the focus of a raft of production studies that provided impetus for the revitalization of Journalism Studies in the late 20th century. They offered a convenient (re)entry-point into scholarship for journalists. Journalism Studies has since moved on to other concerns but, as Simon Cottle has pointed out, largely without addressing, except superficially, the changes in contemporary journalism production brought about by the trends noted above. Thus the much noted disjuncture between the lived experiences of journalists and the idealization of journalism arises out of the structural anchoring of the formation of journalists in the academy in the past to the extent that today's journalist – young, female, converged – has been rendered unrecognizable.

JOHN CALDWELL

HOW INDUSTRY FEELS AND ENVISIONS: MAPPING CULTURE IN BELOW-THE-LINE POST-PRODUCTION WORLDS

This paper focuses on affective, expressive, and symbolic dimensions of “below-the-line” post-production work in film and television production, and considers how critical dialog and cultural practices within this sector challenge traditional

methods and models of political economy, critical analysis, and media research. Drawing on recent fieldwork among professional editors and post-production personnel, this paper aims to provide a more detailed map of the layers of socio-professional routine and cultural interchange that animate, inform, and complicate post-production work. While the immediate focus has been on specific, rapid changes occurring in the local spaces of work, the paper's ultimate aim is to draw connections between these particular practices and broader political-economic trends. In this regard, a central focus is on craft-culture “theorizing,” including: social networking and artistic posturing in technical “user-groups,” online “worker-generated-content” (WGC), industrial agit-prop, and oppositional “worker blow-back.” All of these circulate to counter threats from new technologies, declining budgets, multitasking, collapsing workflows, downsizing, outsourcing, and “encroachment” by competing craft groups.

KIM FORTUN

THE ASTHMA FILES, 3.0

This presentation will focus on *The Asthma Files*, an experimental, digital ethnography project structured to support both collaboration among distributed, diversely-focused researchers, and outreach to diverse audiences. While examining the ways in which asthma is understood, cared for, and governed in varied settings, it also examines how digital tools can be used to support new research practices, new ways of expressing ethnographic analyses, and new ways of drawing readers to ethnographic work. *The Asthma Files* is an experiment in ethnography, and in science, health and environmental communication. The project responds to dramatic increases in asthma incidence in the United States and globally in recent decades, and to wide acknowledgement that new forms of asthma knowledge are needed. The project aims to advance understanding of the way asthma and other complex conditions can be productively engaged. *The Asthma Files* maintains an open call for new collaborators.

TSITSU JAJI and FRANKLIN CASON, JR.

SYMBIOPSYCHOPLASTICITY: SOME TAKES ON WILLIAM GREAVES

This paper puts African-American film-maker William Greaves' two films *Symbiopsychotaxiplasm: Take 1* (1971) and *Symbiopsychotaxiplasm: Take 2 ½* (2003) in conversation with each other to consider the possibilities for self-reflexive improvisation at two distinct moments, influenced by historical context, medium, and generation. Using film footage shot in 1968, with additional video footage shot with a new crew and returning cast members in *Take 2 ½*, Greaves allows the social ecology of a film in production to generate its own order, to the consternation of his crew. In *Take 2 ½* many aspects of Greaves' instigative process are no longer as mysterious; nor are the politics of production in a post-9/11 world open in the same ways as appeared in 1968. Just as the screen-test dialogues in both Takes explore (heteronormative) reproduction, this paper considers how the films, taken together, pose questions of “improvisation” in production -- can it be revisited, reproduced, represented, and under what conditions? The discussion's theoretical archive draws on the influences Greaves names in his production notes for the original film.

KARA KEELING

THROUGH (WITH) REPRESENTATION: NEOLIBERAL MULTICULTURALISM AND BLACK AMERICAN CINEMA

Neoliberal multiculturalism works by incorporating prior antiracist strategies and their discourses into the logics of racial capitalism. In the interest of providing alternative categories for thinking “race” and “racialization” than those characteristic of neoliberal multiculturalism, this essay thinks with and through the ways that two recent black American cinema texts, *Precious* (dir. Lee Daniels, 2009) and *Mississippi Damned* (dir. Tina Mabry, 2009), fashion and deploy concepts that do not operate according to the familiar terms of “representation.” Developing an understanding of such concepts might aid media theorists and critics in forging anti-racist discourses that have a capacity to undermine the authority of the discourses of transnational racial capitalism.

AMIT PINCHEVSKI

MEDIA WITNESSING AND THE PRACTICE OF MEDIATED SHARED HUMANITY

“Media witnessing” designates a new configuration of mediation, representation, and experience that is involved in the transformation of our sense of historical significance. It refers to the witnessing preformed *in, by, and through* the media: the appearance of witnesses in media reports, the possibility of media themselves bearing witness, and the positioning of media audiences as witnesses to depicted events. In conflating these three strands, media witnessing not only speaks to the complexity of their interactions, but it also appears as a new problematic in media theory, that is, a term that organizes a field of phenomena in a way that yields problems for investigation. Media witnessing is defined by three overlapping domains of practice: the ways in which ubiquitous audiovisual media make the potential significance of incidentally-recorded events available for immediate public reproduction; the organization of interpersonal and mass media as hybrid assemblages of human and technological agents with shifting boundaries that defy traditional models of mass communication, producing ad hoc communities of attention on a global scale; and the incorporation of audiences into a system of perpetual crisis-readiness and the creation of cosmopolitan risk publics who perceive their commonality through representations of shared vulnerability. Media witnessing thus marks the age of the post-media event: it casts the audience as the ultimate addressee and primary producer, making the collective both the subject and object of everyday witnessing, testifying to its own historical reality as it unfolds.

SANDRA SMELTZER

CHALK OF FAME: THE SYMBIOSIS OF NEW AND OLD MEDIA?

Last spring, the leader of Canada's New Democratic Party, Jack Layton, led his party to Official Opposition status in parliament before succumbing to cancer. An outpouring of elegiac tributes followed, creating a national media moment as stories, images, and information about Layton were shared via a range of social media and widely circulated by mainstream media outlets. However, the most powerful medium – and the one that became the focus of news coverage – was the impromptu chalk messages left by thousands of citizens on the main square outside

Toronto's City Hall. The ephemerality of the chalk made this communicative medium all the more compelling (à la Innis's medium theory). This “media moment” was captured and circulated via iPhones and BlackBerries, illustrating a symbiotic relationship between “new” and “old” media often overlooked in critical communication programs. It also raises important questions about the politically oriented media-making practices of critical communication scholars, their public intellectual role(s) vis-à-vis politics, and the “echo chamber” of their social media networks.

JOSEPH TUROW

INDUSTRY CONCEPTIONS OF AUDIENCE IN THE DIGITAL SPACE: A RESEARCH AGENDA

Developments in the production of news, entertainment, and advertising on the web, on mobile, and on other digital media have led academics as well as industry practitioners to advance new conceptions of audience power within the media context. This paper critiques these conceptions and suggests a research agenda that expects different, though converging, constructions of audience among production, distribution, exhibition, and financing areas of a digital-media industry. The paper argues that the most consequential audience construction takes place at the financing and distribution nodes, and suggests potential social implications as well as implications for academic thinking about audiences.

TODD WOLFSON

ACTIVIST LABORATORIES OF THE 1990S: THE ROOTS OF TECHNOLOGICAL DETERMINISM IN CONTEMPORARY SOCIAL MOVEMENTS

In the 1990s, as the Internet grew exponentially in popularity, a throng of technological utopianists began declaring the coming of an authentic social, political and democratic revolution. In the reflection of instantaneous, unregulated flows of information and countless self-generating channels of communication, a growing group of pundits saw the promise of an empowered and engaged citizenry that could rewrite the balance of power in society. Breathing life into these quixotic visions, young, white, college-educated men across North America, Europe, and Australia flocked to the Internet. These computer programmers cum activists took to the Internet with the vision of protecting the non-hierarchical nature of this new communications medium, while harnessing its powers to support a myriad of political organizing projects. This paper looks at three of the most critical media activist projects of the 1990s - BURN!, Z Media Institute (ZMI), and CounterMedia - and makes two interrelated arguments. The first is that BURN!, ZMI, and CounterMedia as well as other activist laboratories were central sites in which the cultural logic and media practices of contemporary social movements began to take shape, particularly as this logic was actualized through technology. Second, the paper argues that the class position of the new media activists led to a specific understanding of resistance and, correspondingly, the role of technology in social change. Thus, while the activist laboratories of the North created critical new media tools and open, participatory communications platforms, there was a tendency for technology itself to become the answer to social ills.

BIOGRAPHIES



MIRANDA BANKS is an Assistant Professor of Visual and Media Arts at Emerson College in Boston, where she teaches film and television history and media industries studies. Her research focuses on Hollywood's creative and craft guilds and unions. Her current manuscript, *Scripted Labor*, is a history of writers and the Writers Guild. She is the co-editor with John Caldwell (UCLA) and Vicki Mayer (Tulane U.) of *Production Studies: Cultural Studies of Media Industries* (Routledge, 2009). She has published in *Television & New Media*, *Popular Communication*, *The Journal of Popular Film and Television*, *Velvet Light Trap*, and *FLOW*.



MICHAEL BROMLEY is Head of the School of Journalism and Communication at The University of Queensland, Australia. A former newspaper journalist in the UK, he is a founding member of the board of the Australian Public Interest Journalism Foundation and was a founding co-editor of the journal *Journalism*. He has taught and researched at universities in the United Kingdom, United States, and Australia. In 2012 he will be taking up a position as Professor of International Journalism at City University London. He is currently researching citizen journalism in more than 30 countries outside the global West. He is currently a Visiting Scholar with the Scholars Program in Culture and Communication.



JOHN T. CALDWELL is Professor of Cinema and Media Studies at UCLA. His books include: *Production Culture: Industrial Reflexivity and Critical Practice in Film and Television* (Duke, 2008), *Televisuality: Style, Crisis and Authority in American Television* (Rutgers, 1995), *Electronic Media and Technoculture* (ed., Rutgers, 2000), *New Media: Digitextual Theories and Practices* (co-edited, Routledge, 2003), and *Production Studies: Cultural Studies of Media Industries* (co-edited with Vicki Mayer and Miranda Banks, 2009). He is also the producer/director of the award winning feature documentaries *Freak Street to Goa: Immigrants on the Rajpath* (1989) and *Rancho California (por favor)*, which premiered at the Sundance Film Festival in 2002. Next semester he will be a Visiting Scholar with the Scholars Program in Culture and Communication.



FRANKLIN CASON, JR. is a Visiting Assistant Professor in Temple University's Film and Media Arts department, teaching media production, film theory, and film history courses. He received a doctoral degree in English, with a specialization in film theory, from the University of Florida, and a master of fine arts from the School of the Art Institute of Chicago. His research interests have been primarily concerned with Film, Modern Visual Culture, and Media Studies. As such, his research, writing, and artistic practice reaches across the disciplines of art history, film studies, digital multimedia, graphic novels, philosophy, sociology, literature, musicology, aesthetic theory, visual studies, and historical poetics. Drawing on his experience as an artist, writer, and filmmaker, his current research explores aesthetics, cinematic excess, and an improvisational approach to film analysis, in order to reconsider the role of aesthetics in African-American cinema, encouraging a different set of discussions.



MICHAEL X. DELLI CARPINI is the Walter H. Annenberg Dean of the Annenberg School for Communication at the University of Pennsylvania. Prior to joining Penn in July of 2003, he was Director of the Public Policy Program of the Pew Charitable Trusts, and member of the Political Science Department at Barnard College and graduate faculty of Columbia University, serving as chair of the Barnard department. His research explores the role of the citizen in American politics, with particular emphasis on the impact of the mass media on public opinion, political knowledge, and political participation. He is author of several books, including *What Americans Know about Politics and Why It Matters* (Yale University Press, 1996 and winner of the 2008 American Association of Public Opinion Researchers Book Award), and the just-released *After Broadcast News: Media Regimes, Democracy, and the New Information Environment* (Cambridge University Press, 2011). He received the 2008 Murray Edelman Distinguished Career Award from the Political Communication Division of the American Political Science Association.



KIM FORTUN is Professor in the Department of Science and Technology Studies at Rensselaer Polytechnic Institute and a cultural anthropologist who studies how the environment has been understood and governed in different historical, geographic and organizational contexts. She is the author of *Advocacy After Bhopal: Environmentalism, Disaster, New Global Orders*, and in 2006-2010 was co-editor of the *Journal of Cultural Anthropology*. Her current research focuses on the environmental health sciences, and she contributes to *The Asthma Files*, a collaborative, digital ethnography project.



TSITSU JAJI is an Assistant Professor of English and Africana Studies at the University of Pennsylvania. She received her doctoral degree in Comparative Literature in 2009 from Cornell University. Her research interests center on literary and cinematic representations of music in African and Afro-diasporic texts. She has recently completed a manuscript, *Africa in Stereo: Transnational Black Solidarity and the Mediums of Modernity*, which traces the influence of African American music on discourses of modernity in South Africa, Ghana and Senegal. She has published essays on authors including Kgogitsile, Glissant, Morrison, Diallo, Walcott and Condé.



JOHN L. JACKSON, JR. is the Richard Perry University Professor of Communication and Anthropology at the University of Pennsylvania. Before coming to Penn, he taught in the Department of Cultural Anthropology at Duke University in Durham, N. C., and spent three years as a Junior Fellow at the Harvard University Society of Fellows in Cambridge, Mass. Dr. Jackson received his doctoral degree in Anthropology from Columbia University in New York City. As a filmmaker, he has produced a feature-length fiction film, documentaries and film-shorts that have screened at film festivals internationally. His research has been funded by the National Science Foundation, the Ford Foundation, Harvard University's Milton Fund, and the Lilly Endowment (during a year at the National Humanities Center in Research Triangle Park, North Carolina). He has published three books, *Harlemworld: Doing Race and Class in Contemporary Black America* (University

of Chicago Press, 2001), *Real Black: Adventures in Racial Sincerity* (University of Chicago Press, 2005), and *Racial Paranoia: The Unintended Consequences of Political Correctness* (Basic, 2008), released in paperback in 2010. Dr. Jackson is currently writing a book on global Black Hebrewism (under contract with Harvard University Press). He is also working on two documentary films, one about contemporary conspiracy theories in urban America, another examining the history of state violence against Rastafari in Jamaica.



KARA KEELING is Associate Professor of Critical Studies in the School of Cinematic Arts and of African American Studies in the Department of American Studies and Ethnicity at the University of Southern California. She is author of *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense* (Duke University Press, 2007), coeditor (with Colin MacCabe and Cornel West) of a selection of writings by the late James A. Snead entitled *European Pedigrees/African Contagions: Racist Traces and Other Writing* and author of several articles that have appeared in the journals *GLQ*, *Qui Parle*, *The Black Scholar*, *Women and Performance*, and elsewhere.



AMIT PINCHEVSKI is a Senior Lecturer in the Department of Communication and Journalism at the Hebrew University of Jerusalem, Israel. His research interests include philosophy of communication, communication ethics, media theory, and media and collective memory. He is the author of *By Way of Interruption: Levinas and the Ethics of Communication* (2005), and editor (with Paul Frosh) of *Media Witnessing: Testimony in the Age of Mass Communication* (2009). He is currently a Visiting Scholar with the Scholars Program in Culture and Communication.



SANDRA SMELTZER is an Associate Professor in The University of Western Ontario's Faculty of Information and Media Studies (FIMS) and is Co-coordinator of the Media and the Public Interest Program. Her research revolves primarily around communication in transitioning and developing countries, the ethics of activist research, ICTs for social justice, and alternative media pedagogy. Dr. Smeltzer is currently working on a Social Sciences and Humanities Research Council of Canada-funded project examining the use of Web 2.0 technologies for resistance in Southeast Asia (with a particular focus on Malaysia). She teaches courses in Information Communication Technologies (ICTs) for Development, Alternative Media, and Global Political Economy of Communication. She has been awarded the USC Teaching Honour Roll Award of Excellence for every year she has taught at Western and is the recipient of the FIMS Undergraduate Teaching Award. In 2011, Dr. Smeltzer was awarded Western's inaugural Humanitarian Award for her international work, and was named Top 25 most influential women in Canada, and voted Top 5, by the Women of Influence magazine.



JOSEPH TUROW is the Robert Lewis Shayon Professor of Communication at the University of Pennsylvania's Annenberg School for Communication, a Fellow of the International Communication Association, and a recipient of the Distinguished Scholar Award from the National Communication Association. Dr. Turow's continuing national surveys of the American public on issues relating to marketing, new media, and

society have received a great deal of attention in the popular press as well as in the research community. He has written about media and advertising for the popular press, including *American Demographics* magazine, *The Washington Post*, *The Boston Globe* and *The Los Angeles Times*. His research has received financial support from the John D. and Catherine T. MacArthur Foundation, the Kaiser Family Foundation, the Robert Wood Johnson Foundation, the Federal Communications Commission and the National Endowment for the Humanities, among others. His most recent book, *The Daily You: How The New Advertising Industry is Defining Your Identity and Your Worth*, is being published by Yale University Press in December 2011.



TODD WOLFSON is an Assistant Professor in the Department of Journalism and Media Studies at Rutgers University. His research focuses on the convergence of new media and social movements and he is currently finishing a manuscript called *Cyber Left: Indymedia and the Making of 21st Century Struggle*. The Social Science Research Council and the National Telecommunication and Information Administration have supported this research. Dr. Wolfson is also a co-founder of the Media Mobilizing Project (www.mediamobilizingproject.org and www.mediamobilizing.org), which uses media and communications as a core strategy for building a movement to end poverty led by poor and working people in Philadelphia and across the region. MMP has been recognized as a national leader both in using media as an organizing tool and in advocating around the intersection of poverty and technology.



BARBIE ZELIZER is the Raymond Williams Professor of Communication and Director of the Scholars Program in Culture and Communication at the University of Pennsylvania's Annenberg School for Communication. A former journalist, Dr. Zelizer's work focuses on the cultural dimensions of journalism, with a specific interest in journalistic authority, collective memory and journalistic images in times of crisis and war. She also works on the impact of disciplinary knowledge on academic inquiry. Co-editor and founder of the journal *Journalism: Theory, Practice and Criticism* (Sage), Prof. Zelizer is the author/editor of thirteen books, including the award-winning *About to Die: How News Images Move the Public* (Oxford University Press, 2010). Dr. Zelizer has been a Guggenheim Fellow, a Research Fellow at the Freedom Forum Media Studies Center, a Fellow at Harvard University's Joan Shorenstein Center on the Press, Politics, and Public Policy, a Fulbright Senior Specialist, a Fellow of the International Communication Association and a recipient of the Distinguished Scholar Award from the National Communication Association. She is the immediate Past President of the International Communication Association and is presently a Fellow at Stanford University's Center for Advanced Study in the Behavioral Sciences.

