

PAST PRIZE WINNERS

1997: Julie Hedgepeth Williams, "The Significance of the Printed Word in Early America"; Director: David Sloan, University of Alabama

1998: David R. Davies, "An Industry in Transition: Major Trends in American Daily Newspapers, 1945-1965"; Director: David Sloan, University of Alabama

1999: Nora Hall, "On Being an African-American Woman: Gender and Race in the Writings of Six Black Women Journalists, 1849-1936"; Director: Hazel Dicken-Garcia, University of Minnesota

2000: Dale Zacher, "Editorial Policy of the Scripps Newspapers During World War I"; Director: Patrick Washburn, Ohio University

2001: Aleen J. Ratzlaff, "Black Press Pioneers in Kansas: Connecting and Extending Communities in Three Geographic Sections, 1878-1900"; Director: Bernell E. Tripp, University of Florida

2002: Marc Edge, "Pacific Press: Vancouver's Newspaper Monopoly, 1957-1991"; Director: Patrick Washburn, Ohio University

2003: Mark Feldstein, "Watergate's Forgotten Investigative Reporter: The Battle Between Columnist Jack Anderson and President Richard Nixon"; Director: Margaret A. Blanchard, University of North Carolina

2004: Guy Reel, "The Wicked World: The National Police Gazette, Richard K. Fox, and the Making of the Modern American Man, 1879-1906"; Director: Patrick S. Washburn, Ohio University

2005: Pete Smith, "'It's Your America': Gertrude Berg and American Broadcasting, 1929-1956"; Director: Arthur J. Kaul, University of Southern Mississippi

2006: Stacy Spaulding, "Lisa Sergio: How Mussolini's 'Golden Voice' of Propaganda Created an American Mass Communication Career"; Director: Maurine Beasley, University of Maryland

2007: Michael Stamm, "Mixed Media: Newspaper Ownership of Radio in American Politics and Culture, 1920-1952"; Director: Neil Harris, University of Chicago

2008: Noah Arceneaux, "Department Stores and the Origins of American Broadcasting, 1910-1931"; Director: Jay Hamilton, University of Georgia

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The AJHA Margaret A. Blanchard Doctoral Dissertation Prize, established in 1997 and named in 2003, is awarded annually for the best doctoral dissertation on media history. Named in honor of the late Professor Margaret A. Blanchard of the University of North Carolina at Chapel Hill -- superb scholar and the source of guidance and inspiration for generations of doctoral students of journalism history -- the prize is accompanied by an honorarium of five hundred dollars. A two-hundred-dollar honorarium is awarded to each honorable mention.

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2009 MARGARET A. BLANCHARD

DOCTORAL DISSERTATION PRIZE

PRIZE WINNER

Richard K. Popp, "Magazines, Marketing and the Construction of
Travel in the Postwar United States"
Director: Carolyn Kitch, Temple University

HONORABLE MENTION AWARDEES

Aimee Edmondson, "In Sullivan's Shadow: The Use and Abuse of
Libel Law During the Civil Rights Movement"
Director: Earnest L. Perry Jr., University of Missouri-Columbia

Ray Gamache, "Evolution of the Sportscast Highlight Form:
From Peep Show to Pathé to Pastiche"
Director: Maurine Beasley, University of Maryland

Stephanie Ricker Schulte, "State Technology to State of Being:
The Making of the Internet in Global Popular Culture"
Director: Melani McAlister, George Washington University

ABSTRACTS

Richard K. Popp, "Magazines, Marketing and the Construction of Travel in the Postwar United States"

During a period when vacations became central to ideas about the American standard of living, magazines came to resemble a sort of tourism promotional literature – bulging with travel articles and advertisements. Using an array of primary sources, this dissertation shows how the relationships between magazines and tourism transformed mass marketing, while shaping popular ideas about travel from the 1940s through the early 1960s. Focusing on the Curtis Publishing Company's creation of *Holiday* magazine, this study examines how media businesses used sophisticated market research in the early 1940s to anticipate potentially-lucrative social trends, such as a postwar spike in travel. With *Holiday*, Curtis introduced psychographic marketing and demonstrated the economic viability of media created around lifestyle interests. From there, the dissertation examines the social, cultural and economic factors that shaped how places were represented in magazines as tourist destinations. By exploring the creation of *Holiday* articles and David Ogilvy's influential British tourism ads, this section shows how cultural identities were projected onto geographic areas through narratives and imagery. Finally, the study examines how magazine cover-

age – in celebrating the "vacation boom" as emblematic of a classless, mobile, and ultra-modern society – championed the public-relations agenda of the travel industry and nation's business elites.

Aimee Edmondson, "In Sullivan's Shadow: The Use and Abuse of Libel Law During the Civil Rights Movement"

This is a study of libel cases filed primarily in the 1960s relating to African Americans' increasing fight for equal rights. Emphasis is on little-known lawsuits filed by southern public officials in the shadow of the famous *New York Times v. Sullivan* case in Alabama in 1960, through its adjudication in 1964 and in its aftermath. This study expands upon the evidence and argument that officials used existing libel laws to craft what amounted to a sedition law in order to stop the press from covering the civil rights struggle. This study illustrates that the use and abuse of libel law became an integral part of the story in the battle for equal rights. Suits were filed over coverage of the 1961 Freedom Rides, the 1962 Ole Miss riot, the 1963 March on Washington, the 1964 Freedom Summer murders of three civil rights workers in Philadelphia, Mississippi, and even the assassination of Martin Luther King, Jr. Scholars agree *Sullivan*, one of the most important First Amendment cases in American history, stopped what surely would have been an onslaught of similar libel cases. Yet research is scarce on the suits that actually were brought during this era.

Ray Gamache, "Evolution of the Sportscast Highlight Form: From Peep Show to Pathé to Pastiche"

This dissertation traces the evolution of the sportscast highlight form, which emerged as the dominant technique of sportscasts as a result of the technological, economic and social changes that impacted media systems. Technological changes do not provide the entire account of the highlight form's development and deployment, so this study also explicates the importance of the protocols that express the relationships between media producers, sports leagues and audiences. It argues that the highlight form is not a recent development, given its use within a news context in every medium from news films and newsreels to television and new media. As a work of media history, this project explicates each medium's contributions, not so much as discrete phenomenon, but as the relational totality which the term implies. Such macro-level histories necessarily take a more long-term view of the processes of historical change. Additionally, this methodology utilizes intertextuality as an analytical strategy to question whose interests were served from the form's deployment, who benefited from the narratives represented through the form, and whose interests were consolidated from its commodification. This study analyzes primary and secondary sources related to sportscasts, including early sport films, newsreels, network and cable programming, and new media content.

Stephanie Ricker Schulte, "State Technology to State of Being: The Making of the Internet in Global Popular Culture"

This dissertation details the ways Americans and Europeans made sense of the Internet as it became a major player in the global economy in the last two decades of the twentieth century. Tracking representations in news media, popular culture, and policy-making documents, the author argues that the Internet – as a technology and set of cultural meanings – transformed in accordance with larger changes in culture and policy as much as with the intrinsic capabilities of technology itself. By bringing cultural studies perspectives and discursive analysis to the history of media and technology, the author problematizes technologically determinist histories by arguing that cultural representation and policy-making practices had material consequences that shaped the Internet's development. She charts the often contradictory discursive constructions of the Internet: as simultaneously a toy for teenagers and a cold war weapon, as both embodying the future and emblemizing the past, and as at once a distinctly American and global space. Examining these contradictions, she explores how the Internet's emergence and growth participated in larger debates about mass media, the nation, the state, globalization, democracy, public space, consumption, and capitalism. In this interdisciplinary dissertation, the author analyzes visions of the Internet in popular culture, news media, academic debates, advertising, and policy legislation and debate in the United States and, to a lesser extent, in Europe. The various and shifting conceptualizations of the Internet indicate that the Internet was (and is) a culturally-constituted, historical object and thus, the qualities essential in the technology itself did not determine the ways it was understood. Ultimately, she argues that these understandings helped shape the Internet's development, regulation and character, thereby creating the Internet as a capitalist tool rather than a common good. This development was far from inevitable. Thus, the final chapter in particular – through its analysis of European efforts to construct the Internet as a public good regulated by state forces instead of a private commodity regulated by the forces of capital – illustrates that the Internet could have been both understood and regulated differently.