

## PAST PRIZE WINNERS

1997: Julie Hedgpeeth 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 S. Washburn, Ohio University  
2001: Aleen J. Ratzlaff, "Black Press Pioneers in Kansas: Connecting and Extending Communities in Three Geographic Sections, 1878-1900"; Director: Bernell Tripp, Univ. of Florida  
2002: Marc Edge, "Pacific Press: Vancouver's Newspaper Monopoly, 1957-1991"; Director: Patrick S. 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  
2009: Richard K. Popp, "Magazines, Marketing and the Construction of Travel in the Postwar United States"; Director: Carolyn Kitch, Temple University  
2010: J. Duane Meeks, "From the Belly of the HUAC: The Red Probes of Hollywood, 1947-1952"; Director: Maurine H. Beasley, University of Maryland  
2011: Ira Chinoy, "Battle of the Brains: Election-Night Forecasting at the Dawn of the Computer Age"; Director: Maurine H. Beasley, University of Maryland  
2012: Brian Dolber, "Sweating for Democracy: Working Class Media and the Struggle for Hegemonic Jewishness, 1919-1941"; Director: Robert W. McChesney, University of Illinois at Urbana-Champaign  
2013: Melita Marie Garza, "They Came to Toil: News Frames of Wanted and Unwanted Mexicans in the Great Depression"; Director: Barbara Friedman, Univ. of North Carolina  
2014: Beth Kaszuba, "Mob Sisters: Women Reporting on Crime in Prohibition Era Chicago"; Director: Ford Risley, Pennsylvania State University  
2015: Carrie Teresa, "Looking at the Stars: The Black Press, African American Celebrity Culture, and Critical Citizenship in Early Twentieth Century America, 1895-1935"; Director: Carolyn Kitch, Temple University  
2016: Vanessa Freije, "Journalists, Scandal, and the Unraveling of One-Party Rule in Mexico, 1960-1988"; Director: Jocelyn Olcott, Duke University  
2017: Matthew Pressman, "Remaking the News: The Transformation of American Journalism, 1960-1980"; Director: Bruce J. Schulman, Boston University  
2018: Katherine McGarr, "Gentlemen of the Press: Post-World War II Foreign Policy Reporting From the Washington Community." Director: Dr. Julian Zelizer, Princeton

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## AJHA BLANCHARD PRIZE COMMITTEE

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# AJHA

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## 2019 MARGARET A. BLANCHARD DOCTORAL DISSERTATION PRIZE



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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 includes an honorarium of five hundred dollars. A two-hundred-dollar honorarium is awarded each honorable mention.

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# AMERICAN JOURNALISM HISTORIANS ASSOCIATION 2019

## MARGARET A. BLANCHARD

### DOCTORAL DISSERTATION PRIZE

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#### PRIZE WINNER

**Rich Shumate**, “Elite Voices and Irritated Conservatives: Pathways Leading To the Perception of Liberal Media Bias Arising From Elite News Media Coverage of the Emergence of Movement Conservatism (1960 TO 1964).” Director: Huan Chen, University of Florida

#### HONORABLE MENTION AWARDEES

**Jeremy Chatelain**, “The Imprint of the Press: A Cultural History of the Influence of Nineteenth-Century American Print on Mormonism in Kirtland, Ohio, 1831-1837.” Director: Kimberley Mangun, University of Utah

**Elisabeth Fondren**, “Breathless Zeal And Careless Confidence”: German Propaganda In World War I (1914-1918).” Director: John Maxwell Hamilton, Louisiana State

**Jason Lee Guthrie**, “Authors and Inventors: The Ritual Economy of Early American Copyright Law.” Director: Janice Hume, University of Georgia

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#### ABSTRACTS

**Rich Shumate**, “Elite Voices and Irritated Conservatives:” This study explores the origins of the perception among American conservatives that news media exhibit a liberal bias by investigating news coverage of the emergence of movement conservatism between 1960 and 1964, a critical juncture when conservatism emerged as a social movement and asserted control over the Republican Party. Based on historical data from 10 news media outlets of national influence and 16 voices of authority in the news media, this study posits that the perception resulted from conservatives’ social and psychological reactions to news content, in addition to any biased content that may have been present. Through comprehensive thematic analysis, five pathways to the perception were identified: movement conservatives’ need to maintain social identity by rejecting news narratives incongruous with their worldview; their rejection of incongruous narratives from news media seen as elite, their hostile reaction to presentations of conflict in news coverage; their reaction to perceived violations of the objectivity/balance expectation in journalism; and their rejection of homogenous elite news media narratives that were the result of pack journalism. The findings provide a new way to look at the perception of liberal media bias; namely, that it acts independently of content and is instead rooted in movement conservatives’ self-perception and the elite nature of national news media.

**Jeremy Chatelain**, “The Imprint of the Press.” This qualitative cultural history of Mormonism in Kirtland, Ohio, from 1831 to 1837 uses Agenda Setting and Vilification Theories to analyze an unprecedented 1,617 articles from 325 newspapers in 161 U.S. cities. The research reveals the power of nineteenth-century print culture on a uniquely American religion by exposing: the most recurring topics on Mormonism in the newspaper exchange; editorial tone; the number of times identical or similar texts were reprinted; and the dispersion and geographical reach of articles. It illustrates how texts about and by Mormonism created, shaped, changed, and directed its formative trajectory. Editors addressed Mormonism on average every 1.5 days and employed six agendas when covering the religion, including: criminality; fanaticism; power; and vilification. Mormon reactions in their own newspapers demonstrated a hypersensitivity to what was printed about them and revealed the use of four of their own agendas. Experiencing the power of the press led the Mormons to establish presses at every settlement including soon after they settled in Utah in 1847 and eventually inspired formation of a powerful PR bureau to control Church messages and respond to present-day vilification in the media. This research fills gaps in studies of American, religious, print, Mormon, and communication/journalism history.

**Elisabeth Fondren**, “Breathless Zeal and Careless Confidence.” This study examines the building and rethinking of German propaganda institutions during World War I. The goal of this dissertation is to illustrate the evolution of German government ideas on propaganda between 1914 and 1918. During the war, German military leaders, politicians, and diplomats had ambitions to change, reform and modernize approaches to media governance. They were losing the battle of ideas, they realized early on. And so German officials were desperate to make propaganda fit into the structure of government; they tried to use new media technologies to be more persuasive. Although there was an abundance of ideas, all of their approaches for better publicity and censorship failed. The root causes were Germany’s political structure, the lack of organization, and their messages, which were tone-deaf and not persuasive. In their struggle to adjust their propaganda efforts, however, the Germans were slowly learning from their mistakes. By 1918, they had drawn their own conclusions of what went wrong. Germany’s propaganda experience in the First World War is exemplary of how governments learned, over time, through countless blunders, and by modeling after their enemies, the lessons of fighting a modern propaganda war. Building on original research at political and military archives in Germany and the United States (German Federal Archives; Political Archive of the Foreign Office; Prussian Privy State Archives, Hoover Institution Library and Archives; and U.S. National Archives), the results of this study show why the ideas of German propagandists could not win the war.

**Jason Lee Guthrie**, “Authors and Inventors.” Authors, musicians, photographers, and other content creators currently have unprecedented levels of access to production and distribution networks. The disruptive rise of digitization and the internet have undermined monopolies previously enjoyed by creative industries. Yet, the intricacies of copyright law remain an enigma to the typical content creator. Throughout the three-hundred-year history of statutory copyright contentious debates over its justification and scope have yet to be resolved. A focus on suggestions for policy reform in previous literature has further obscured copyright’s most intractable philosophical problems. Rather than suggesting a set of reforms, this dissertation argues that a fundamental problem in copyright law is an incomplete theorization of creativity and creative labor. Previous frameworks used to theorize copyright have encountered difficulties in legitimating individual creativity while contextualizing its relationship with the sociocultural and political economic aspects of creative labor. The theory of ritual economy provides an alternative framework capable of legitimating individual contribution through a twin emphasis on worldview and process. Ritual economy opens new vistas of historical exploration that suggest a return to the primary evidence left by three early American content creators – Benjamin Franklin, Stephen Foster, and Mathew Brady – of how they interpreted and used copyright in practice.