

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 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 E. Tripp, University 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, University of North Carolina at Chapel Hill
2014: Beth Kaszuba, "'Mob Sisters': Women Reporting on Crime in Prohibition Era Chicago"; Director: Ford Risley, Pennsylvania State University

AJHA BLANCHARD PRIZE COMMITTEE

Chair: David Abrahamson, Northwestern University
2015 Jury Chairs: Michael Conway, Indiana University
Jane Marcellus, Middle Tennessee State University
Members: James Aucoin, University of South Alabama
Mark Feldstein, University of Maryland
Kimberly Mangun, University of Utah
Amber Roessner, University of Tennessee

AJHA

2015 MARGARET A. BLANCHARD DOCTORAL DISSERTATION PRIZE



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.

**2015 AJHA ANNUAL CONVENTION
OCTOBER 8-10, 2015 • OKLAHOMA CITY, OK**

AMERICAN JOURNALISM HISTORIANS ASSOCIATION

2015 MARGARET A. BLANCHARD

DOCTORAL DISSERTATION PRIZE

PRIZE WINNER

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

HONORABLE MENTION AWARDEES

Sid Bedingfield, "Beating Down the Fear: The Civil Sphere and Political Change in South Carolina, 1940-1962"; Director, Kathy Roberts Forde, University of Massachusetts, Amherst

Kevin Lerner, "Gadfly to the Watch Dogs: How the Journalism Review [MORE] Goaded the Mainstream Press Toward Self-Criticism in the 1970s"; Director: David Greenberg, Rutgers, The State University of New Jersey

Robert J. Woodruff, "Foretelling the Everyday: Early Modern English Almanacs Prepare a Public for News"; Director, Maurine Beasley, University of Maryland

ABSTRACTS

Carrie Teresa, "Looking at the Stars: The Black Press, African American Celebrity Culture, and Critical Citizenship in Early Twentieth Century America, 1895-1935"

In the June 27, 1931 edition of the Baltimore Afro-American, one of the leading Black press newspapers of the day, entertainment columnist Ralph Matthews pondered, "What does an artist owe his race? Writing against the backdrop of Jim Crow legislation that denied African Americans their basic civil rights, Matthews was posing a question about the nature of journalism itself, a question that also guides this inquiry into Black press content: What role did "celebrity," and therefore celebrity journalism, play in the fight for civil rights? This consideration of Black press content is concerned both with the nature and function of Black press reporting as well as with uncovering those individuals who were considered "news-worthy" by African American journalists and editors during the period. As scholars of American celebrity culture have argued, "celebrity" is a journalistic invention developed in the early twentieth century as a component of the sensationalized reporting practices of the mainstream "yellow" press. African American journalists and editors writing at the height of

Jim Crow-ism not only covered celebrity culture as aggressively as did the mainstream "yellow" press, but they also connected this coverage to the fight for civil rights, creating a fundamentally different and more complex conception of "celebrity."

Sid Bedingfield, "Beating Down the Fear: The Civil Sphere and Political Change in South Carolina, 1940-1962"

This dissertation contends that print culture—newspapers in particular—played a decisive role in promoting black political activism and shaping the white response to it during the middle of the twentieth century. Focusing on South Carolina, this study is the first to use civil sphere theory and frame analysis together to explore the role of cultural expression in the political struggle over black equality in the years immediately before and after World War II. It shows how African-American editors and other activists made strategic use of the society's symbolic codes concerning justice, freedom, and liberty to elicit empathy from potential allies and break down opposition to political and social acceptance. At the same time, this study examines the equally powerful discourse used by some whites to limit black gains and help launch the modern conservative movement in the South. By placing cultural symbolism and interpretive communication at the heart of civic life, this study emphasizes the inextricable link between mass media, public opinion, and formal political power. In doing so, it raises new questions about the received historical narrative of a fully emerged professionalized, independent, and nonpartisan daily press in the United States by the second half of the twentieth century.

Kevin Lerner, "Gadfly to the Watch Dogs: How the Journalism Review [MORE] Goaded the Mainstream Press Toward Self-Criticism in the 1970s"

This dissertation tells the history of [MORE], a journalism review founded and run by a group of journalists who found themselves constrained by the professional norms of their employers and their profession. It tells a part of the story of the organized press in America in the 1970s, and its interactions with that decade's cultural convulsions. It tells [MORE]'s story through the use of the magazine itself as primary text; oral history interviews with surviving editors, contributors and participants in the journalism review's six "Counter-Conventions"; primary documents, including archival material from the records of news organizations and individuals involved with [MORE]; and audio recordings. A body of secondary literature including news reports and academic studies of press criticism and the history of the 1970s supplements these. The study of [MORE] provides insight into changes in journalistic professionalism in the 1970s; it investigates the role of press criticism in the functioning of the press and the effects that press criticism has on mainstream publications; it traces some of the roots of the professional press's increasing self-awareness in response to anti-intellectualism among its members; and, using the ideas of these self-aware journalists as a guide, it begins to outline the intellectual history of the 1970s.

Robert J. Woodruff, "Foretelling the Everyday: Early Modern English Almanacs Prepare a Public for News"

This dissertation examines 376 English almanacs printed from 1595 to 1640 for the extent to which they provided basic, everyday information that ordinary people sought to increase their agency and place in the world. These almanacs, appearing annually, had highly conventional content features repeated in many different editions. Analysis of twenty of these components shows patterns that reveal the information needs and appetites of many people who may not have been represented in the written record. Because these almanacs were inexpensive and printed in large numbers, they are estimated to have been in one of every three households in England in this period, making them the most common print product of the day. That Stationers' Company monopoly on printing almanacs 1603-1625 strengthens the relationship between almanacs and public appetite; the trade was critical to company profitability. The almanac component features analyzed show a consistent genre-wide pattern of information provision as individual almanac brands came and went 1595-1640. This analysis explicates the value of these component features to the almanacs' users and contends it enhanced the agency of the ordinary people who played a significant role in the civil wars period (1641-60). The almanacs, establishing regular, expectable information, enabled and prepared ordinary people in England to be receptive to what came to be called journalism.