

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

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

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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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AMERICAN JOURNALISM HISTORIANS ASSOCIATION

2016 MARGARET A. BLANCHARD

DOCTORAL DISSERTATION PRIZE

PRIZE WINNER

Vanessa Freije, "Journalists, Scandal, and the Unraveling of One-Party Rule in Mexico, 1960-1988"; Director: Jocelyn Olcott, Duke University

HONORABLE MENTION AWARDEES

Brian Shott, "Mediating America: Black and Irish Press and the Struggle for Citizenship, 1870-1914"; Director: David Brundage, University of California, Santa Cruz

James West, "Ebony Magazine, Lerone Bennett, Jr., and the Making and Selling of Modern Black History, 1958-1987"; Director: Dr. Eithne Quinn, The University of Manchester

ABSTRACTS

Vanessa Freije, "Journalists, Scandal, and the Unraveling of One-Party Rule in Mexico, 1960-1988"; Director: Jocelyn Olcott, Duke University
This dissertation examines the role that press scandals played in Mexican politics between 1960 and 1988. It argues that, while political corruption was commonplace, journalists determined which transgressions would become flashpoints for public protest. By creating scandals, print journalists shaped debates about Mexico's democracy. As scandals circulated through national media, they catalyzed critical reassessments of regime legitimacy and gave public opinion greater weight in shaping processes of political decision-making. By forging new linkages between reading publics and ruling elites, reporters created an increasingly mediated form of Mexican citizenship. Scandals not only reflected elite dissent, but also sharpened internal party divisions that eventually led to organized opposition in 1988 against the

Institutional Revolutionary Party (PRI), which held the Mexican presidency and most public offices for seventy-one years. This study makes use of new materials from journalists' private archives, including leaked documents, correspondence, and newsroom memoranda, to challenge prevailing notions of a supine Mexican press. Government documents, such as congressional records and domestic intelligence reports, further illustrate the ways in which political scandals sparked intense debate and sharpened internal party rivalries. These sources reveal that print journalism represented a key site of dissent, debate, and division during Mexico's political opening.

Brian Shott, "Mediating America: Black and Irish Press and the Struggle for Citizenship, 1870-1914"

This study explores the lives of four African American and Irish American editors in the late nineteenth and early twentieth centuries—Father Peter C. Yorke, T. Thomas Fortune, J. Samuel Stemons, and Patrick Ford—and how they understood and advocated for group interests through their newspaper presses. Unlike many newspaper studies, I ask how the medium itself—as a site of labor and profit; via advertisements, images and page layout; and by way of its evolving conventions and technologies—shaped and constrained editors' roles in debates over race and citizenship during a tumultuous time of social unrest and imperial expansion. Newspapers' relationship to nationalism has been explored; less attention has been paid to their role in expanding or, conversely, policing, notions of citizenship within the nation.

Ford's struggle to calibrate Irish nationalism, Catholicism, and labor rights within the columns of the *Irish World*; Yorke's clash with big business and his own Catholic hierarchy while at the helm of the *Monitor and the Leader*; Stemons's Philadelphia quest to found a newspaper and address the "Negro Problem"; and T. Thomas Fortune's Pacific journey help tease out newspapers' role in the creation of racial, ethnic, and national identities in the long nineteenth century.

James West, "Ebony Magazine, Lerone Bennett, Jr., and the Making and Selling of Modern Black History, 1958-1987"

This thesis is concerned with the ways in which *Ebony* magazine sought to recover, popularise and utilise black history between the late 1950s and the late 1980s. The dominant scholarly approach to *Ebony* has focused on the magazine's bourgeois values and visual aesthetics, and has ignored its importance as a creator and disseminator of black history. By contrast, I highlight the multiple ways in which black history became central to *Ebony*'s content from the late 1950s onwards, and how this shift was quarterbacked by Lerone Bennett, Jr., the magazine's senior editor and in-house historian. Rooted in my unique access to Bennett's unprocessed papers at Chicago State University and other key archival holdings, this thesis sheds new light on the work of Bennett, on *Ebony*'s significance as a 'history book' for millions of readers, and on the magazine's place at the centre of post-war debates in the form and function of African-American history. Far from viewing *Ebony* as a peripheral to or simply reflective of popular debates into the black past, I place the magazine at the heart of contestations between the corporate, philosophical and political uses of black history during the second half of the twentieth century.