

PAST PRIZE WINNERS

- 1997: Julie Hedgpeth 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

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2018 MARGARET A. BLANCHARD DOCTORAL DISSERTATION PRIZE



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2018 MARGARET A. BLANCHARD

DOCTORAL DISSERTATION PRIZE

PRIZE WINNER

Katherine McGarr, “Gentlemen of the Press: Post-World War II Foreign Policy Reporting From the Washington Community.” Director: Dr. Julian Zelizer, Princeton

HONORABLE MENTION AWARDEES

Jeremiah Favara, “Recruiting for Difference and Diversity in the U.S. Military.” Director: Dr. Carol Stabile, University of Oregon

Thomas Schmidt, “Rediscovering Narrative: A Cultural History of Journalistic Storytelling In American Newspapers, 1969-2001.” Director: Dr. Gretchen Soderlund, University of Oregon

Willie Tubbs, “Forward Myth: Military Public Relations and the Domestic Base Newspaper 1941-1981.” Director: Dr. David Davies, University of Southern Mississippi

ABSTRACTS

Katherine McGarr, “Gentlemen of the Press: Post-World War II Foreign Policy Reporting From the Washington Community.” This dissertation rethinks the role that print journalism played in creating a Cold War consensus about American foreign policy. By creating one conversation for public consumption and tolerating another behind closed doors, reporters in the capital created an appearance of consensus about foreign policy that for decades shaped American international relations—most significantly that, after World War II, the United States would have to “win the peace,” a phrase and idea soon replaced with that of waging a Cold War.

I contribute a new element to the historiography of the Cold War by emphasizing the importance of the social and professional spaces in which reporters operated. In paying particular attention to the social world that fostered consensus reporting and the role of fellowship, expressed through whiteness and masculinity, I also contribute to ongoing scholarly discussions about gender and foreign policy as well as communications scholarship on the sphere of consensus. I argue that daily life in Washington created a much larger and more permanent consensus than a “boys on the bus” model of campaign reporting has held.

Jeremiah Favara, “Recruiting for Difference and Diversity in the U.S. Military.” After shifting to an all-volunteer force (AVF) in 1973, the U.S. military was forced to expand recruiting efforts beyond the ideal figure of the white male soldier in order to meet personnel needs. Shaped by the economic realities of the AVF, such recruiting efforts sought to show individuals historically excluded from military service, namely women and people of color, that there was a place for them in the military. The presence of women and people of color in recruitment materials contributes to ideals of citizenship and articulates understanding of gender, race, sexuality, and class in relation to military inclusion. Focusing on recruitment advertisements published in three consumer magazines—Sports Illustrated, Ebony, and Cosmopolitan—from January 1973 to December 2014, this dissertation argues that the project of military inclusion is driven by a need to recruit bodies in maintenance of the military institution and obfuscates class inequalities critical to recruiting, reconfigures ideas about military masculinity, promotes ideologies of colorblindness, and regulates ideas about gender and sexuality.

Thomas Schmidt, “Rediscovering Narrative: A Cultural History of Journalistic Storytelling In American Newspapers, 1969-2001.” This dissertation analyzes the expansion of narrative journalism and the institutional change in the American newspaper industry in the last quarter of the 20th century. It offers the first institutionally situated history of narrative journalism’s evolution from the New Journalism of the 1960s to long form literary journalism in the 1990s. This analysis shows that the New Journalism, contrary to popular beliefs, did indeed have a significant impact on American newspapers. Yet, this study also demonstrates that the evolution of narrative techniques in American journalism was more nuanced, more purposeful and more institutionally based than the New Journalism myth suggests.

Situated at the intersection of journalism history and cultural history, this study shows how institutional and cultural changes affected the practice of journalism and how, simultaneously, specific narrative techniques affected representations of current events and issues in American society. Narrative news writing broke with conventions, practices and rules of traditional news writing and advanced a particular form of storytelling as a format for journalistic information delivery. With its emphasis on scenes instead of events, people instead of sources, and sequencing instead of a straightforward delivery of news, narrative journalism redefined the purpose, the practice and the possibilities of journalism in daily news production.

Willie Tubbs, “Forward Myth: Military Public Relations and the Domestic Base Newspaper 1941-1981.” This dissertation explores the evolution of domestic military base newspapers from 1941- 1981, a timeframe that encapsulates the Second World War, Korean War, and Vietnam War, as well as interwar years. While called newspapers, these publications were a hybrid of traditional journalism and public relations. This dissertation focuses on three aspects of these newspapers: the evolution of the editorial approaches; evolution of messages crafted for and about the “common” soldier and American; and the messages for and about members of non-majority groups.

Despite the wide swath of people with control over content, these papers looked the same and lacked diversity of thought. Though tasked with functioning as both journalistic and public relations vessels, these publications were too inconsistent in coverage to be considered successful journalism and too inconsistent in messaging to be deemed worthy public relations. It was not until the late 70’s, coincidentally the time in which the United States military faced the worst public image crisis in its existence, that the papers began to truly recognize their potential as instruments of both hard news and public relations. The legacy of the early domestic base newspaper is that of agent in the development of the American identity and dominant concepts of majority and minority.