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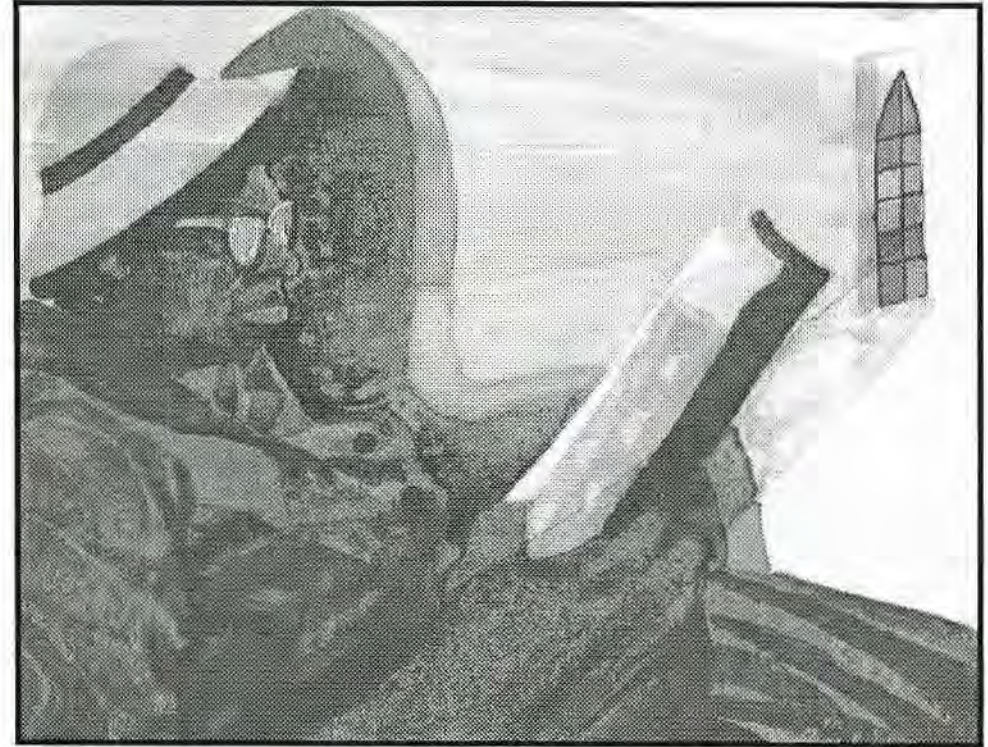
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Link

News for and about
Western Kentucky University's

**SCHOOL OF JOURNALISM
AND BROADCASTING**



In the Word © Dane Tilghman

In this our first issue for 2001, we are celebrating the cultural heritage of African Americans.

We compiled book reviews and stories about the lives of "African American Firsts in the media industry," most with Kentucky ties. We hope you will enjoy reading about their significant contributions.

2000 in Review

- Department, first place winner for 11th consecutive year of the William Randolph Hearst Intercollegiate Photojournalism Competition. For the first time, the School of Journalism and Broadcasting accumulated the highest total number of points in an annual competition.

- First Western entries in the Hearst broadcasting competition produced radio winners: Aimee Reed, finalist; Julie Goodwin, ninth overall, fourth in radio feature and ninth, radio news; Amy Jones sixth, radio news; Kerri Richardson, 19th, and Wesley Shirley, 21st, television feature.

- In the Hearst writing competition, Western won fourth overall.

- Advertising students won the Fifth District National Student Advertising Competition. Sponsor was *The New York Times*.

- In the National Press Photographers/University of Missouri 57th Pictures of the Year Competition, one student, one teacher and nine alums are winners.

- School of Journalism and Broadcasting received a \$12,000 grant in Newspapers-in-Residence program of the Association of Schools of Journalism and Mass Communication to fund week-long visits by editorial staffers of a "partner" newspaper.

- WKU student newscast nominated for an Emmy in the student production competition of the MidSouth National Academy of TV Arts and Sciences.

- Print and photojournalism students won 17 of 30 top-three awards in the Society of Professional Journalists Region Five Mark of Excellence competition awards, and broadcasting students won nine of 34 top radio and television awards.

- SPJ television awards general news reporting, Robert Crivello, second; feature, Kathryn Leech, second, and Heath Myrick, third; in-depth, Leech, first, and Wesley Shirley, third; sports reporting, Chris Freeman, second; feature photography, Kerri Richardson, second; non-daily newscast, WKU NewsChannel 12, Myrick.

In the Kentucky Associated Press competition, WKU students claimed 17 of 29 awards in the student news competition, including first place radio newscast and first place television newscast. Dr. Terry Likes, assistant professor, won first place in the professional radio documentary category.

College Heights Herald won nine first places and nine seconds in the annual newspaper contest sponsored by the Kentucky Intercollegiate Press Association.

Jo-Ann Huff Albers, director, WKU School of Journalism and Broadcasting, named Journalism Administrator of the Year by the Freedom Forum. Harry Allen, print assistant professor, and James Kenney, photojournalist-in-residence, were selected for summer faculty internships in the American Society of Newspaper Editors 2000 Institute for Journalism Excellence. Allen's assignment, *The Statesman-Review* in Spokane, Wash.; Kenney's, *The Lexington Herald-Leader*.

Dr. Augustine Ihator, PR associate professor, had an article, "When in Rome..." published in December 1999-January

"I feel that one of my most significant accomplishments was the leading role played in the demands for equal opportunities for black reporters in the nation's Capital."

Alice Dunnigan • 1906-1983

Logan Countian, was *first* African American female correspondent for Congress and White House

Alice Allison Dunnigan, the daughter of a sharecropper from Logan County, Kentucky's first job was as a community correspondent for the Owensboro Enterprise, where she submitted one sentence items of activities in Russellville.

Dunnigan was the *first* black female correspondent for Congress and the White House. Although she originally wanted to be a teacher and got a degree in education, journalism appealed to her more. She wrote as much as she could, especially for the Associated Negro Press. The ANP was a network of news of interest to African-Americans, and she wrote stories on topics ranging from racism to high-society affairs. Eventually, she became the Chief of the Washington Bureau for the ANP.

Having had some experience writing for newspapers, Dunnigan applied to be a correspondent with the Associated Negro Press

news service in 1946, but had to settle for space-rate employment that paid her five dollars per thousand-word column.

Later that year, the editor of the *Chicago Defender* offered her a job as a Washington correspondent, but paid her much less than her male peers because he didn't trust her work.

In June 1947, Dunnigan became the *first* black woman to receive credentials to cover The U.S. Congress. Two months later, she became the *first* of her gender and race accredited to cover The White House, Supreme Court and State Department. Besides getting herself accredited as an official correspondent for Congress, she was instrumental in getting the Capitol to admit other black reporters.

With her own money, she

followed and reported on President Truman as he travelled the country campaigning for re-election. She learned to ask hard questions, and became well-known among other Washington correspondents. In 1951, she was the *first* woman to be named "News-

man Newsman," the best African-American reporter in Washington. *In 1955 she desegregated the Women's National Press Club.*

But Dunnigan experienced a lot of racism while she covered presidents and national politics.

She sat through Congressional hearings where blacks were referred to as "niggers," was barred from covering a speech by President Eisenhower in a certain theater, and had to sit with the servants to cover Senator Taft's funeral. She was such a hard-hitting reporter that Eisenhower refused to call on her to ask questions dur-

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Hopkinsville native was *first* African American reporter at a mainstream newspaper

"Ted Poston's life as a pathfinding black journalist in a white-dominated profession is a rich and colorful story."
—John Egerton, author of *Speak Now against the Day*

Ted Poston: Pioneer American Journalist

Kathleen A. Hauke

6 x 9 • 352 pgs. • 24 illus. • ISBN 0-8203-2020-X (cl.) • \$29.95

T*ed Poston: Pioneer American Journalist* is the life story of the *first* African American reporter to spend his career at a mainstream daily. After college Ted Poston (1906-1974) worked as a railroad porter, but soon found his calling in journalism. He started as a columnist for the black weekly *Pittsburgh Courier* and later as city editor of Harlem's premier black newspaper, the *Amsterdam News*. In 1932, he traveled to Russia with Langston Hughes to make a film on American racism, and in 1935 he helped Heywood Brown create the American Newspaper Guild, and was fired for unionizing the *Amsterdam*. That same year, wielding only words and a typewriter, he finally broke the color barrier in journalism by integrating the *New York Post*.

During World War II, Poston became a member of Franklin D. Roosevelt's "Black Cabinet" when he headed the

Negro News Desk of the Office of War Information in Washington. After the war, he returned to the *Post*, and in its heyday under editor James Wechsler and publisher Dorothy Schiff, he provided an insider's viewpoint on segregation and the civil rights movement. His incisive, usually upbeat, sometimes acerbic reports on everyday racism were eye-openers for the paper's mostly white readership; but, he leavened bitter medicine with humor.

Poston's tragicomic tales of his Kentucky youth were published posthumously as *The Dark Side of Hopkinsville*, but he never wrote about his groundbreaking career. Kathleen A. Hauke is the first to tell the full story of his remarkable life, using exclusive interviews with his family, friends, and colleagues to create an inspiring portrait of an African American journalist.

Last month, Professor Linda Lumsden introduced a documentary on one of America's most noteworthy African American female journalists, Ida B. Wells-Barnett.

In case you missed the film, cosponsored by Women's Studies and WKU NABJ/Minority Communicators, here's her story as told by the Women's Museum, Dallas, Texas.

Ida Bell Wells-Barnett 1862-1931

Although Ida Wells-Barnett was a well-known journalist in her time, she is more remembered for her anti-lynching campaigns. She actively fought racism all her life, even biting the hand of a train conductor that tried to get her to sit in the "blacks-only" section.

In Memphis, Tennessee, where Wells lived, mobs of white men were hanging ("lynching") black men after accusing them of raping white women. Wells wrote that these were lies, and that black men were being persecuted and unfairly murdered. Her opinions angered many whites, and some threatened to kill her, but she didn't back down. Under the pen name "Iola,"

she wrote strong pieces



*"Is there no redress,
no peace, no justice
in this land for us?
Tell the world
the facts."*

against lynching and racism in many papers, such as the *Indianapolis Freeman*, the *Detroit Plaindealer*, and the *New York Sun*. Her fellow

journalists, all male, supported her and said she wrote as well as they did. She was editor of the *Memphis Free Speech*, and when she found out that white news dealers were selling white newspapers to illiterate blacks when they asked for the *Free Speech*, she started to print it on pink paper so they wouldn't be fooled. In 1892, an angry mob who didn't like her articles on lynching destroyed the offices of *Free Speech*. Wells lobbied state governments and even led a delegation to the White House to speak out against lynching. Her unending campaign against mob violence against black men caused six states to pass anti-lynching laws.

Although born in Tennessee, Dorothy Butler Gilliam grew up in Louisville Kentucky.

Gilliam's career in journalism includes two years with Johnson Publishing in Chicago (free-lance writing) and several years working part-time on television in Washington, D.C., during the 1970s. Most of her career has been with the *Washington Post*. The first black woman hired as a full-time reporter, Dorothy

Dorothy Butler Gilliam was the first black woman hired as a full-time reporter at the *Washington Post*

worked at the *Post* from October 1961 to 1965. She left the newspaper when she became pregnant with her second child, but in 1972 she was invited to return to the *Post* as an assistant editor of the revamped "Style" section. Restless in "Style" in 1979, she asked for, and received, a transfer to "Metro" section where she started writing a column.



One of the hallmarks of Dorothy's career has been her interest in and commitment to increasing opportunities for minority journalists. She was elected president of the National Association of Black Journalists in 1993.

Joe Boyce: first African-American reporter assigned to the *Chicago Tribune's* City Desk.

Joe Boyce retired as a senior editor at *The Wall Street Journal* this past December 31, after an 11-year stint specializing in social policy and urban issues. Before the *Journal* he was a bureau chief for *Time Magazine* in San Francisco and Atlanta and a deputy bureau chief in New York. Prior to that he was a general assignment reporter for *The Chicago Tribune*, where he was the first African-American reporter assigned to the City Desk.



Before becoming a journalist, Boyce served five years on the Chicago Police Department as a patrolman, vice detective, evidence technician and law instructor at the police academy.

Boyce, while a correspondent with *Time Magazine*, supervised the coverage of the Patricia Hearst kidnapping.

2000 in Review

2000 "Communication World"; presented a paper, "Corporate Strategic Communication: The Impact of the Modern Information Technology," at the March University of Tennessee Communication Research

Symposium.

Dr. Terry Likes, assistant professor, first place winner, Broadcast Education Association radio documentary and radio news competitions.

Mike Morse, professor and coordinator of the photojournalism program, was the recipient of the Joseph A. Sprague Memorial Award, the National Press Photographers Association's highest honor.

Alice Dunnigan

Continued from page 3

ing press conferences, because he was afraid to be embarrassed by her difficult questions, which often involved racial issues. The White House asked her to submit her questions to them beforehand, but Dunnigan refused, since no other

reporter had to do that.

Once President Kennedy took office, he ended the practice of ignoring Dunnigan, and honestly answered her questions about discrimination and segregation. Besides writing about politics, she also worked for President Johnson's Youth Council, writing speeches for their leaders and reporting

on their work.

She began her newspaper career at age thirteen and at age 55 found herself in a demanding field dominated by young reporters where salary increases were low and, like many reporters, she was disenchanted with journalism's ability to bring about change.

The Director of Public Programming for The Women's Museum, Bea Booker, will visit classes the first week in April. Her school-wide presentation on Thursday, April 5, will highlight the accomplishments of women in the media industry. Notable accomplishments include the School of Journalism and Broadcasting's Director, Jo-Ann Albers as the Freedom Forum's 2000 Journalism Educator of the Year.



Director of Public Programming for The Women's Museum will recognize School of Journalism and Broadcasting Director's contributions to Industry

The Women's Museum, a national women's history museum in association

of the United States.

with the Smithsonian, is the first women's history museum in the USA.

In March 1998, in a ceremony in Washington, D.C., SBC Foundation, the philanthropic arm of SBC Communications, Inc., announced the museum's lead pledge, a donation of \$10 million, the largest corporate donation to any women's program or project in U.S. history.

Senator Kay Bailey Hutchison (R-TX) authored and passed Resolution 67 in 1997 naming The Women's Museum: An Institute for the Future the first official millennium project

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website at wku.edu/journalism for
details.

RAISING HER VOICE

African-American Women Journalists Who Changed History
By Rodger Streitmatter

"An historical chronology of eleven interesting and
determined black female journalists."
--Washington Times

Each chapter is a biographical sketch of an influential
black woman who has written for American newspapers
or television news, including Maria W. Stewart, Mary Ann
Shadd Cary, Gertrude Bustill Mossell, Ida B. Wells Barnett,
Josephine St.Pierre Ruffin, Delilah L. Beasley, Marvel
Cooke, Charlotta A. Bass, Alice Allison Dunnigan, Ethel L.
Payne, and Charlayne Hunter-Gault.

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