

VIEWPOINTS

The official newsletter of the visual communication division of AEJMC

Visit the website at aejmc.net/viscom



FROM THE VISCOM DIVISION HEAD

What will you see in Chicago?

I hope you share my excitement about the special, centennial 2012 AEJMC annual conference August 9-12. Not only is AEJMC marking a historic milestone, it's doing it in the city where the association began: Chicago.

Chicago is a city of great visual stories and storytellers. Examples include the city's forest of skyscrapers uniquely photographed by architectural firms like Hedrich Blessing, the early news photos published by the pioneering Chicago Daily News, the Chicago Reader's trail blazing cover designs, the controversy-courting Red Eye headlines, the data mapping of locally-built EveryBlock.com or the ground breaking news apps from the Chicago Tribune. The city mirrors the diversity of our division.

I know you share my confidence that our Vice Head Bruce Thorson and Second Vice Head Byung Lee will plan an exciting and stimulating conference, but any trip to AEJMC's annual conference is more than just the official events.

I'm hoping you will join me in helping our fellow division members make the most of their visit to Chicago by recommending a few of your favorite spots in the city. We'll

print (in the summer newsletter) and post (on the website) the best submissions.

To get us started here are a couple of my favorite places/activities to visit (and photograph):

■ The Chicago Stock Exchange Trading Room: Reconstruction at the Art Institute of Chicago — Faithfully recreated from the molds and drawings in the Adler & Sullivan studios this magnificent room captures the optimism and grandeur of 19th century Chicago. (<http://www.artic.edu/aic/collections/artwork/156538>)

■ The Chicago Architecture Foundation walking or boating tours — Whether you want to admire the modern buildings, revel in the city's history or just enjoy your walk and the river these tours exemplify what makes Chicago vibrant and dynamic. (<http://www.architecture.org/>)

Submit your favorites places or things to do to our Facebook page or the division listserv (AEJMC-Viscom@listserv.miami.edu). Hopefully I'll see you in Chicago. ■

Jeremy Gilbert is head of the Visual Communication Division and an assistant professor at the Medill School at Northwestern University. jgilbert@northwestern.edu

WHAT'S INSIDE

- 2 Letter from the editor
- 3 Teaching Chair: Best practices for classroom video
- 4 Call: Visual Communication Conference 2012
- 4 Membership Chair: Strategies to encourage newcomers
- 5 Grad Student Liaison: The Gulf Spill and science reporting
- 6 Call: AEJMC 2012
- 7 Research Chair: Reviewing requires reviewers
- 8 Call: Creative Projects 2012
- 8 Jim Kelly honored
- 9 Call: 2013 Logo
- 10 Essay: Jessica Lynch and the color of truth



FROM THE CO-EDITOR

Submit, for the time is near

Quick! Stop reading this and go submit your abstract to the Visual Communication Conference (see page 4 for the call for papers - due March 5)!

I'll wait.

Phew. As the above paragraph reminds us, it's once again the time for getting your work out the door to a variety of waiting recipients. In addition to the VisComm conference call, this issue also brings the official AEJMC Visual Communication Division call for papers (page 6). Thankfully, the turnaround isn't nearly so tight: With a deadline of midnight on April 1, you've still got nearly a month to procrastinate on that one.

If your urge to submit work into the electronic ether hasn't yet subsided, we've also got calls for the 2012 creative projects competition (page 8) and the 2013 logo competition (page 9). And if you're the kind of person who likes to be on the receiving end of all those submissions (it takes all kinds), **Research Chair Robert Peaslee** would love to have a word with you about volunteering (page 7). It's a season for giving *and* receiving!

But don't think that all the division has for you this issue is a lot of requests. Our officers have provided useful tips on some thorny visual subjects. For example, if you've ever tried to incorporate video of students into your teaching, you've prob-

ably grappled with the ethics of using your students as subjects. **Teaching Chair Mary Angela Bock** provides a handy checklist (page 3) to keep by your side in making these decisions. This month, **Graduate Liaison Victoria LaPoe** provides a guide for visual (and print) journalists reporting on the science community (page 5). And **Membership Chair Yung Soo Kim** offers up his own tips (page 4) for encouraging the independent, hesitant, and recalcitrant to join the visual communication division (hint: they involve poking).

Finally, my favorite thing about this issue might be **Division Head Jeremy Gilbert's** request for division members' favorite Chicago activities (page 1) in preparation for the 2012 conference. Chicago's one of my favorite cities, and it's hard to pick one or two sights to see. Instead, I'll challenge you to enjoy hot dogs from at least three of the Second City's hallowed hot dog joints. For newbies, I'll recommend Portillo's, Hot Doug's, and Wiener's Circle (just don't ask about their chocolate milkshake).

You can post your suggestions on our Facebook page, or mail them to me at the address below. Now get to submitting! ■

Bob Britten is co-editor of the Visual Communication Division newsletter and an assistant professor at the P.I. Reed School of Journalism at West Virginia University.
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Join the **VisCom listserv** by sending a message with **SUBSCRIBE** in the message line to **AEJMC-VISCOM @LISTSERV.MIAMI.EDU**



FROM THE TEACHING CHAIR

Student video: Some proposals for best practices

“The ethics of the visual begins and ends with power, for power can determine whether something or someone is visible or invisible, and how something or someone who is visible is likely to be viewed.”

—Julianne Newton¹

We’ve all seen them; those humiliating, horrible, but horribly funny videos on YouTube of human failures: light-saber boy, the falling reporter, the wedding gone awry. Our students live in an era when their youthful foibles can all too easily end up online and permanently in the public eye. Think back to the first time you made a serious presentation, or created a video for a journalism class. Would you want the world to see it? As more of us use multi-media for instructional purposes, it is essential that we consider ways of protecting students from unwanted exposure.

It is easy for video can be used in the classroom for a variety of pedagogical purposes. I use it with my public speaking students to help them see for themselves their posture, gestures, and vocalisms. Video can also be used for students to create and share research presentations. Of course, in a multi-media journalism class, it is essential for students to view and critique each others’ work.

I put some questions about classroom video practices to CRTNET, the online bulletin board for members of the National Communication Association, asking members for their own “lessons learned” anecdotes and ideas for best practices.

As often happens with new media forms, technology has raced ahead of etiquette and (occasionally, especially in the case of young adults) common sense. One professor noted that her university did, in

Best practices ideas from CRTNET

- Individual students should ultimately have control over how their videotaped depictions might be viewed outside of the classroom environment.
- The fewer individuals who have control over a video file from its recording to its uploading, the better.
- Teaching assistants, fellow faculty, and departmental staff should be briefed on departmental or university rules regarding student video privacy.
- If your department does not have a video release form, it is time to develop one. Your IRB office may have a boilerplate example of a photo release form that could provide preliminary language you can adjust for your program.
- As your department develops rules and procedures, it will be necessary to designate where the signed permissions need to be stored and tracked.
- Provide your students with information on the objectives of the exercise, and why video is the best way to accomplish these objectives. Students should understand how the video will be used and how to protect their image.

fact, suffer the nightmare scenario of one student sharing an embarrassing depiction of a fellow student making a racist remark on YouTube. Her department developed a release form that students sign before they are videotaped, and the department now uses proprietary software that protects individual videos with a password. But even with new software, she notes, “There

are certainly still glitches and it takes a lot of time but we are moving in the right direction.”

Her institution was the only one with a formal policy. Another responding professor explained that he decided to get ahead of the curve on his own. “My university does not have any regulations – nor have my previous institutions. This is precisely why I have developed my own language for approval for future use of the videos.”

Students themselves may present concerns about the use of their images. One CRTNET professor has had students claim that it is illegal to videotape them in a classroom setting. It isn’t, but there are considerations for student privacy that must be brought into account if we are to a) protect their right to privacy, b) protect their right to determine how images of themselves are used and c) protect their right to make mistakes in a learning environment.

We live in a camera-mediated, visual environment. None of us would appreciate having our mistakes posted to the world, and students should be able to expect a similar zone of safety and privacy. Used well, video of students can help them improve their speaking skills, job-interviewing manners and other non-verbal behaviors. By sharing videos in class, our media and journalism students can improve their technique or become more creative. No one learns anything from humiliation, however, except what it feels like to be humiliated. It is up to us to “catch up” with the technology to offer a safety zone. ■

Mary Angela Bock is Teaching Chair of the Visual Communication Division and an assistant professor at Kutztown University in Pennsylvania. bock@kutztown.edu

¹ Newton, J.H. (2005). Visual ethics theory. In Smith, K., Moriarty, S., Barbatsis, G. & Kenney, K. (Eds.). *Handbook of visual communication: Theory, methods and media* (p. 434). Mahwah, NJ: Erlbaum.

CALL FOR PAPERS

VisCom Conference abstracts due March 5

The organizers of the 26th Annual Visual Communication Conference invite faculty and students to submit research and creative presentations from the varied and emergent field of visual communication. Topics may include all areas of visual communication. While traditional research is welcome, authors and creators of all accepted submissions must present their work in a visual way.

VisCom brings together a community of visual communication scholars and creative practitioners passionate about the visual. It is a plenary conference where everyone presents to everyone, and presenters are encouraged to stay for the entire time. The sessions take place in a visually stimulating environment with an afternoon off to enjoy the scenery. Works-in-progress are the norm. Finished papers are encouraged.

This year's conference format will feature four types of presentations:

Standard: A 15-minute presentation with five minutes for discussion. Presentations will be placed into groups of four to five with a facilitator.

Lightning: A fast-paced, five-minute presentation of around 10-15 slides followed by three to five minutes of discussion. These can focus on a specialized topic that might not warrant a 15-minute presentation or lay out the broad outlines of a work-in-progress

Creative works: Short films or other creative works for relaxed presentation, probably in the evening.

Theme: One afternoon will be devoted to the theme of "Signs of Occupation." The theme can be visualized in a variety of ways and from multiple perspectives. Many things can be "occupied" — Wall Street; any place, space, culture, country; even a mind. "Occupation" can be work, vocation, a process, a perception. Those interested in this option can share ideas at a VisCom site forum at www.viscomm.org. Format and time limits are open-ended, depending upon submissions. Program planners will give collaborative submissions the first priority in the review process.

Abstracts will be blind-judged under the direction of program planners Sheree Josephson of Weber State University in Ogden, Utah, and Rulon Wood of Westminster College in Salt Lake City. The abstract should specify which of the four types of presentations above is being targeted and should include a statement saying how the presentation will be visual.

Submit an abstract not to exceed 500 words to Craig Denton at craig.denton@utah.edu. He will remove the identifying information and send it along for blind review.

Proposal acceptances or rejections will be emailed by Monday, March 26, 2012.



FROM THE MEMBERSHIP CHAIR

Sometimes it just takes a good poke

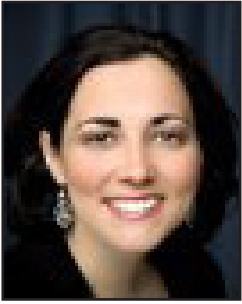
Since I first joined a college newspaper and became a photographer many years ago, I have worked for newspapers as a photojournalist. Once I decided to pursue a doctoral degree and academic career, visual communication has been my main area. Visual communication was the division in which I presented my first research paper. Before becoming a faculty member who could afford multiple memberships for several divisions, the Viscomm division was the only division I wanted to join (even though it had the highest membership fee among divisions). So it is my honor to write this first column as the membership chair in the division.

We all agree that visual communication is an integral part of mass communication, and the importance of it expands day by day as the society embraces strong visual culture more and more. That's why all of us have committed to the visual communication field. While I believe the Viscomm division enjoyed sound growth in recent years, it would be critical to recruit more scholars and professionals to the division so that we ensure further growth.

Since I volunteered to be the membership chair last August, I have tried to come up with some innovative ideas to expand the division. Frankly speaking, I could not find any magic wand. So, all of us may need to try a familiar old trick. Just poke your colleagues, friends, students, professors, or whomever might be relevant to the visual communication in any way or any degree.

I am talking about not only whose main research/teaching area is visual communication but also anyone whose research/teaching interest is somehow related to visual communication. For example, if you know an advertising professor who also investigates images used in advertisements, I want to ask you to poke her/him (as gently as possible, of course), and suggest she/he join the division. If you are somehow reluctant to poke somebody — yes, I understand if you do not want to annoy a senior faculty member, especially if you're still untenured — just let me know who that person might be. I will do the poking for you. ■

Yung Soo Kim is membership chair of the Visual Communication Division and an assistant professor at the University of Kentucky's School of Journalism and Telecommunications. kim.s.eye@uky.edu



FROM A GRADUATE LIAISON

A Gulf of Visual Possibilities in Spill Coverage

For the 2011-2012 year, the visual communication's graduate liaison position is held by not one but four different graduate students. Each will contribute a column to an issue of the division newsletter. This issue's liaison is doctoral student Victoria LaPoe.

Last summer, oil was still flowing in the Gulf and experts were trying to figure out how to cap one of the worst maritime disasters in U.S. history. It has now been over a year since millions of barrels of oil flowed from the Deepwater Horizon into the Gulf of Mexico. The one-year anniversary of the disaster came and went, and coverage was not as extensive as when this story first broke. When talking to scientists and journalists, both groups said they recognized that the recovery of the Gulf is a story.

What the media labeled as the “Deepwater Horizon spill” wasn’t a spill at all, but an oil gusher. The difference: one is in water and the other off shore and deep below the surface. Along with my dissertation chair, Dr. Andrea Miller, I conducted a content analysis on sources and visuals for the first and sixth week of the coverage. Scientists interviewed seemed to understand the media more than journalists understood science. They praised local journalists as the only ones who truly understood the area that they were covering, working to inform the community rather than emphasize the damage. While the national outlets had more resources and acclaim, they did not appear to have the same agenda as the local media.

Scientists received media training to communicate effectively with the media, but journalists don’t often seem to receive the same preparation for effectively communicating with scientists. What should journalists and those of us teaching visual courses remember when another crisis like the Deepwater Horizon happens?

1. Do your homework. As a former television news producer, I can tell you that you just have to keep reading until you understand the key scientific language used when discussing this gusher. When you are going from one story to another in the newsroom, you don’t always have time to research a topic as a Ph.D. student might, but you still have to take it upon yourself to read and compare sources.

Instant visuals do not always mean a better story. When there’s not a rockstar visual moment, you have to get creative. Think of graphics, walk and talk, or have a “white board moment” to detail step-by-step what is going on.

2. Curiosity is the key. Science is a long process. Scientists look at past research, engage in peer review, and only then (if acceptable) do they publish. When you speak to scientists during a disaster like the Deepwater Horizon, a lot of the findings are preliminary. A journalist cannot take one piece of preliminary research as a definitive and final conclusion. One must repeatedly check with sources on the progress of the research project.

3. Know your sources. A Ph.D. does not mean a source is valid. Scientists noted that a) journalists weren’t always sure of the questions they needed to ask (or who they needed to ask), and b) some journalists were just looking for a Ph.D. Ph.D.s are different from each department. While these folks might be in the same departments or right across the parking lot from each other, each has specific expertise. A Ph.D. in English will not be able to speak with authority about coastal disaster like a dispersant expert.

4. Instant visuals do not always mean a better story. In television, visuals are important, but with a maritime disaster, there is not always a rockstar visual moment. When this happens as a reporter, you have to get creative. When the Deepwater disaster first occurred, television networks relied heavily on graphics. Walk and talk – explain what we can’t see demonstratively. Take the Tim Russert’s approach to election results and have a “white-board

moment,” detailing step-by-step what is going on. Just because you can’t go see the controlled oil burn, doesn’t mean you shouldn’t cover it.

5. Don’t talk over the experts. Scientists told us that sometimes they were on panels with experts that were not as well-versed in the topic yet would speak over the top of them. As a journalist, you have to manage your coverage and pre-interview some of your panelists. If you have one person who is going to be dominant, but not as educational, you may not want to put that person on a panel with someone who is not as gregarious; it may be better to just conduct a one-on-one interview.

6. Politeness. A top scientist we spoke to said he was really impressed by a network anchor because he got back on the IFB and thanked him for his time. Connections with people and how you treat them matters!

See **GULF SPILL COVERAGE**, page 6

CALL FOR PAPERS

AEJMC 2012: Visual Communication Division Call

Deadline: April 1, 2012

The Visual Communication Division of AEJMC invites faculty and students to submit competitive papers devoted to theoretically based studies of visual communications and to issues concerning the professional practice of visual media production for presentation at the association's annual convention. Visual is broadly defined and includes photography, film, television, web design, graphic design, illustration, and digital imaging, as well as other visual phenomena.

The division encourages submission of papers that address a broad spectrum of methodology and application, both qualitative and quantitative, on all types of visual media—advertising, broadcast, digital imaging, film, graphic design, multimedia and web design, photojournalism, propaganda images, visual images and culture, visual literacy, and visual aspects of political campaigns, etc. Research in media history, law, policy, effects, processes, uses and ethics regarding visuals are also welcome.

All submissions will be blind refereed by a panel of independent readers. Student papers compete on equal footing with faculty papers. A \$100 award will be given to

the top student contribution. The top three faculty papers will be recognized in the AEJMC annual convention program.

Papers are accepted for peer review on the understanding that they are not already under review for other conventions and that they have been submitted to only one AEJMC group for evaluation. Papers accepted for the AEJMC Convention should not have been presented to another convention or published in scholarly or trade journals prior to presentation at the convention. Authors may submit more than one paper to the Visual Communication Division.

Submission Guidelines

All research papers must be uploaded through AEJMC's ALL ACADEMIC website (paper upload link available January 2012). Make sure to upload through the link marked Visual Communication Division. All papers must be uploaded to the server no later than 11:59 p.m. (Central Standard Time) Sunday, April 1, 2012.

All papers must be type-written and double-spaced with one-inch margins. Format should be Microsoft Word or a PDF. The page limit is 30 pages, inclusive of all references, notes, tables, illustrations, and

QUESTIONS?

For more information on submissions to the Visual Communication Division, please contact Robert Moses Peaslee, Texas Tech University at 806-742-6500, x283 or e-mail: robert.peaslee@ttu.edu.

appendices. Manuscripts must conform to the APA reference style.

Upload an abstract separately of no more than 75 words.

Completely fill out the online submission form with author(s) name, affiliation, mailing address, telephone number, and email address. The title should be printed on the first page of the text and on running heads on each subsequent page of text. Please make sure not to include author name(s) on title page or running heads and confirm that no identifying information is in the File Properties area of the MS Word file.

All authors will be advised whether their paper has been accepted and will receive a copy of the reviewers' comments by May 15, 2012. At least one author of an accepted paper must attend the convention to present the paper. ■

Gulf Spill Coverage from page 5

7. Knowing the story. The same scientist impressed by the network anchor said that when one network realized they were heading in the wrong direction with their story, they changed gears. This also was very impressive to the scientist.

8. Pronunciation. Scientists were very skeptical of even network anchors who pronounced scientific terms incorrectly. Don't guess or ask your peers in the newsroom –

they probably don't know how to pronounce the word either. Ask the expert how to say it.

9. Social media. Gulf reporters said that they were tweeting promotion while at Gulf press conferences as well as posting on Facebook. In a study I conducted a year after the Deepwater Horizon disaster, tweets from both experts and laypersons mirrored many of the frames that the local and national stations put forward during the first few weeks of this disaster. Your coverage may be more powerful than you realize.

The Gulf coast is still recovering. This story isn't over. Research the angle you are cover-

ing, find the experts, and don't give up on the story. In the past 20 years, spill coverage has remained fairly consistent; if viewers put these disasters back-to-back, they could almost produce the next Gulf story themselves. So when the next disaster happens, break out of this mold and dig. Don't let the news viewer guess what you are going to cover and feel like television is in a cookie-cutter format from one disaster to another.

Victoria LaPoe is a graduate liaison for the Visual Communication Division and is a Ph.D. Candidate/instructor at Louisiana State University's Manship School of Mass Communication and Public Affairs. vbemke1@lsu.edu



FROM THE RESEARCH CHAIR

Reviewing requires reviewers!

Spring Break is upon us, and that means many of us are getting a little busier. Teaching commitments are becoming more taxing, students need advising, committee work continues to call, and for those of us who call AEJMC home, articles need preparation in advance of that April 1 deadline.

As Research Chair for the Visual Communication Division, it is my hope that, whether or not our papers are accepted for presentation, each of us takes away valuable feedback from the paper submission process. It is often only through the review process that we can encounter such knowledgeable, unvarnished critique of our work – critique which, while sometimes painful, ultimately advances and nuances our research in ways that are both personally and collectively beneficial.

It is with this crucial nature of the review process in mind that I want to first extend a gracious word of thanks to everyone who has contacted me thus far and committed to serving as a paper reviewer for the Chicago conference. Your collective willingness to set aside some time after that 4/1 deadline and apply your vast store of editorial skill to the hundreds of papers submitted is what makes the Association work. Alongside the tireless efforts of the

AEJMC staff and officers, it is the peer-review structure that ensures the successful completion of the paper competition through which we all advance our careers and the fields of journalism and mass communication.

If you are interested in joining this brave cadre of selfless scholars as a paper reviewer but have not yet contacted me, please feel free to email me at robert.peaslee@ttu.edu. Also, if you are interested in serving as a panel moderator or respondent, please let me know.

The more reviewers we have on board, the greater variety of epistemological and scholarly diversity, and the smaller the burden on any individual reviewer. Reviewers have access to papers shortly after the submission deadline and will be asked to complete their reviews by April 30.

Many thanks again to all who have committed to serve this year and in years past. We are a thriving division because of your energy and dedication. ■

Robert Moses Peaslee is research chair for the Visual Communication Division and an Assistant Professor in the College of Mass Communications at Texas Tech University. robert.peaslee@ttu.edu

2012 Conference Reviewers Needed

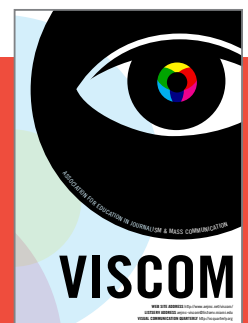
Faculty and students are encouraged to serve as reviewers for the 2012 Visual Communication Division paper competition.

For faculty, reviewing substantially bolsters your service record and gives you first-look access to the new work being done in the field. For students, reviewing provides these benefits along with giving you valuable experience editing others' work, a skill that can only help your own writing and research. It's also a relatively low-impact line on your CV.

If you are interested in serving the division as a reviewer, or if you simply have questions about what's involved, please contact the Visual Communication Division Research Chair, Rob Peaslee, at: robert.peaslee@ttu.edu

Brochure available online!

Our division recruiting brochure is now available on the website at:
http://aejmc.net/viscom/contents/index_con/viscombroadure.pdf
 Please feel free to download it, print it and hand it to a colleague or graduate student in your department who may have an interest in joining.





FROM THE CREATIVE PROJECTS CO-CHAIR

2012 Creative Projects Call for Entries

If you're an educator involved in creative work that isn't traditional research, consider the VisCom Division's "Creative Projects" competition. It's an excellent opportunity to have your efforts recognized by peers in a juried forum.

You will present the work at the national AEJMC conference in Chicago, August 9-12.

What gets submitted and accepted? The format is non-restrictive, but an entry must include a strong visual component.

Accepted projects in the past have included historical studies, photojournalism exhibits of original work, book proposals or published work, explanations of summer grants or activities, creative DVDs, commentaries on teaching effectiveness, and examples of innovative student projects and accomplishments.

Your submission should include a one-to-two page explanation of the work, stressing its significance to the study of visual journalism.

Did you receive outside support? Does the project examine cutting-edge technology

TO SUBMIT

The postmark deadline is Monday, April 2, 2012. Notification will be emailed to all applicants by May 21.

Mail your projects to: Michael Cheers, School of Journalism and Mass Communications, San Jose State University, One Washington Square, San Jose, CA, 95192-0055

that will enhance your teaching abilities? How does this project fit in with your own interests and goals as a visual educator? Your submission must be for work completed 2011/2012.

Normally there are about 15 submissions and five are selected for 15-minute presentations. Internet access is not guaranteed, therefore you must show your work via a CD, laptop, thumb drive, etc. A computer and projector will be provided on site.

To submit your project, package four copies of it into four individual 9"x12" envelopes. Large and unusually shaped packages present handling issues. For example, instead of submitting an elaborate 11"x14"

leather-bound portfolio of archival photographs, send 8.5"x11" inkjet or laser prints stapled together.

Instead of tubes with large rolled posters announcing your film course's festival, send 8.5"x11" versions. Also, if submitting CDs, use cross-platform common programs. In one larger package, send your four envelopes (three copies without any identification) to the creative projects chair (see box for mailing instructions).

On the cover sheet of the fourth copy, include your name, title, complete contact information (email, phone numbers) and a 75-word abstract summarizing the project.

The competition coordinator will retain this copy. Submitted material will not be returned. Please note: You cannot enter creative projects in any other convention category, including "Best of the Web." ■

Michael Cheers is the Creative Projects Chair and an associate professor in the School of Journalism and Mass Communications at San Jose State University. Duane. Cheers@sjsu.edu

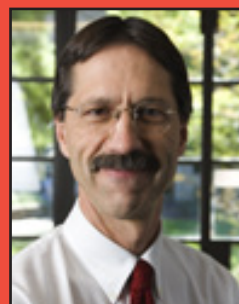
HONORS

Kelly receives distinguished teaching award

From the Indiana Daily Student, Feb. 5, 2012

Indiana University's Committee for University Distinguished Teaching Awards unanimously selected School of Journalism associate professor and Visual Communication Division member Jim Kelly to receive this year's Herman Frederic Lieber Memorial Award.

The award is the second oldest of the University's eight distinguished teaching awards, and faculty members from all eight IU campuses



are eligible to receive the award, according to the press release by the University.

Kelly has been a member of the Indiana faculty since 2007, teaching photojournalism and graphic design. His research focuses on the role of journalists in the production of news, and he has worked on projects in South Asia and East Africa to

strengthen journalism and journalism education.

Kelly will be honored April 20 during Celebration of Distinguished Teaching dinner.



FROM THE LOGO CHAIR

2013 AEJMC Logo Competition

AEJMC's annual logo competition challenges our students to design an effective, professional-looking logo by using their graphic design skills, aesthetic sense, and visual communication capabilities.

Logos designed for this year's competition should have visual impact, should visually represent AEJMC, and should immediately communicate Washington, DC, the location of the 2013 AEJMC convention.

When people see the AEJMC convention logo, they should understand immediately how the logo brings to mind the conference city, whether through conveying the town's flavor, by featuring a famous landmark that is visually synonymous with the city, or in some other visually creative manner.

The typographic element "AEJMC," the word "August," the year, and the name of the city should be well integrated into the logo design through use of effective fonts, placement, and balance. The logo should not be busy or cluttered.

For the AEJMC convention logo to "work" visually, the designer must successfully incorporate her/his creative concept for the logo into its design. The logo will be used in promotional materials, on conference nametags, and on the cover of the conference program guide. It must be reproducible for these purposes without losing image quality or readability. ■

Brian Cannon is chair of the annual AEJMC logo competition and an assistant professor of communication at Hawai'i Pacific University. bcannon@hpu.edu

DESIGN A LOGO FOR THE AEJMC 2013 CONVENTION

Design a logo for the AEJMC 2013 Convention in Washington, DC. Student entries are being accepted for the official convention logo, which will appear on convention and promotional materials. The winning student will receive \$100.

A logo entered in the contest should represent the diversity of AEJMC and also visually suggest "Washington DC." The logo should communicate immediately, effectively and be memorable.

A logo entered in this competition must:

1. Include the following type elements: AEJMC; August 2013; Washington, DC
2. Feature AEJMC as an integral part of the logo.
3. Be adaptable to multiple uses, i.e., program book cover, nametags and promotional material. The logo should not lose impact or legibility when substantially reduced.
4. Retain a sense of balance and internal integrity when typographical elements are removed.
5. Reflect the diversity of interests within AEJMC
6. Be reproducible in solid tones using one color (black). No tints, no blends, no gradations are allowed.
7. NOT INCLUDE COPYRIGHTED ARTWORK. This means no clip art files of the Washington, DC, monuments, landmarks, etc. The student must create those elements if they are used.

For a logo entry to be eligible, entrants are required to submit their logo entry as both an EPS digital file (.eps) and as a JPEG file (.jpg). The JPEG version of the logo must be identical to the EPS

version in terms of design, dimensions, proportion, etc.

The file names must bear the last name of the entrant (for example: SmithLogo1.eps and SmithLogo1.jpg). The EPS file format is required because it is a vector-based format that provides better reproduction. The EPS version must be a vector graphic with the type converted to outlines.

Entries must be the work of students enrolled in classes taught by AEJMC members. Each school may enter a maximum of 10 logos per design instructor. Logos must be submitted by a faculty sponsor.

Faculty sponsors must also include a list of file names (such as: entrants.doc) with the entrants' names, addresses, and email addresses, plus their own full contact information (office phone, address, etc.) Winners should be notified before May 15, 2012.

Entries must be successfully uploaded no later than April 1, 2012.

Please upload each logo entry's EPS (.eps) and JPEG (.jpg) files to the online dropbox of AEJMC 2013 Logo Competition Chair Brian Cannon at <https://dropbox.yousendit.com/Dr-Cannon-Projects-Dropbox>. Questions regarding the 2013 logo competition may be sent to Brian Cannon at bcannon@hpu.edu.

Students unfamiliar with the Association of Education in Journalism and Mass Communication can learn more at <http://www.aejmc.org>.



ESSAY

The Truth of Illusion

Those of us who study the visual expression of concepts and linguistics of form know that what you see is not always what you get ... you can't always believe your eyes. The allure of optical illusions is timeless - from the *trompe l'oeil* paintings of Pompeii to the fake rock doors of Looney Tunes, from the math mazes of M.C. Escher to today's fashionable faux finishes - perhaps because, as Lacan suggested, a characteristic of being human is to be enticed by what is hidden rather than by what is revealed.

Now, the 3D movie has recaptured our imagination. It's been more than a century since stereoscopic cinema was developed by William Freise-Green and slightly less than that since Louis Lumiere projected his 3D version of his earlier *L'Arrive du Train*, shocking the audience with its unexpected illusion of depth.

Recently, I saw the 3D version of *Hugo*, director Martin Scorsese's homage to Georges Melies' sock-in-the-moons' eye space odyssey. Interestingly, Melies had been a stage show magician, an illusionist, before finding truth at 24fps, and *Hugo* also includes a tribute to Lumiere with a gratuitous train wreck. I was impressed by how well Scorsese had mastered the medium. He eluded the common pitfalls of most 3D movies: the dim screen and human characters like paper cutouts backed by a virtual set. Cinema humans have rarely seemed so fully molded. Except for one long shot near the end of the film, the director managed to achieve a lifelike representation that reminded me of the first 3D movie that thrilled and mystified me: 1953's *House of Wax* starring the villainous Vincent Price as a cruel Pygmalion attempting to entomb his muse in malleable form.



We know about these optical illusions, but are less familiar with the idea that perception is, or at least can be, influenced by culture and gender.

In my own research, I've been surprised to find this to be the case. In one of my studies, the perceived authenticity of Pvt. Jessica Lynch's rescue was bolstered by the green, night-vision look with which we have become familiar. Military night vision photography has been in use since the late 1950s, but never has it been used as evidence of reality, to my knowledge.

In a complimentary study of combat photojournalism, I showed another research group clips of the same scene in three different hues: color, green, and black and white. Which seemed more believable, I asked?

Most found the green tinted footage more believable. But the original clip had been

shot in color and the deceiving hues were computer generated. The perception was influenced, I think, by popular culture. After all, this is the generation that grew up with infrared televised images of shock and awe. This is the illusion of perception, the truth of illusion.

All of this reminds me of the lyrics of Marvin Gaye's 1968 hit, "I Heard It Through The Grapevine." Gaye warned: "People say believe half of what you see/ Son, and none of what you hear/ But I can't help bein' confused/If it's true please tell me dear..."

Good advice. ■

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