Notes from the new head
By Michelle Seelig, University of Miami, Division Head

This year’s convention in San Antonio was a complete success thanks to the hard work and continued dedication by so many of our members.

We averaged 30 people in attendance at each of our paper sessions and panels, there was a strong showing at the pre-conference workshop, scholar-to-scholar session, and a larger number of members attend the Luncheon. As the previous program chair, I hoped you all liked the program and enjoyed the city.

Many exciting things have come from the strong leadership this division has seen over the years. It has been the goal for the VisCom division to increase membership of both graduate students and faculty, gain more visibility for our division within AEJMC, and encourage more involvement from our members.

In the last five years, there have been great strides to see this vision come to fruition. Graduate students have taken a more active role in paper sessions and panels. Kim Bissell, at Alabama, is the new vice chair to the Council of Divisions. Julie Newton’s persistence at finding Visual Communication Quarterly a new home with LEA is complete.

And, as most of you know from the business meeting in San Antonio, we have a new team elected to serve the division this year. I am happy to report that along with this new team, our membership is up. In fact, some of our new members are so motivated that they have stepped up to serve the division and are making plans for great things in San Francisco.

Roxanne O’Connell at Roger Williams University is our new Best of the Web Chair; Debra Woodfork at Loyola University-New Orleans is our new Logo Chair; Bruce Thorson at Southern Illinois University is our new PF&R Chair; and Randy Livingston at Middle Tennessee State is our new Web Master.

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10 Pix from San Antonio

Below: A spread from the newly formatted and redesigned VCQ, Vol. 12, Nos. 1 & 2
Notes from the head CONTINUED

Orayb Najjar at Northern Illinois University is our new Research Chair; and Larry Dailey at University of Nevada-Reno is our new Teaching Chair.

Dennis Dunleavy has moved up to 2nd Vice Head; John Freeman at University of Florida is returning as Creative Projects Chair; Dan Close at Wichita State University continues as Membership Chair; Janis Page at University of Florida continues as newsletter editor, and Julie Newton at University of Oregon continues as the editor for Visual Communication Quarterly.

Lastly, if you have an idea for a panel session at next year’s convention in San Francisco, please contact this year’s new Vice-Head and Program Chair, Loret Gnivecki Steinberg at Rochester Institute of Technology. Proposing and organizing a panel is a great way to get involved in the division. Please make every effort to help our division stay strong. The future of the division, all these exciting things, and the many other good things to come have been from the strong leadership and involvement from members that has made this division so strong over the years.

I am truly honored to serve the Visual Communication Division this year. Please feel free to contact me with any suggestions, questions or concerns. I look forward to working with you this year.

Michelle
We welcome all of your ideas—here are a few topics to get you started:

- Reporting disaster; what are the visual stories of importance?
- A presentation/panel on photojournalism and high school publications
- A presentation/panel on documentary photography beyond FSA; is there such a thing as post-modern documentary?
- A panel on visual ecology; include ideas from the media ecology movement as well as current work being done in psychology and brain research
- A panel on incorporating digital technologies into a curriculum without losing content - teaching software, hardware or ideas?
- A panel on visual ethics; topics of media ethics, identity, public journalism ethics and issues of representation of truth and of “the other”
- Framing dissent; from the Industrial Workers of the World in the early 20th century through the Civil Rights era, Vietnam War, IMF, WTO and war on Iraq.
- What do the gatekeepers report and how are the stories told?

If you have a panel idea, please either mail or e-mail me as soon as possible with the following information:

1) A proposed title for your panel.
2) One or two paragraphs outlining the background and importance of the topic and the kinds of questions panelists might discuss.
3) A list of possible or proposed panelists. If you don't have a specific person in mind, you should suggest the kind of people you’re thinking of—experts in particular fields, newspapers editors, art directors, etc. Remember: If your idea is chosen, it's your responsibility to line up the panelists and moderate the discussion.
4) Possible co-sponsors among AEJMC’s other divisions. (This helps a lot—but please don’t submit your idea to more than one division; that messes everyone up!)
5) Whether this should be considered a Teaching panel or a Professional Freedom & Responsibility panel. (You might want to check out http://aejmc.org/about/PF&R.html)
6) Estimated costs and technology needs, if any.
7) Your contact information: name, mailing address, phone number and e-mail address.

Help make next year’s VisCom programming reflect new, vital and ongoing issues, interests and concerns in visual media. Please send your ideas to me soon: Loret Gnivecki Steinberg loret@mail.rit.edu

-or-
School of Photographic Arts & Sciences
Rochester Institute of Technology
70 Lomb Memorial Dr.
Rochester, NY 14623
Design a logo for the

Washington D.C.

AEJMC Convention,

August 2007

The winning logo design will appear on various media materials used to promote the 2007 Convention. The top three designs may be eligible for a small cash reward.

AEJMC stands for: Association for Education in Journalism and Mass Communication. AEJMC is a non-profit, educational association of faculty, administrators, students and media professionals. AEJMC has some 3,500 members around the world.

DESIGN SPECIFICATIONS
Each logo design must include this copy: AEJMC August 2007 Washington D.C.; be adaptable to multiple uses and sizes; reflect a diversity of interests within AEJMC; be reproducible in solid tones using one color (Black); and use (only) original student artwork.

Ideally, each logo design will represent all of the following concepts: 1.) Washington D.C.; 2.) journalism; and 3.) education.

SUBMISSION SPECIFICATIONS
Each logo design must measure about 4 x 4 inches; be submitted on a separate sheet of paper (white; 8.5 x 11 inches; vertical format); and be centered on the sheet. Each entry must include (on the same sheet) a reduced version of the logo, measuring about 1 x 1 inches, centered and located 1.5 inches below the large one. Each logo design must originate in a class taught by an AEJMC member; and NOT be mounted, stapled or bound to other logo designs. Any student may submit multiple entries; however, total number of entries is limited to 10 per school. Include, on back of each entry: Student name; mail address; email address; school name; faculty sponsor.

Join the company of these past winners:

2004

2005

2006
More past winners:

Submit entries to:

Logo Chair
Debra Woodfork
Assistant Professor
Department of Communications
Loyola University New Orleans
6363 St. Charles Ave., Box 201
New Orleans, LA 70118
Phone: 504.865.3427
Fax: 504.865.2333
dawoodfo@loyno.edu

TEMPLATES
The Logo Design Competition Templates indicate where to print your design (front) and include your contact info (back) on a standard sheet of 8.5 x 11 (white) paper. These templates are PDF files (Adobe Acrobat 5.0); they can be downloaded and printed from a standard desktop or laptop computer.

ENTRY TEMPLATE F (front) and
ENTRY TEMPLATE B (back)
plus past winners can all be found at:

http://www.utexas.edu/coc/journalism/SOURCE/aejldc05/index05.htm

DEADLINE:
Entries must be submitted by Friday, April 29, 2006, to be eligible.
THE 2006 “CREATIVE PROJECTS” COMPETITION
SAN FRANCISCO

If you’re an educator involved in creative work that doesn’t fit the traditional research mold, 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 would present the work to AEJMC colleagues at the national convention in San Francisco this coming summer.

What gets submitted and accepted? The format is non-restrictive, and could include computer or video presentations. Written works that might not be considered appropriate for the traditional research category also are welcome if you have visuals that relate. The purpose of the creative projects competition is to provide a juried outlet for original creative works that otherwise might not have an appropriate public forum.

Accepted projects in the past have included: Collaborative web projects, photo exhibits of summer projects, commentaries on teaching effectiveness and examples of innovative student projects or accomplishments.

Your chances of having a project accepted are greatly increased if you include a brief explanation of the work, stressing its significance to the study of visual journalism. Did you receive a grant to pursue this project? Does the work examine cutting-edge technology that will enhance your teaching abilities? How does this project fit in with your own interests and goals as a visual educator? This written description will help judges evaluate your submission.

In addition to adding a refereed-acceptance line to your vita, you’ll be increasing the VisCom division’s presence at the national convention in San Francisco during summer 2006. The session usually attracts a room full of 50 educators.

Send four copies of your project (three without identification) to:

John Freeman, Associate Professor of Journalism
College of Journalism and Communications
University of Florida
3070 Weimer Hall -- P.O. Box 118400
Gainesville, FL 32611-8400
office: (352) 392-0430
fax: (352) 846-2673
e-mail: jfreeman@jou.ufl.edu

The postmark deadline for projects is April 1, 2006.
Jean Cassidy, journal production editor at Lawrence Erlbaum Associates, says she expects Volume 12, Numbers 1-2 of Visual Communication Quarterly to be in your hands by mid-November. The issue is at the press and AEJMC has sent member labels to LEA in preparation for the first mailing.

Production issues that arose during the transition of VCQ from a 12-to-32-page insert in News Photographer to a full-fledged, free-standing journal published by Lawrence Erlbaum Associates have delayed the first issue—a double issue of 134 pages—in the new format. Challenges included:

- Redesign and new format (from 8-1/2 x 11” to 7x10”)
- Expanded contents (from 1-2 articles, 1 column, 1 book review, 2 departments to 6 articles, portfolio section, 3 book reviews and 2 departments)
- Increasing the Editorial Board from 18 in the United States to 59 in the United States, England, Italy, and Germany
- Mac-to-PC-conversion issues (I use MAC, LEA uses PC)
- Software issues (I use Quark XPress, LEA uses Corel)
- Font issues (truetype versus postscript, plus selection of fonts not owned by LEA)
- Changing 11 years of production methods (VCQ’s relatively informal, editor-driven ones) to meet the needs of a commercial publishing house (LEA’s formal, multi-person ones)
- Negotiations about paper selection (LEA agreed to use a higher-quality paper than it does for other journals in order to prevent show-through)
- LEA’s strict legal requirements for more detailed permission forms than VCQ has used in the past
- Multiple-contractor issues (LEA jobs out copy-editing, most typesetting, layout and printing)
- The netherworld of email and fax that causes sometimes unknown loss of essential communications

These problems have, for the most part, now been resolved, so future issues of VCQ should experience fewer production issues.

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Bill explains, “The colophon of this publication is a shotgun marriage of a variety of styles and specs from Univers and Electra typefaces. I selected Univers because of its timeless quality; it is a clean, lean, functional and very readable face. Its counterpart, Electra, is elegant, understated, and full of grace. I wanted a contemporary but simple stylebook and design that reflected VCQ’s content and spoke to its audience in fresh and inviting ways.”

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Please encourage your university libraries to subscribe. The new format will be available in both print and electronic form. And remember: a journal subscription (print form) is included in your AEJMC Visual Communication Division membership! The electronic version is available for an additional $5. We are working with AEJMC and LEA on how best to facilitate purchase of the electronic version.

Here are the people who have been working hard to produce Visual Communication Quarterly:

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Visual Communication Quarterly
Submission Information
E-mail inquiries to jhnewton@uoregon.edu. Send all submissions to the editor: Julianne H. Newton, School of Journalism and Communication, 1275 University of Oregon, Eugene, OR 97403–1275. All work submitted will be sent to three jurors for anonymous review. The review process usually takes about 3 months.

Manuscripts
1. Send four copies of manuscripts, which should be typed double-spaced on 8.5 x 11 white paper, to the editor. Manuscripts should include a 75-word abstract.
2. Make sure all references to authorship are removed from three of the copies. One copy should include a separate cover page with title, author(s) address(es), phone and fax number(s), e-mail address, and a brief biography.
3. Manuscripts should be prepared according to the guidelines of the *Publication Manual of the American Psychological Association* (5th ed.). Place notes at the end of the manuscript.
4. Ensure that tables, graphs, and figures are constructed so they can be easily understood by a wide, diverse audience. They should be separate from the text.
5. If at all possible, include black-and-white photographs, illustrations, and designs with the text. All visual materials should be accompanied by permission for publication from the copyright owner.
6. Statistics should be explained so their application is clear. If elaboration of the statistics is important, it should appear in the endnotes.
7. Above all, write clearly and readably.

Portfolios of Creative Work
1. Send four copies in digital or print form to the editor. Digital submissions should be formatted for cross-platform access on a CD. Do not send original photographs or creative work. Print submissions should be in a format that can be easily mailed to reviewers.
2. Make sure all references to authorship are removed from three of the copies. One copy should include a title, author(s), address(es), phone and fax number(s), e-mail address, and a brief biography.
3. Be aware that accepted work will be reproduced in black and white only.
4. Include text and captions when appropriate.

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A Glimpse at VisCom happenings at 2005 AEJMC Convention, San Antonio

Dennis Dunleavy, presenting paper
“When Pictures Get Legs: The Search for Meaning in Iconic Images from Conventional and Unconventional News Sources in Iraq.”

From Dunleavy’s presentation – a full frame most have never seen.

Larry Dailey at teaching panel session, “Nonlinear Visual Storytelling: You Gotta Click it to Get it.”

L to R: Brian Johnson, Orayb Aref Najjar, Reggie Radniecki, Debra Woodfork, Randy Livingston and Bruce Thorson.

Photos by Loret Gnivecki Steinberg
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Visual Communication Quarterly is an international, peer-reviewed journal of theory, research, practical criticism, and creative work in all areas of visual communication. Our goal is to promote an inclusive, broad discussion of all things visual, while also encouraging synthesis and theory building across our fascinating field of study.

We define "visual" in the broadest sense of the word—from dreams and cognitive theory through gesture and geography, as well as issues concerning visual ethics, visual ecology, representation, visual media in all forms, and visual behavior. Methods range from tightly controlled quantitative studies through critical analysis, essays, qualitative scholarship and creative art.

VCQ, the official publication of the Visual Communication Division of the Association for Education in Journalism and Mass Communication, has published regularly since 1994. For 11 years, VCQ was distributed to more than 10,000 professionals and scholars through News Photographer magazine of the National Press Photographers Association.

Our mission has broadened beyond visual journalism, design and media to address the need for a publication encompassing the complex and wide-ranging field of visual communication and visual studies across media, art and science. Our new format and distribution system not only allow us to publish more articles and creative work, while maintaining rigorous peer review, but also will facilitate international access of articles and images through on-line databases.

AUDIENCE
VCQ audience includes scholars, researchers, educators, and professionals in the visual communication fields, including photojournalism, visual studies, graphic arts, visual rhetoric, and visual literacy.

For electronic access and complete details on the current VCQ volume or any other LEA journal, including advertising and contributor information, visit:
WWW.LEAONLINE.COM

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