Viewpoints

Vis Comm Panels Set for Miami Beach Convention

by Kim Bissell, University of Alabama, Tuscaloosa, AL
Vice Head and Programming Chair

TUESDAY, August 6, 1- 5 P.M.

Pre-Convention Workshop

SOCIETY FOR NEWS DESIGN NEW MEDIA WORKSHOP

Vis Comm and Comm Tech & Policy Divisions

WEDNESDAY, August 7, 10-11:30 A.M.

RESEARCH PANEL

Vis Comm and History Divisions and the Commission on the Status of Women

"Gender in Crisis: Women's Representation in News of Crisis and Cultural Differences in Visual Depictions of Women."

Wednesday, August 7, 11:45-1:15 P.M.

REFEREED RESEARCH SESSION

Top Faculty and Student papers

Wednesday, August 7, 1:30-3 P.M.

RESEARCH PANEL

Vis Comm and Comm Theory & Methodology Divisions

"Press Freedom Under Military and Government Censorship and the Censorship of Visual Media"

Wednesday, August 7, 3:15-4:45 P.M.

MINI-PLENARY

Vis Comm, Civic Journalism, Public Relations Divisions and Internships and Careers Interest Group

"Covering Disaster and Trauma: Implications for Visual and Print Journalists"

Wednesday, August 7, 5-6:30 P.M.

REFEREED RESEARCH

Vis Comm Division

THURSDAY, August 8, 11:45-1:15 P.M.
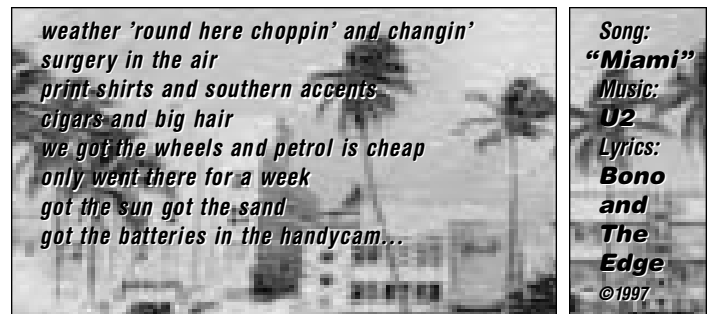
TEACHING PANEL

Vis Comm Division and Media and Disabilities Interest Group

"Teaching Diversity in the Classroom"

Thursday, August 8, 3:15-4:45 P.M.

PROF. FREEDOM & RESPONSIBILITY PANEL

Vis Comm and Civic Journalism Divisions

"Journalism Interactive: Building Zones of Connectivity with Readers and Viewers"

weather 'round here choppin' and changin'
surgery in the air
print shirts and southern accents
cigars and big hair
we got the wheels and petrol is cheap
only went there for a week
got the sun got the sand
got the batteries in the handycam...

Song:
"Miami"
Music:
U2
Lyrics:
Bono
and
The
Edge
©1997

Thursday, August 8, 6:45-8:15 P.M.

REFEREED RESEARCH

Vis Comm and Comm Tech & Policy Divisions

"Best of the Web" Design Competition Winners

Thursday, August 8, 8:30-10 P.M.

VIS COMM BUSINESS MEETING

FRIDAY, August 9, 8:15-9:45 A.M.

TEACHING PANEL

Vis Comm Division and Entertainment Studies Interest Group

"Are Critics Born or Made? Teaching the 'Review and Crit' Class"

Friday, August 9, 1:30-3 P.M.

MINI-PLENARY

Vis Comm, Commission on the Status of Women, Minorities & Comm Divisions and Entertainment Studies Interest Group

"Visual Heritage of Latin American Communities and Ethnic Entertainment Media"

Letter from the Head

2001: A Visual Odyssey

by Andrew Mendelson, Temple University, Philadelphia, PA

Vis Comm Head

As I write my second column, I think about what a visual year 2001 was. Foremost in my mind are the events of September 11 and the ensuing war in Afghanistan. The events of September 11 brought to the forefront many issues related to visual communication, among them how disasters are covered, the graphic nature of media coverage, and the effects of covering these attacks on the photographers themselves. The war in Afghanistan has raised additional issues including military/press relations in wartime, journalist's use of the American Flag and other patriotic symbols, presentation of "enemy" videos, and the use of "Crawls" on television news programs.

At the end of the Fall, I went to New York City for the weekend. I was able to visit "Ground Zero" and see the remains of the WTC. Before then, I had only seen the attack and the cleanup through media images. I remember thinking how the removal of debris seemed painfully slow through the lens of television. The massive machines picking delicately through so much twisted metal seemed futile.

> *Once at the site, I was struck
> by a couple of visual observations, the first
> being an amazing sense of scale.*

Once at the site, I was struck by a couple of visual observations, the first being an amazing sense of scale. Even from four blocks away, I was amazed at the enormity of the destruction. While I saw more detailed views of the site on television or in photographs, I was astonished by how large the remains of the building were, some three months after the attack. The difference between mediated and direct experience may also explain the need for masses of people visiting "to see it for themselves." Though I lack first hand knowledge as to why others chose to visit, I believe many seek closure from, or a better understanding of the events of 9/11. This they cannot attain from mediated images.

I was also struck by the rituals of tourist photography. Several times I saw people pose, smiling for a relative's camera, with piles of debris looming behind them. People also posed for pictures before signing a memorial banner. The desire for proof that "I was there" is strong. But what might be viewed as an insensitive act, or an inappropriate time to be snapping group photos, could also be people operating on automatic pilot, not really knowing how else to visit a "tourist" site or attraction.

Studies about the events surrounding 9/11 will pour forth as scholars try to make sense of what we have seen, and what we haven't. I look forward to hearing some of these papers presented this summer in Miami Beach.

The weekend before my New York trip, Kim Bissel (Vice Head and Program Chair), Kimberly Sultze (Second Vice Head), and I were in Dallas to program this summer's conference. We received many great ideas, for which we thank all of you. We weren't able to program everything, but I think you will agree that Vis Comm will have a strong conference. A schedule is on page 1. As you look through it, you will notice that we attempted to program topics that have not recently been addressed and to co-sponsor sessions with divisions we have not recently worked with.

A highlight of the conference will be exhibiting creative projects in a gallery-type setting. Each presenter will have five minutes to present their project. Afterwords, everyone will be able to circulate among the projects. To further highlight this event, and encourage the feel of an "opening," we will provide food and drink. This should be a great event.

To kick off the conference, Vis Comm (along with co-sponsor Comm Tech and Policy) is offering a pre-conference workshop on designing news Web sites.

Three sessions will focus on issues related to events of and since September 11, 2001. First up is a session entitled, "Gender in Crisis: Cultural Differences in Visual Depictions of Women," with the History division and the Commission on the Status of Women. With Comm Theory and Methodology, we will present "Press Freedom Under Military and Government Censorship." Last will be a mini-plenary session, "Covering Disaster and Trauma: Implications for Visual and Print Journalists."

Since the conference is in Miami Beach, two sessions will take advantage of this locale. First, we will sponsor a second mini-plenary session: "Visual Heritage of Latin American Communities." Second, we will be sponsoring a session on "Supermarket Tabloid Journalism."

Teaching sessions will focus on challenges facing visual communication scholars: "Teaching Diversity in the Classroom," "Are Critics Born or Made: Teaching the 'Review and Crit' Class," and "The Implications of Teaching New Media in Old Classrooms." These offer something for all visual communicators. For the Crit session, co-sponsored with the Entertainment Studies Interest Group, we will bring in critics of visual media, along with academics, to discuss how to teach reviewing skills.

We will also hold a session with Civic Journalism, "Building Zones of Connection with Readers and Viewers." The focus will be on civic journalism concepts of reconnecting with a community, from a visual perspective.

In addition to planned sessions, we will again have research paper sessions, a scholar-to-scholar session, the Best of the Web competition and the Student Logo Contest. It is sure to be an action-packed few days.

The presenters for the planned sessions are not all scheduled yet, so if you have expertise in an area, feel free to contact Kim Bissel <bissell@jn.ua.edu>. If you have an idea for a topic that you didn't see represented, be sure to submit it for the 2003 conference in Kansas City. (Kimberly Sultze will need everyone's ideas by October 1, 2002.)

Finally, be sure and talk up Vis Comm as THE place to submit research papers, creative projects and Web sites. We had an increase in submissions last year, and we'd love to see even more this year. Submit your work – early and often. And as always, feel free to contact me with any suggestions (amendels@temple.edu). Take care.

Letter from the Editor

Why Mom Does Not Compute

by Shawn McKinney, University of Texas, Austin, TX
Newsletter Editor/Designer

We grow up – if we are lucky, if we are loved – being taught valuable lessons every day. It is often from our parents that we learn most. And then, one day (again, if we are lucky), we find the roles reversed. The child slowly tranforms into the parent, the student, into the teacher. Now is the chance to give something back.

This year, over the MLK holiday weekend, I seized the opportunity to teach my mother something about the computer. Nothing complicated, mind you. All she (thinks she) wants to be able to do, afterall, is send and receive email, and access the Web on occasion. But first, we agreed, she has to be able to turn a computer on (and off), and access the Web, by herself.

After an incomparable, home-cooked breakfast – eggs firm, but not overdone, bacon packed with flavor – we made our way over to the central office of the "active adult community" my parents moved to just last year. The office generously includes a "computer room," open to the community and outfitted with two well-worn Dell PC workstations, a nuts-and-bolts scanner, and a snails-pace inkjet printer. For most of our lesson we were alone, surrounded by shelves of books no one will probably ever read and "works of art" no one should have to ponder for long.

Before we could begin, I found myself trying to explain the odd, "naturalistic" sounds emanating intermittently from somewhere nearby. The unoccupied computer next to us apparently had an energy saver installed. Although its screen remained dark and motionless, every few minutes, much to mother's consternation, the sound of waves crashing against an imaginary beach rushed into the room, interrupting anew her already taxed concentration. She didn't understand why we couldn't calm the agitated waters, and neither did I.

Pointlessly reminding my mother that I am, by trade and inclination, a "Mac person," I set about adjusting to an alien environment. I wasn't even sure how to turn the thing on myself, as it turned out, so I started pushing buttons. Eventually I got our PC up and running, although as always with a Gatesmobile, it was hard to tell where I was or when I was someplace else. Eventually, I did find my way onto the Internet, via Yahoo!, a friendly beacon in murky waters.

Having demonstrated the rudiments of "surfing the Web," while extolling the virtues of such Digital Age innovations as hypertext and Google, I turned the controls over to Mom. Amidst repeated inquiries such as "Why are there so many things on the screen?!" and "Are you writing this down?!" and "Should my eyes already be this tired?!" and "Is anyone expected to read that?!," my mother actually made progress. By the end of lesson number one, she seemed able, once we revised my instructions a few times, to get on and off the machine with relative ease.

Not that she treasured the experience. And in general, we concur regarding personal computing's shortcomings. The PC, as we all know it, still leaves much to be desired. We are constantly assured – by digital visionaries and market cheerleaders alike – that it will rapidly evolve into an effortless "appliance," as easy to use – and forget – as a refrigerator, or a VCR. (Oops, bad example!) Yet it's still oddly counterintuitive to turn many a PC on or off. It can still prove daunting to access the Internet with a dial-up modem; broadband technology remains off-limits (or represents little of value) to many. A typical computer mouse is still a relatively unwieldy and imprecise means to navigate a screen (or sketch an idea). And the need to constantly flip your attention from screen to keyboard, and back – especially if you wear bifocals (and/or suffer from arthritis!) – remains an unhelpful inheritance from the days of the manual typewriter.

Yet all is not lost. Some of these same inadequacies are strengthening my efforts to convince Mom to buy an iMac, rather than a PC – much to the uncomprehending horror of my siblings!

Research

The Innovative Application of Theory in Visual Research

by *Renita Coleman, Louisiana State University, Baton Rouge, NO*
Research Chair

Recently, I found an excellent article on content analyses in mass communication research. The authors concluded that there was a lack of theory in many studies. That got me thinking about the content analyses of images and design elements that visual researchers conduct. In considering my own visual content analyses, it seems I struggle to find theories that are designed to explain visual communication phenomena and are suitable for visual content analyses.

As a newly minted Ph.D. and visual researcher, I find there is plenty of empirical evidence to support the study of visual phenomena — lengthy literature reviews recount evidence of research on the impact of visuals on attention, involvement, knowledge and memory, even stereotyping. There is abundant evidence that visual imagery can affect attitudes and behaviors; take voting, for example. Does this body of evidence constitute an actual "theory"? I have been told by older and wiser researchers that it does not; that a true theory is a model of how something works, a specific conceptual prediction, and that a body of empirical evidence is necessary to test that theory. But the reverse is not true — a collection of findings alone does not a theory make.

There is certainly no shortage of communication theories — cultivation theory, third-person effects, framing theory, uses and grats, to name only a few.

Yet, save for semiotics and theories from art criticism and visual anthropology, la Barthes, Berger, et al., it seems to me there are few theories of the conceptualization type that are primarily designed to help explain and predict the processes, products, and effects of visual communication.

This subject became more salient for me recently when, like scholars across the world, my colleagues and I at LSU mounted a program of study revolving around media coverage of the events of Sept. 11. My part is the analysis of television images during the first 24 hours of network coverage. What a useful and possibly insightful thing it might be to know: what images were played when, how often and for how long? Trouble is, that rather functional study is precisely the atheoretical content analysis article authors urged our discipline to get away from.

In designing other studies I have struggled to find a specific theory to guide the generation of hypotheses. Toward that end, I set out on a snowball sample-type search for useful theories — regardless of whether they were designed for visual communication — that might be applied to the study of visual language. Below is a collection of several well-known theories designed primarily to investigate verbal aspects of media messages that visual researchers use in studies of visual communication, and some theories that seem adaptable to visual research.

Aside from communication, psychology and sociology are disciplines likely to include theories adaptable to visual studies. For example, social construction of reality was one theory that served as a basis for looking at how news photographs help construct views of our world.

Visual perception theory is a broad and neuropsychophysiological framework often found in cognitive psychology journals. This theory was used in one study I found to show that automatic encoding and processing of visual information, without critical thought, results in a tendency to believe what we see, regardless of what we know intellectually.

Along the same line, dual coding theories such as those of Allen Paivio that say multiple modes of presentation increase learning, recall, and understanding can also be used in visual research. These theories seem tailor-made for visual studies since, according to the theories, one of the two sub-systems in the brain is responsible for visual information.

Aside from communication, psychology and sociology are disciplines likely to include theories adaptable to visual studies.

It seems to me that dual-coding theory might be used in studies that look at the synergy (or lack thereof) between visual and verbal messages in a story.

Richard Petty and John Cacioppo's Elaboration Likelihood Model, normally used to explain the effects of persuasive communication on attitude change, might also be extrapolated to understanding the effects of visual communication. Visual images are normally thought to be processed without much cognitive "elaboration," but they can proceed along either this peripheral route, or the more thoughtful central route. The key is whether a person has the ability or motivation to make the cognitive effort necessary; it seems that certain images and designs might help foster that motivation and ability. Depending on which route is used, visual images can have very different effects on attitudes and behaviors.

Framing theory, that says the way journalists emphasize issues in stories can affect public understanding, is another theory that seems applicable to visual information. The idea that journalists select certain information to emphasize in a story might be applied to photojournalists' selection of some items over others for inclusion in a photograph, or to designers' use of certain elements (and rejection of others) in composing a layout. Finally, I found some organizational theories from the business disciplines used to explain the process of creating news products. It seems a rather easy leap to go from the creation of verbal news to that of visual news. One article made the leap by using financial commitment theory

Teaching

Preventing Plagiarism (and What to Do If You Don't)

by Sam Winch, Penn State University-Harrisburg, Middletown, PA
Teaching Chair

I dread the topic of plagiarism. It's depressing. Proving it can be an obsession. I like to think that visual communication students are conscientious, creative, and cognizant of intellectual property rights and responsibilities. Then I watch television and see that some of the literally hundreds of Internet-based "paper mills" now advertise during prime-time, tempting students with "tens of thousands of term papers to choose from," at $19.95 a page. For students faced with a deluge of term paper deadlines, the temptation must be great. I believe the sheer quantity of scholarly written material available over the Internet could lead some students to cut corners.

There are commercial plagiarism detection services in existence, such as Plagiarism.org and its companion Turnitin.com, but they are expensive. Universities like mine don't feel they are worth the high fees.

So, what can an average professor do? One of my colleagues says worrying about trying to prove plagiarism can consume your life; we're better off educating students about what plagiarism is, explaining why it's bad, and then structuring assignments to minimize opportunities for plagiarism. She's right, but I also think it doesn't hurt to use the Internet to search for suspicious-looking assignments, if you suspect a student is copying stuff and passing it off as their own work.

I never worried much about plagiarism until a year ago. Grading a take-home exam, I came across a sentence that began: "In this section, we highlight various issues.…" And I thought, "We? … Who's this 'we'? …" And then it hit me: "Wait a minute, he didn't write this!" I felt betrayed, na ve, even amused; the dishonesty was so obvious. I did an Internet search. Within five minutes, I identified the non-attributed sources for several answers. I hope none of you ever face this problem. But, even if you don't, it's a good idea to try to minimize the potential for it.

First, it's very important to have a short discussion about plagiarism and intellectual property and attribution on the first day of a class, explaining exactly what plagiarism is. You may have students who honestly don't understand the importance of attribution and quote marks. It amazes me that a student can enter a fourth year class never before having written a term paper with citations, but it happens. Don't assume they've heard this stuff before. Give examples and make sure everyone understands that attribution and quote marks make a HUGE difference. I show students how to cite sources using APA style; I require that they cite a minimum number of sources in research papers. One professor I know has students put copyright marks on their own written assignments each semester, and shows them how to quote each other's work. This drives home a point about intellectual property, giving them first-hand experience with ownership.

Secondly, I put a notice on the syllabus mentioning the university's policy of putting a permanent blemish on the student's record identifying them as academically dishonest, plus the possibility of expulsion. Most importantly, I warn them that they will fail my class if I catch them, and I tell them that I am pretty good at catching plagiarists. I've caught three in the past year.

There are several strategies for discouraging or minimizing the possibility of plagiarism. For instance, don't assign take-home exams — they are an unnecessary temptation. Now I only give essay exams in class.

Really good plagiarists are not easy to detect. They can pull a sentence here or there and manage to use similar sounding sentence structures in between. However, in my experience, college students who commit plagiarism are usually not the best writers and not very careful in hiding their deception. I had one student whose writing was pretty pedestrian, but suddenly, in the middle of a paragraph on press freedom, was an exceptional sentence — one that I recognized. I couldn't remember who originally said it, but a quick search on the Internet identified the writer as William O. Douglas, former Supreme Court justice, from one of his fiery dissenting opinions. I knew it sounded familiar!

I probably could have prevented this plagiarism by asking students to first write proposals for their papers, then outlines, then first drafts, and so on, as well as a short meta-essay to include with the assignment, explaining what they learned. I think if students are forced to do research as a process with definite steps — rather than hurriedly writing the paper the day before it's due — they won't be as tempted to cheat. I am a firm believer that prevention is the best cure for plagiarism. Naturally, however, this requires a lot more work on our part.

> *And I thought, "We? … Who's this 'we'? …"*
> *And then it hit me:*
> *"Wait a minute, he didn't write this!"*

However, if you're faced with a suspicious-looking paper, here's what you need to know:

First of all, Internet search engines were not created equal. A few seem better suited for searching for phrases, or, technically speaking, strings of alphanumeric characters. Try both Google <http://www.google.com> and Fast Search <http://www.alltheweb.com> as tools for searching for exact strings. Google supposedly has indexed the entire contents of over 2 billion web pages, so it should be pretty thorough. Another plus is that it has no advertising!

Go to one of these two sites and type in the first 10 words of the suspicious sentence or phrase, and hit SEARCH. (Yes, you can search for up to 10 words in a unique-looking phrase.) Fast Search gives you the option of searching for an "exact phrase," although it often seems to find them even if you don't choose this option. Putting the quote marks around the search string in Google also forces it to look for the whole, exact string. If the plagiarist has made slight changes, you might not find it with the quote marks or "exact string" checked, so it's probably

PF&R

Looking and Photographing

by Loret Gnivecki Steinberg, R.I.T., Rochester, NY
PF&R Chair

When she burst into the room, everyone was surprised. Roxy is an advertising photo major. The students who'd assembled in the photojournalism center the first Wednesday of the Fall term had been talking over ideas for photojournalism projects.

Roxy wanted to see who would go with her to New York City. Now. It was 8PM, September 12TH. They glanced at each other. No one had an answer. "What's the matter with you guys? You're supposed to be photo-JOURNALISTS, right?" Her words matched her expression. Everyone knew Roxy was going, whether anyone else went with her, or not.

Wouldn't ANY photojournalist hop in a car and drive to NYC? That's what Roxy did, an hour after the towers collapsed. While crowds of students, stunned and silent, gathered around TVs and crowded the floors, watching images from every angle, Roxy convinced James, a 4th year photojournalism student, to join her, and load up on film.

They had already been to The City. But Roxy had to go back. She had to.

Ryan broke the awkward silence. "I think it would be good to figure out why we'd be going, first."

Another student added, "I'm not sure if we'd be doing anything worthwhile there. There are a lot of people trying to do their jobs and we could just be in the way."

I think it was Andrew, or maybe Mike, who said, "It would be selfish if I went there just for the pictures." Other students, nodding heads, suggested that maybe there was something else they could do, something better than taking pictures. Or could something be photographed in Rochester? – local rescue workers preparing to leave for New York, or people here whose lives were changed because of yesterday's events.

Anxious and frustrated, Roxy whirled out of the room.

Why DO we want to jump in a car and drive to THE news event of the new century? Curiosity? Voyeurism? The hope of becoming famous?

The students kept talking. It was clear that Roxy had to do something. Everyone acknowledged her sincerity, just as they admitted that they all felt the need, to ... do ... something...

But why DO we want to jump in a car and drive to THE news event of the new century? Curiosity? Voyeurism? A chance to do something significant ? The hope of becoming famous, by capturing one great picture?

All of these were possibilities. The students could understand Roxy's urge to go, to see the place where this horrendous event continued to

unfold. After all, we're photographers. We understand things more deeply when we can see them. We may share this with most people, but it is, perhaps, more profoundly important to us as photographers: to see. To know. To comprehend.

And that was certainly what we were all trying to do, someone said – to make sense out of the senseless. Maybe looking at the site would help.

But could we understand, ever?

Photographers know that our eyes represent those who can't "be there." The students were aware, though, that there were hundreds of photographers in New York, already shooting. Another bunch from upstate wouldn't be likely to provide something that hadn't already been covered.

Looking toward Ground Zero from the corner of Greenwich and Murray, the day after Thanksgiving, 2001.

What about the argument that photographers see from different perspectives? We know that access to more than one point of view will broaden our experience of an event we couldn't see with our own eyes. Different photographic interpretations allow us to choose the views that mean the most to us. There's a substantial difference between the way James Nachtwey (Magnum) took us to Ground Zero and the way that, say, Mario Tama (of Getty Images) showed it to us. We're glad they were both there, to see for us.

Yet so many good photographs are so similar – Susan Meiselas (Magnum), Suzanne Plunkett (AP Worldwide) and Paul Hawthorne (AP Worldwide) all had powerful pictures of average people in normal office clothes, running in the streets in front of a growing cloud that was a tower in the process of collapsing. Each photographed different people on different streets, but all three of their pictures (and how many more?) showed us the same subject – Americans running for their lives. People like us. Afraid. Fleeing an unfathomable peril on a normal city street on a sunny clear day.

An important picture, certainly; but how many variations do we need in order to see and understand this new fear?

Research .... from page 4

to predict the use of design innovations in newspapers experiencing an increase in competition. Another article proposed organizational change theory as a framework for studying news production. Why couldn't that easily extend to the production of photographs and the design of pages?

I applaud these researchers' insightfulness. And if anyone wants to start a discussion of theories that might be useful to visual researchers, please drop me an email at: rcoleman@lsu.edu.

Post-Script
During the time I was musing about the use of theory in visual research, I was reminded of the importance of applied research by the random-digit-dialing Gods in Nokomis, Florida. My household had been tapped as a Nielsen family.

When I first got the call (thanks to working from home on a no-class Tuesday), I was delighted; I've never known anyone who participated in the survey that helps set advertising rates and decide which shows get renewed and which ones don't. And, I wondered, what are the chances of a mass communication professor — one with a visual specialization at that — being selected?

From Nov. 22 to Nov. 28, my family and two visitors had to keep paper diaries of our TV consumption, which was a rather tedious chore that almost everyone forgot but me. I found myself running around recording cable fishing shows and too many Power Puff Girls episodes to count. Originally, I had grand visions of my group representing the outliers of the sample. Now, however, I think my household is probably just another example of regression to the mean.

Teaching .... from page 5

best not to use the quote marks in Google. Try it both ways. If you don't find the suspect phrase on one site, try the other one.

I think it works best if you can search for words from the beginning of the material you suspect was plagiarized. It also helps if this string of words is not a common string — that is, it contains some unusual words.

If you find the source and can prove the plagiarism, then comes the most difficult step: confronting the student. I suggest you talk to your dean, director or chairperson before going that route. Sometimes mercy might be called for, but I think we do need to have principles that we stick to, no matter how much it hurts.

Here's hoping you find nothing and just encounter a student who has learned to write brilliantly. If you can't find anything, my advice is that you don't obsess over it. There are much better ways to spend your time, like trying to figure out how to stop those junk emails offering to sell you a Ph.D. from a "prestigious university" for $150. Don't they know I already have one, and that it cost me far more than that?

For more information, I suggest you look at an excellent article by Robert Harris, "Anti-Plagiarism Strategies for Research Papers" <http://www.virtualsalt.com/antiplag.htm>. Harris explains why students commit plagiarism — and it's interesting reading, even if you *don't* have a plagiarism problem.

PF&R .... from page 6

As photojournalists, this group of students tried to grapple with questions we need to reconsider throughout our working lives. When are we "there" because it makes us feel better? Are the photographs we make important enough to put ourselves in danger? To run the risk of interfering with the rescuers? Are we photographing out of self-interest or career goals? Are we selfless in our dedication to reporting or in our longing to experience? At what point do we lose professional reasons for taking pictures and see them replaced with a simple need to say we were "there"?

The day after Thanksgiving, my mother, visiting from Indiana, asked if she could see the World Trade Center site. We hadn't planned to go, but we also knew it would likely be our only opportunity. As we walked toward Church Street, we joined a steady stream of people. They got quiet as they approached a large fence. People took turns standing on any higher point — a stoop, a temporary barrier, a wall. Gentle, hushed voices only occasionally broke the chill air for an "excuse me" or "do you want me to take a picture for you from here?" Every face was turned south, looking past the flowers and flags and notes left behind, toward

the tarp-covered fences (some of them hand-painted with the words "No Pictures") and, finally, toward the skeletal remains of what used to be there.

Why did we go? To see for ourselves. To take it in with our eyes and try to incorporate the picture into what we know. It's a very human impulse. But photographers, whose job it is to see and show, have to understand the difference between impulses and professional responsibility.

In the end, the photojournalism students felt sad that Roxy hadn't understood their hesitation. They felt sad that they couldn't do anything to help victims or their families, or to feel like they were helping someone in some way. But these young photojournalists had concluded that there was no compelling reason for them to make pictures there, even though they wanted to. Sometimes we just have to experience our sadness.

"Seeing comes before words. The child looks and recognizes before it can speak…. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it…. The relation between what we see and what we know is never settled…." -John Berger, ***Ways of Seeing***

Panels ....

Friday, August 9, 3:15-4:45 P.M.

REFEREED RESEARCH

Creative Projects and Vis Comm Social

Friday, August 9, 5-6:30 P.M.

TEACHING PANEL

Vis Comm Division and Small Programs Interest Group

"The Implications of Teaching New Media in Old Classrooms"

Friday, August 9, 6:45-8:15 P.M.

VIS COMM DIV. EXECUTIVE BUSINESS MEETING

SATURDAY, August 10, 10-11:30 A.M.

PROF. FREEDOM & RESPONSIBILITY PANEL

Vis Comm and Mass Media Ethics Divisions

"Supermarket Tabloid Journalism: Is It Becoming Legit?"

Saturday, August 10, 11:45-1:15 P.M.

REFEREED RESEARCH

Vis Comm Division

Obituary
Photojournalist Will Counts Dies at 70

by Riddhi Trivedi
Indiana University Student

*(Originally published in an expanded version, in the **Indiana Daily Student** newspaper, October 8, 2001)*

An excellent photojournalist of national renown who shaped, if not changed history, yet was incredibly modest. A warm hearted, loving and highly dedicated friend, parent and teacher. A guide, a man who shaped many careers and who allowed and encouraged talent to flourish. A man with a lively sense of humor.

Will Counts was all of that and more to those who knew him. Counts died of cancer Saturday night at his home in Bloomington at the age of 70.

Counts lived in Bloomington since 1960. He retired in 1995, having taught at I.U. for 32 years.

He is survived by his wife Vivian, daughters Claudia Counts and Kate Lattimer and sons Wyett Counts and Robert McRae.