

# Viewpoints

Summer 2005  
Vol. 5 No. 2

The Official Newsletter of the Visual Communication Division of AEJMC

## Notes from the Head



Brian K. Johnson  
University of Illinois  
at Urbana-Champaign,  
Division Head

## Let's Get Connected Come to San Antonio this August

The city has a lot to offer and the conference looks to be a good one. If you have never been to an AEJMC convention, this is the one to come to. If you have not attended in a few years, why not make this the one you come to for a jumpstart on your teaching, research and creative endeavor? From the pre-conference workshop to the panel discussion to the free food and drink, there is something for all of us visual people at the conference. It's a great way to stay connected.

How do you stay connected? What is the best way to connect with students, colleagues, friends and family? One way to connect is to be present in the moment. Too often the demands of the academic life take us away from our true purpose in life and what brings meaning to that life. That truth is what lies within -- within all of us. In academia we are on a frantic tail-chase worrying about what other programs are doing around the country, what other colleagues are working on and how sometimes we feel like we might not measure up. Well, poppycock. We all measure up if we connect to the truth within us. We need to follow the intuition within our hearts and heads. If we follow this true path we will succeed. Our success will inspire those around us to reach for higher levels as well.

CONTINUED ON PAGE 4

## Congratulations to our 2005 AEJMC VisCom Division Top Paper Winners:

- ★ Top Faculty Paper  
Lucinda D. Davenport
- ★ Quint Randle
- ★ Howard Bossen

- ★ Top Student Paper  
Fred Vultee

Congrats to other award winners, and  
all the authors of the accepted papers.

STORY ON PAGE 4

## Inside:

2 Preview of the 1st  
Issue of the New VCQ

By Julianne Newton

4 VisCom Papers and  
Session Program

By Edgar Huang

6 Teaching Hands-on  
Photo Projects

By Ken Heinen

9 Logo Winners

By Shawn McKinney

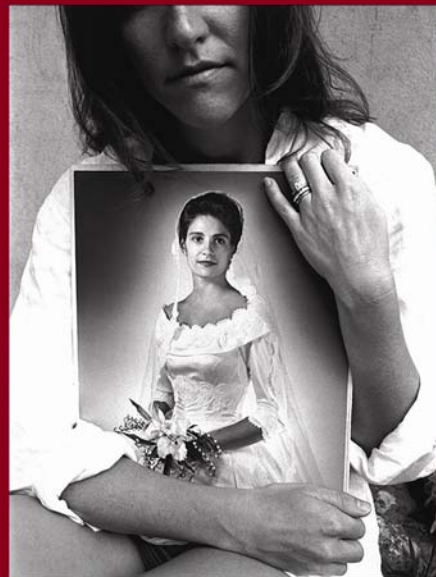
10 Creative Projects  
By Dennis Dunleavy

11 Call for Outreach  
By Jack Zibluk

## VISUAL COMMUNICATION QUARTERLY

Volume 12 • Number 1-2

Winter • Spring • 2005



I Was Seven • Sharon Selligman

• A JOURNAL OF RESEARCH, THEORY & PRACTICAL CRITICISM WITHIN ALL AREAS OF VISUAL COMMUNICATION •

ISSN 1555-2783

## GOOD NEWS

Our first issue  
—128 pages—  
of the new  
*Visual  
Communication  
Quarterly*  
is in  
production  
and will be in  
the mail to you  
in September.

STORY ON PAGE 2



# Good News for Visual Communication Quarterly

**Cover of  
the new VCQ  
Vol. 12,  
No. 1-2  
coming  
this fall.**

By Julianne Newton, University of Oregon, Editor, Visual Communication Quarterly

More good news is the exciting redesign contributed by Jan and Bill Ryan, University of Oregon. The Ryans handed off seven potential cover designs and prototypes for inside pages just days before leaving in December for a year in Singapore, where Bill is teaching at Nanyang University (among such other activities as writing articles and books).



**Julianne Newton**

During the ensuing months, Bill, Jan and I have exchanged about 1,000 emails (well, it seems like that many) through which we determined the best cover design, ironed out inside page designs, struggled with incompatible fonts and software, and worked with Lawrence Erlbaum Associate's production staff to resolve technical compatibility issues—and all this while Bill and Jan survived the tsunami and monsoons.

In late May, I had the opportunity to visit with LEA's staff in person. I have to tell you how wonderful it is to have an entire team of people working on copy editing manuscripts, negotiating with the printer, promoting VCQ to libraries and at conferences, selling ads, producing fliers,

taking care of creating and maintaining websites, and encouraging us as we work through the many details required for making this exciting transition of the journal.

► The forthcoming issue, *available for the first time in both print and online versions*, will include blind-reviewed research on such topics as a visual literacy camp for children (by Larry Mullen, University of Nevada, Las Vegas), the use of classical art in advertising (Amir Hetsroni, Yezreel Valley College, Israel), and the emotional responses of picture editors to traumatic images of photojournalism (April Peterson and Margaret Spratt, University of Washington).

► Other articles include Vincent Filak and Thomas Price's (Ball State University) work on freelance photographers and usage rights, Lesa Hatley Major and David Perlmutter's (Louisiana State University) analysis of image management of photos of the toppling of Saddam Hussein's statue, and Linda Jean Kenix's (University of Canterbury, New Zealand) research on trends in U.S. newspaper picture use since September 11.

► Vol. 12, Number 1-2, also will include a new juried portfolio section, featuring Austin, TX, photographer Sharon Seligman's documentation of her own and other women's struggles with breast cancer.

### **But that's not all!**

► Ken Kobre (San Francisco State University) has written a moving piece about his experiences photographing the aftermath of the tsunami

in Indonesia's Aceh Province. Several of Ken's evocative (and painful-to-view) photographs of the event accompany his Positive/Negative column.

► Book review editor Patsy Watkins (University of Arkansas) has gathered reviews of three books:

- *Bound for Glory* (Library of Congress, review by Susan Zavoina, North Texas State University)
- *Gender Frontier* (Mariette Pathy Allen, review by Debra Merskin, University of Oregon)
- *Regarding the Pain of Others* (Susan Sontag, review by Patsy Watkins).

► And VizBib editor Kimberly Bissell (University of Alabama) has put together an excellent set of annotated listings for VizBib.

As you can tell from the above list of work, we are defining "visual" in the broadest sense of the word—from dreams and cognitive theory through gesture and geography, as well as issues concerning representation and visual media in all forms. Methods range from tightly controlled quantitative studies through critical analysis, essays, and qualitative scholarship.

We have published regularly since 1994 and are embarking on an expanded venture with LEA. The new format and distribution system not only allows us to publish more articles and creative work, but also will facilitate international access of articles through on-line data bases.

CONTINUED ON NEXT PAGE.

# Our goal is ambitious:

To be the top international journal of theory, research and practical criticism in all areas of visual communication. We want to promote an inclusive, broad discussion of all things visual, while also encouraging synthesis and theory building across our fascinating field of study.

I want to invite you to submit your best work to *Visual Communication Quarterly* for publication review. To submit, please send four copies of manuscripts or four CD's of creative work (including photography portfolios) directly to me: Julianne H. Newton, School of Journalism and Communication, 1275 University of Oregon, Eugene, OR 97403-1275. Feel free to email me if you have questions: [jhnewton@uoregon.edu](mailto:jhnewton@uoregon.edu)

**Manuscripts** should be typed, double-spaced, on 8.5x11" paper, use American Psychological Association style, and include a 100-150-word abstract and keywords. We do not have a page limit or requirement—write well, clearly, succinctly, but say what needs to be said to communicate effectively to reviewers. If your work is accepted, we will deal with length recommendations at that time. We have no submission deadlines; submissions are received continuously. Three manuscript copies should contain no identification. On the cover sheet to the fourth manuscript, include full name(s) of author(s), along with full contact information (address, email, telephone, fax) and a 2-3 line bio.

**Creative work** should be submitted on CDs in readily accessible digital files or slide shows. You may include text and/or captions—in fact it's a good idea to do so. However, do not include identification on three of the four CD's. On the fourth CD, include full name(s) of artist(s), along with full contact information (address, email, telephone, fax) and a 2-3 line bio.

**Submissions** will be sent without identification to three reviewers, who evaluate the work, make a recommendation about publication, and offer a critique of the work. Reviewers are selected from among VCQ's advisory board of close to 50 distinguished scholars, artists, and professionals, as well as from guest reviewers. I will share the names in my next report to you. Our turnaround time is about three months, depending on the promptness of reviewers.

**Two things are key** to the future success of our expanded, redesigned *Visual Communication Quarterly*: That you send us your best research and creative work for publication review; That you request your library subscribe to VCQ. Also available are bound copies of Volumes 3-11. For information about subscriptions and back issues, go to this web site: [www.leaonline.com](http://www.leaonline.com)

**One final note:** Many, many thanks go to *News Photographer* Editor Emeritus Jim Gordon for shepherding Vol. 11 through the binding stage. Even more important: Were it not for Jim Gordon, Keith Kenney, Jim Kelly and NPPA, we would not have VCQ today!

## VisCom Officers 2004–2005

### Head

Brian Johnson  
University of Illinois, Urbana-Champaign  
217.333.2103; [bkj@uiuc.edu](mailto:bkj@uiuc.edu)

### Vice-Head & Program Chair

Michelle Seelig  
University of Miami  
305.284.5211; [mseelig@miami.edu](mailto:mseelig@miami.edu)

### 2nd Vice-Head

Loret Gnivecki Steinberg  
Rochester Institute of Technology  
585.475.2742; [loret@mail.rit.edu](mailto:loret@mail.rit.edu)

### Research Chair

Edgar Huang  
Indiana Univ.-Purdue Univ. Indianapolis  
[ehuang@iupui.edu](mailto:ehuang@iupui.edu)

### PF&R Chair

Jack Zibluk  
Arkansas State University  
870.972.3075; [zjzibluk@exchange.astate.edu](mailto:zjzibluk@exchange.astate.edu)

### Teaching Chair

Ken Heinen  
Ball State University  
765-285-8217; [kenheinen@bsu.edu](mailto:kenheinen@bsu.edu)

### Creative Projects Chair

Dennis Dunleavy  
San Jose State University  
408.924.3245; [ddunleavy@casa.sjsu.edu](mailto:ddunleavy@casa.sjsu.edu)

### Best of the Web Chair

Reggie Radniecki  
Minnesota State University-Moorhead  
218.477.2509; [radnieck@mnstate.edu](mailto:radnieck@mnstate.edu)

### Logo Chair

Shawn M. McKinney  
University of Texas at Austin  
512.232.5986; [smckinney@mail.utexas.edu](mailto:smckinney@mail.utexas.edu)

### Membership Chair

Dan E. Close  
Wichita State University  
316.978.6058; [dan.close@wichita.edu](mailto:dan.close@wichita.edu)

### Newsletter Editor

Janis Teruggi Page  
University of Missouri-Columbia  
573.289.0445; [janizpage@mediawerks.org](mailto:janizpage@mediawerks.org)

### Visual Communication Quarterly Editor

Julianne Newton  
University of Oregon  
541.346.2167; [jhnewton@uoregon.edu](mailto:jhnewton@uoregon.edu)

### Co-Web Masters

Michael D. Kennedy  
Zayed University, Dubai, U.A.E.  
011.971.4.264.8899 Ext. 166;  
[michaelkennedy07@email.com](mailto:michaelkennedy07@email.com)

Keith Greenwood  
University of Missouri-Columbia  
573-256-6906; [bkg7c5@mizzou.edu](mailto:bkg7c5@mizzou.edu)

Viewpoints is the official newsletter of the Visual Communication Division of the Association for Education in Journalism and Mass Communication and is published three times a year. Articles and letters to the editor are encouraged. Opinions expressed in all submissions belong to the authors and not the Viewpoints editorial staff, the officers of the Visual Communication Division or the officers of AEJMC. Please e-mail submissions to Janis Teruggi Page at [janizpage@mediawerks.org](mailto:janizpage@mediawerks.org).



*DIV HEAD'S NOTES,  
CONTINUED FROM PAGE 1.*

But I bring a warning about this passion for our work. Don't let this passion for your work close your eyes to the world around you. Don't be so consumed with being the "good professor" that you abandon your family, your friends and the joys of the moment. Only through connection with all that's around you can you really be in touch with yourself. We need to spend more time following our own unique vision while at the same time connecting with friends and family. The wholeness that comes with this connection is what makes us better in all things. Without my family and my wife life has little point to it. It's only through being whole at home and within ourselves that we can be truly successful.

So my message is to trust your inner voice. Have a dream and follow it. Enjoy the moment and remember what is important in life -- the people around us. If we believe in ourselves and take care of ourselves we will be the leader that our students, our colleagues, our friends and family will follow. They will be motivated by our excitement and joy for life and this will help drive them to greater passion as well.

When our students see that we are passionate about and believe in the work we do, they are motivated to do their best work. If our colleagues at home and around the country are moved by our dedication and individual spirit they too will be inspired. Our family and friends will get energy from the joy we bring because we love our work.



## 2005 AEJMC Convention

# Outstanding Year for VisCom Paper Competition

By Edgar Huang, Indiana University-Purdue University, Indianapolis, Research Chair

As the research chair, I am both happy and sad for the result of this year's competition. I am happy because we have got many outstanding, not just good, papers covering a big spectrum of interests. I am sad because many viable papers had to be excluded from the program. Nobody would be happy to hear that his or her paper has been rejected, but don't believe that's the end of the world. A paper is not necessarily a bad one even if it is turned down. I would highly suggest that such authors revise their papers based on the reviewers' comments, which are usually very helpful, and resubmit the paper, to the same or another division, conference or journal. I had the experiences of turning a paper graded by my professor as B- into a Top Three Student Paper in AEJMC and getting a paper rejected by AEJMC not only presented to another conference but also published later. Therefore, I am not giving encouragement for the sake of comforting.

Serving as the research chair is a big job, especially considering the fact that over 80% of the job is done at the end of the spring semester. I successfully enlisted two of my three kids to help me with many of the chores, well, with some monetary incentive. Most important of all, without the help from the reviewers, I could have done nothing. I would like to express my sincere gratitude to all the 35 reviewers.

Likewise, I would like to thank all the paper submitters. Without your wonderful papers and your

participation, this paper competition would not have been so successful.

Congratulations to Top Faculty Paper winners Lucinda D. Davenport, Quint Randle and Howard Bossen, Top Student Paper winner Fred Vultee, other award winners, and all the authors of the accepted papers.

## Here comes the 2005 AEJMC VisCom Session Program:

Wednesday, August 10, 11:45am - 1:15pm

Research Paper Session:

### Top Papers in Visual Communication

Moderating/Presiding: Kimberly Sultze, Saint Michael's College

- Lucinda D. Davenport – Michigan State, Quint Randle – Brigham Young, and Howard Bossen – Michigan State, "Now you see it, now you don't: The problems with newspaper photo archives" (Top Faculty Paper)
- Carol B. Schwalbe – Arizona State, "The bloody lens: A bibliographic essay on ethical concerns related to shocking images of violence and tragedy" (Second-place Faculty Paper)
- Casey Homan – Nevada, Reno, Marie Hardin – Penn State, and Jennifer Greer, Nevada, Reno, "'Naturally' less exciting? Visual production of men's and women's track and field coverage during the 2004 Olympics" (Third-place Faculty Paper)

CONTINUED ON NEXT PAGE.

- Fred Vultee – Missouri-Columbia , “When may I expect my uniform? The world through Chicago political cartoons before and after Pearl Harbor” (Top Student Paper)

- Nicole Elise Smith – North Carolina, Chapel Hill, “Images of the casualties of war: Is there a media right of access?” (Second-place Student Paper)

Discussant: Julianne Newton, Oregon

---

Thursday, August 11, 1:30pm - 3:00pm

Scholar-to-scholar Poster Session:  
**Gazing and Being Gazed**

- Kathryn J. Smith, Jennifer George-Palilonis, Pamela Leidig-Farmen, and Mark Popovich — Ball State, “Newsroom attitudes toward the roles of newspaper designers”

- Samuel P. Winch – Penn State Harrisburg, “Visual representation of villainy: Comparing editorial cartoons of bin Laden, McVeigh and Kim”

Discussant: Claude Cookman, Indiana

---

Friday, August 12, 6:45pm - 8:15pm

Research Paper Session:  
**Identity and Visual Strategies**

Moderating/Presiding: Kimberly Bissell, Alabama

- Elizabeth Crisp – Tennessee, Knoxville, “See it, touch it, taste it, smell it, hear it: The use of visual metaphor in sensory advertising strategy”

- Angela K. Mak and Suman M. Lee – Iowa State, “Identity-centered model of visual design: A case study of the 50 State Quarters® program”

- Orayb Aref Najjar – Northern Illinois, “The construction of American military identity in Mahjoob’s cartoons after the Abu Ghraib Prison scandal in Iraq: A layered exploratory study”

- Lawrence Soley – Marquette, “Assessing pictorial-projective and photo-elicited responses to commercials”

Discussant: John ‘Jack’ Zibluk, Arkansas

---

Saturday, August 13, 11:45am - 1:15pm

Research Paper Session: **Perceptions of Visual Representations**

Moderating/Presiding: Gail Henson, Bellarmine University

- Yung Soo Kim and James D. Kelly – Southern Illinois, “A matter of culture: A comparative study of photo-journalism in American and Korean newspapers”

- Andrew L. Mendelson and Zizi Papacharissi – Temple, “Reality vs. fiction: How defined realness affects cognitive & emotional responses to photographs”

- Peter Morello – Missouri-Kansas City, David R. Thompson – Loras College, and Birgit Wassmuth – Drake, “Fahrenheit 9/11: Michael Moore, ‘W,’ & the use of montage as political strategy”

- Kathrin Ziegler and Klaus Forster – Munich, “Manipulating visual information in the digital age: How viewers react on digitally altered and manipulative captioned photographic images: Results of a quasi-experimental study”

Discussant: Michael Longinow, Asbury College

## An Invitation from the Vice-head

For the past year, I have had the opportunity to bring together all your contributions and ideas to program our national convention. My excitement and enthusiasm is growing as we near August.



**Michelle Seelig**

One last reminder, as we approach August, please start thinking about how you may contribute to the Visual Communication Division. Positions will be open. I personally invite you and anyone you think has an interest in Visual Communication to join us at the Member’s meeting, Thursday, August 11, 6:45 pm.

Thank you all for your hard work and continued dedication to making the Visual Communication Division a strong and vital part of AEJMC.

I look forward to seeing you all in San Antonio.

Regards,

**Michelle**  
Vice-head  
Program Chair

**Join us at the VisCom  
Member’s meeting, Thursday,  
August 11, 6:45 pm.**

## Whatever Happened to Good Ole' Trial and Error?

Article by Ken Heinen, Ball State University, Teaching Chair

How many of us who teach graphics or photojournalism skills see students' eyes glaze over as we drill deeper and deeper into the minuscule technicalities of our specialties? While the details and how they relate to the bigger picture may be perfectly clear in our minds, much of what we say in our well-honed lectures represents totally new and sometimes confusing concepts to the students. My experience has been that some things just need to be tried hands-on in the real world before they sink in.

Often when students return from internships or report back from their first post-graduation jobs, they tell me, "Now I see why you had us do (insert any skill)." Here's how I try to reduce the frequency of that comment. Twice a semester I break the photojournalism lighting class into three separate five or six person groups. One week we light home or commercial interiors and another week we shoot outdoors, lighting large structures at night. While everyone tries both assignments, the groups all photograph similar, but not identical subjects. I go along as mentor, but the students do all the work.

It is one thing to talk about light ratios and strobe placement in a hypothetical situation in the comfort of our class-



ABOVE: In the kitchen of the Noblitt house in Muncie, IN, photojournalism lighting students Matt Berry, Jen Adams and Suzanne Sandlin gather around their teacher, Ken Heinen, to preview their work on his laptop computer. All assignments are shot with digital cameras and checked for content and technical quality as soon as they are shot.

RIGHT: The grand staircase at the Noblitt house in Muncie, IN, took a full morning's work to light. The assignment was to make a dramatic image that balanced indoor and outdoor light. The pastor of one of the students owns the house. The Noblitt family graciously let the class spend two days photographing the inside of their lovely home.



LEFT: Photojournalism lighting students learn by trial and error to make well-lit interior pictures at the Baker house in Muncie, IN.



room, but it is quite another to race to set up adequate strobes around a dark abandoned grain elevator as the sun dips below the horizon.

ABOVE: Six photojournalism lighting students photographed this abandoned grain elevator in Cammack, IN, just after dark during the spring 2005 semester. They used multiple hand-held flashes to light the structure.





LEFT: The Kitzelman house is a former mansion located on the Ball State University campus. The challenge for the lighting class was to get enough light on the structure to see detail, yet keep the feeling of the picture dark and mysterious on a cold, winter night.

These assignments bring several significant learning factors into play. The students are pushed to complete a total project, not just master one skill. Before each shoot, research and organizational skills are needed to find the locations, secure permissions and gather the needed equipment. Teamwork and good interpersonal communications are required for them agree on a subject and to get the photography done in a timely manner. Technical expertise in the use of lights and digital cameras is essential to meet the professional magazine quality standard. Composition, creative camera angles and finding a fresh approach are constant challenges.



LEFT: Ball State University photojournalism lighting students using a mixture of hand-held flashes and existing light photographed the Blue Bottle coffee house in Muncie, IN. The blur of car taillights is seen in the foreground.



ABOVE: After photographing them at night outside of their old grocery store in Cammack, IN, Pete and Mary Davis invited the students inside for snacks and fun conversation about the good old days.



LEFT: Just as six photojournalism lighting students finished setting up their strobes to light the Muncie, IN, MITS bus station, it began to snow. The falling flakes enhanced the chilly effect of the picture.

CONTINUED FROM PAGE 7

Courtesy and respect for others' property must be extended to people who generously let us into their environments. Post-production digital editing and caption writing are fundamental for completing the projects. And, of course, there is the inevitable competition among the groups for the best product.

In the end, the students have a stronger grasp of the concepts if they have tried them in an authentic setting and either failed or succeeded on their own. Profound skill development comes more from understanding the process first hand than being able to regurgitate facts on a written test.

During the next class period after each location shoot, the students critique each group's results. Since all of the students have invested time and energy in the project, they are more interested in how others solved similar problems and in discovering ways they could have done better. This debriefing time is used to complete the classroom material because everyone has had a similar experience in the field and is more receptive to exploring detailed techniques – the stuff that made their eyes glass over in the initial lecture. In addition, I have found that these shared experiences create excitement in class discussions.

The teacher's role in these projects is that of an observer/mentor who can advise when asked, but otherwise stays in the background. Classroom theory is essential in skills classes, but until students try it themselves, they don't really learn it. I think it is better for them to come to me with specific questions as they experiment in a real situation than for me to cram a myriad of seemingly unrelated details into their heads.

When I began these projects five years ago, I painstakingly searched for locations and tested them so that I knew that good results could be achieved. For the last three semesters, I have let the students choose the locations and I did not pre-test the lighting techniques. Actually, the students usually choose more difficult subjects than I do

and I am amazed at their tenacity to achieve their goals. If I tell them they are taking on too much, they make it a point to show me they can meet the challenge. Wonderful!

In this scenario, I see the teacher as a gatekeeper who points the students toward a goal. As the learners explore independently, the teacher becomes less valuable to them because they are finding out things on their own. I feel a significant part of our job is to stimulate our students' curiosity and then step out of the way. As the students take ownership of the project, the teacher can switch hats from authoritative instructor to valued mentor or advisor. Their

questions become more pointed and meaningful because they need the information and they are apt to challenge what they are told because they have found another way to get from point A to point B. They are learning by trial and error.

Naturally, this mandates that teachers be at the top of their game because they never know what questions will be asked. I think it is more rewarding for both the students and their teachers when inquisitive minds explore the possibilities together.



ABOVE: Photojournalism lighting students set up to photograph a large building at night in downtown Muncie, IN. They pool their equipment to accomplish photo projects that no one of them could do alone.

Assessment of these projects is a challenge because the groups usually come back with very nice images. Customarily, I give the whole class a high grade based on the quality of their product. I do, however, carefully observe how each student performs in the groups. The leaders and followers show their true colors. I have a great chance to watch work ethic, energy level, tenacity and character development in a realistic environment. Part of each student's final grade in the class is in a category I call professionalism. My observations during the location assignments definitely influences individual professionalism scores.

After these assignments, the students usually tell me that they had no idea how much work goes into the material they see in the media. Armed with this new appreciation of their profession, I feel they are better prepared to compete in tomorrow's workplace.

**The kids have a lot of fun with these location assignments.**

**They learn a lot about teamwork and solving real challenges.**

**It's the highlight of their semester.**



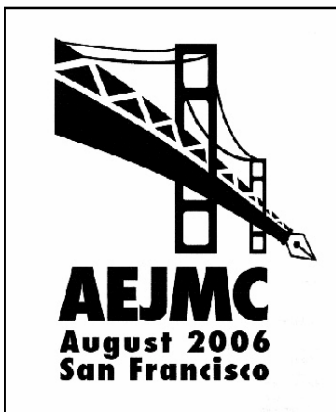
## 2005 AEJMC Convention



# More Entries; Fewer Surprises

By Shawn M. McKinney, University of Texas at Austin, Logo Competition Chair

Eight different schools submitted entries. Together, the variety of solutions represents a portfolio of images that come to mind quickly when thinking about San Francisco, site of the 2006 AEJMC Convention.



1<sup>ST</sup> PLACE WINNER

Once again, the (blind review) judging process awarded first and second place to Hawaii Pacific University. At least this time more than one student was involved. Bonnie J. Beatson took top honors, in convincing fashion, while Teresa Pytel came in second. Their faculty sponsor, Assistant Professor Brian Cannon, continues to produce skilled logo designers who excel at this competition.

Ms. Beatson's winning entry relies on a single, highly legible, sans serif typeface, set in two sizes. As did several of this year's entries, her design features a representation of the Golden Gate Bridge. What sets her version apart is:

- a.) a dynamic viewing angle emphasizing movement and depth
- b.) an economy of detail, such that the bridge is readily identifiable, yet even thin lines are visible at any size
- c.) a meaningful surprise: the bridge's right endpoint turns it into a writing instrument, as well as an arrow pointing the way to the city



2<sup>ND</sup> PLACE WINNER

Ms. Pytel's second place entry also incorporates an arrow, only this one points straight up. A quintessential part of the city's skyline, the Transamerica Building, is halved, abstracted and reversed out of a black square. "AEJMC," set at a steep angle, in bold white letters, replaces the left side of the building.

A total of 46 student entries (42 accepted) were submitted to this year's AEJMC Convention Logo Competition – a thirty-five percent increase over last year.

Third place went to Chris Carver, from Middle Tennessee State University, sponsored by Assistant Professor Randy Livingston. Chris utilized an image of a streetcar, another popular choice in this year's competition. Similar to the winning entry, an effective viewing angle sets this design apart. "AEJMC" clings to the top of the car, while the rest of the copy is neatly integrated into the side panels.



3<sup>RD</sup> PLACE WINNER

As Competition Chair, I also elected to award an Honorable Mention this year – to fourth place finisher, Angela Bice, also from Middle Tennessee State University. Her entry sidestepped the obvious and incorporated a whimsical image of a seal balancing a ball, formed by the letters "AEJMC."



HONORABLE MENTION

## 2005 AEJMC Convention

# Creative Projects

## Showcase educators' passions and talents in multimedia

By Dennis Dunleavy,



San Jose State University, Creative Projects Chair

Each year the Creative Projects Competition provides educators from across the country with a forum for demonstrating professional and creative activities beyond scholarly research. The competition's winning projects include an enhanced CD with multimedia content that contributes to the overall experience of the music, a compelling and effectively delivered documentary film, an innovative prototype for a panoramic photography book, a video and multimedia public service campaign, and an educational interactive multimedia project.

Judges representing some of the leading multimedia and interface design specialists in the Silicon Valley of California selected five original creative works by educators from a pool of 10 projects. Judges for this year's competition include Robert Torres, Creative Director of Knight Ridder Digital, Alan Quinonez,, Interface Designer at Knight Ridder Digital, and moderator Ken Durso of the Multimedia Resource Group in the Silicon Valley.

**The Creative Projects session in San Antonio is set for  
Friday, Aug. 12, from 3:15 - 4:45pm.**

**Congratulations to all those who participated in what  
appeared to be an excellent selection of projects.**

**Here are the judges' top selections for 2005:**

◆ "This Bond - Christine Sevec-Johnson"

by Professor **Brian Johnson**  
Journalism and Mass Communications  
University of Illinois at Urbana-  
Champaign

◆ "The Media Straight Up!" (Drug Free

Pennsylvania)  
by Professor **Renee Hobbs**  
Department of Broadcast  
Temple University

◆ "Watermarks" (Teacher's Edition)

by Professor **Howard Goldbaum**  
Reynolds School of Journalism  
University of Nevada, Reno

◆ "The Jeeter Bug: Mission Over Iwo Jima"

by Professor **Grace Provenzano**  
School of Journalism and Mass Communications  
San Jose State University

◆ "Imperfect Panoramas"

by Professor **John Freeman**  
Department of Journalism  
University of Florida

## FINAL THOUGHTS . . .

# Why We Cannot Ignore Our Critics

Type “images politics media and bias,” in an Internet search engine. Do it two and three times. Try different search engines. See what you get. If, like me, you are doing a research project on such things (and yes, suggestions and collaborators are welcome), you will find a huge assortment of right-wing bile and screed against the “liberal bias” of the media, and of the academy.

Using three standard, widely used search engines, I came up with only two – count ‘em, two – academic studies that addressed audience perceptions of media bias among image makers.

And the only one that directly related to my area, photojournalism, demonstrated in a content analysis a decidedly pro-Democratic bias in images of presidential candidates in 2000.

At my library at Arkansas State University, I found dozens of scholarly articles that address images, politics, media and bias. But I found these references in academic databases reserved mostly for people such as ourselves.

At a time during which the media outlets that most of us study – and with which many of us have long-standing professional relationships – are being bombarded by criticism, the academic world answers by preaching to the proverbial choir. At least it seems that way as I make my own academic study of the subject, which if published, will enlighten perhaps a few hundred academics and students.

Meanwhile, the media critics, using anecdote, diatribe, fear and a powerful one-sided multi-media echo chamber, pound away at basic journalism practices, news values, and even the value of free speech.

*...the media critics, using anecdote, diatribe, fear and a powerful one-sided multi-media echo chamber, pound away at basic journalism practices...*



By  
Jack Zibluk,  
Arkansas  
State  
University,  
PR&R Chair

The scholarly community responds in these articles generally only when asked. Few are being pro-active, or if they are, they are not turning up in my search engines. And of these few, I have not run across any discussing media bias in images to a general, non-academic, audience.

Maybe my experience is unique, but maybe for once Arkansas may be ahead of the curve when journalism enrollment begins to drop as it is doing at my university. Maybe it is cyclical. But I believe a growing anti-media and anti-media sentiment is a contributing factor.

*Addressing the function of the media and the value of free speech to our students and audiences is, to me, the most important mission of the academy.*

In my discussions with many of my colleagues nationwide, even at the elite schools, many of the professors with whom I have talked have found an increased skittishness in their students. Fewer are willing to ask difficult questions. Fewer are willing to go into a scene and take a picture or a video of a distasteful event or a crime. Many are unwilling to produce an unflattering image of virtually any subject.

Addressing the function of the media and the value of free speech to our students and audiences is, to me, the most important mission of the academy. We are the ones studying the media and images in our research, and we are the ones teaching the professionals.

Yet, our academic leaders – and AEJMC – have not responded in a strong, unified voice. Rather, most of the academic leaders to whom I speak want us to focus on

CONTINUED ON PAGE 12



CONTINUED FROM PAGE 11

small areas of expertise in order to get published in major journals. Many of my colleagues privately and quietly complain about this. Journal editors often look for small niches in the research record, and certainly article reviewers do.

In a recent visit to a major research institution, when I said my "research agenda" is broad, varied, and seeks to address important issues as they develop in a fast-changing environment, my colleagues there were nonplussed. They are tied to, and rewarded for, tiny niches. Rather than "images, politics, bias and media," they are encouraged, for example, to do four-way ANOVAS regarding political media bias in ethnic Uighurs in Turkmenastan. Certainly, Uighurs, a nomadic Turukic people, deserve our attention. But so do the big questions, and the big issues.

As scholars with experience, training and expertise in media issues, we are in a unique and powerful position to make a difference, not only in our little cloistered academic worlds, but in the larger society as well.

Scholars are not immune to the bile and screech. I have read several popular criticisms of academics as being "out of touch," "out of the mainstream," and biased. If we don't encourage an outreach outside our little circles, the critics will breach our walls and end discourse as we know it.

We cannot ignore the media critics and the academic naysayers. Our jobs, and perhaps society, depends on it.

---

John B. (Jack) Zibluk is associate professor and coordinator of the photojournalism sequence at Arkansas State University. He is the PF&R chair of the VisCom Division.

The Official Newsletter of the Visual  
Communication Division of AEJMC

# Viewpoints

**See you in  
San Antonio,  
Texas this  
August**

**For the 88th Annual  
AEJMC Conference**

**Wednesday,  
August 10  
through  
Saturday,  
August 13  
2005**



## REMINDER:

**Visual Communication Division**

**Member's meeting:**

**Thursday, August 11, 6:45 pm.**