

Viewpoints

Summer 2006
Vol. 6 No. 2

The Official Newsletter of the Visual Communication Division of AEJMC

Notes from the Head

Celebrate the 40th Year of our VisCom Division



Michelle
Seelig
Division Head
University of
Miami



The 89th Annual
AEJMC Convention
San Francisco, CA
Marriott San Francisco
August 2 - 5, 2006

It's that time of year again. As many of us are busy starting summer, least not forget the annual convention in San Francisco is almost here. Loret has been busy finalizing all the program details. This year also marks the 40th anniversary of the Visual Communication Division. For those who recall, for many years there was a Graphic Arts Division and a

Photojournalism Division. The two groups merged to form the Visual Communication Division in the early 1980s. The Graphic Arts Division was one of the first 10 divisions created in 1965, and that began operation at the 1966 convention (which was at the University of Iowa). The Photojournalism Division was founded a year later. The VisCom division along with nine other divisions will be celebrating 40 years. The VisCom luncheon will honor this momentous occasion.

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Hurricane Katrina Sweeps VisCom:

Although 30 papers were submitted to the VisCom division, a whopping six of them dealt with Hurricane Katrina, exploring design and gender as well as coverage of the disaster and its aftermath. Overall, 13 papers were accepted, three of which discussed Hurricane Katrina in some way.

Sixteen judges reviewed VisCom papers. I would like to thank those among them who took the time to write extensive and useful comments advising researchers on how to improve their papers. Some managed to do so despite the fact that the paper competition took place at the most inconvenient time of the semester possible (are we at AEJMC masochists or what?).

13 Papers Left Standing

By
Orayb Najjar
Research Chair
Northern Illinois University



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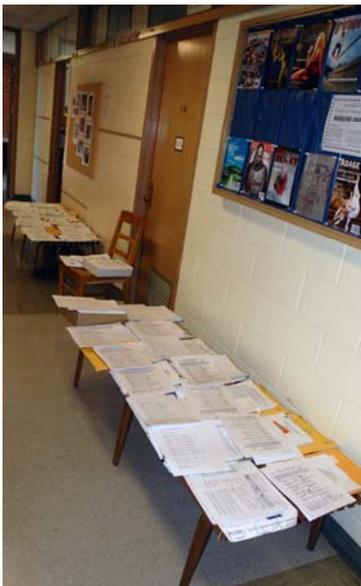


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Research Report:

Hurricane Katrina Sweeps VisCom: 13 Papers Left Standing

I asked the sixteenth reviewer to help rank papers whose reviewers were poles apart in rating the quality of scholarship. After taking reviewers' comments into account, I attempted to include diverse papers, both in terms of topics and methodology.



◆ Selected papers delved into the history and theory of design, the history of photography, and explored the visual and textual framing of issues. An ambitious quantitative study by four students tackled cartoons, while another explored a topic of importance to advertisers. Three papers discussed professional freedom and responsibility issues and extended the debate on the ethics of digital manipulation, the morality of some professional practices, and the legal issues at stake.

◆ All papers on Katrina and the Indian Ocean Tsunami tackled race and ethnicity

in some way. Another paper dealt with the perception of Arabs.

◆ The papers used a variety of methodologies and explored the visual and textual rhetoric of various issues. The result was a rich and ambitious research agenda that combined classic topics normally explored in VisCom with current political concerns.

Although most of the papers that made it were theoretically based and theoretically sound, several reviewers were concerned about the absence of theoretical development in some of the rejected papers. That is something VisCom participants in the 2007 Convention may want to consider.

You are invited to take part in the rich program VisCom has to offer.



Photos by
Orayb Najjar

Orayb Najjar captures her shadow on the DeKalb Prairie

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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 Page at janizpage@mediawerks.org.

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Notes from the Head

Looking back, I have thoroughly enjoyed collaborating with VisCom colleagues over the years. I have had the privilege of working with really nice people. I would like to take a moment to thank all for their hard work and dedication that has made this division so strong and enjoyable. I would like to continue to offer my help in any way possible to the VisCom division. It has been both fun and exciting.

VisCom has a growing membership and a promising future for the next 40 years.

We need a strong group of volunteers willing to take us forward. To get involved, look for the call posted in this newsletter that details the positions available.

Many of you will soon make your plans to attend the national AEJMC convention. Please take a look at the program outline listed in the newsletter to better plan your trip. I hope you will all be able to make it. San Francisco is a fun and exciting city.

See you there!

Michelle Seelig
Division Head

AEJMC 2006 ♦ San Francisco

VisCom Programming SCHEDULE

Pre-Convention, Tuesday, August 1, 5:30—10 pm

“Focus on Teaching in a Visual Environment” Workshop

Magazine Division PC6 cosponsor

5:30-5:45 pm *Introduction*

♦ 5:45-7:00 pm **Panel Title 1: *Digital Copyright Protection and Fair Use of Copyrighted A/V Materials***

Moderator: Edgar Huang, Indiana University-Purdue University at Indianapolis

The Digital Millennium Copyright Act (DMCA) has made ripping Macrovision or CSS-protected DVDs illegal, but professors and students need highly accessible videos in a digital format for teaching purposes. This panel discusses the legal issues involved in ripping DVDs and VHS movies and the technological challenges and know-hows of digitizing movies.

Edgar Huang, Indiana University-Purdue University Indianapolis
Shawn McKinney, University of Texas Austin
Samuel Anthony Terilli Jr., University of Miami
Susan C. Zavoina, University of North Texas

7:00 -7:15 pm *Break*

♦ 7:15-8:30 pm **Panel Title 2: *Teaching in the Blogosphere***

Moderator: Roxanne O'Connell, Roger Williams University

George T. Marshall Department of Communications, Feinstein College of Arts & Sciences, Roger Williams University—*“The Impact of Blogs and First Amendment Rights: A Case Study.”*

Linda E. Menck Professional-in-Residence, Department of Advertising & Public Relations, William and Mary Diedrich College of Communication, Marquette University—*“Teaching ‘Sisomo’ Convergence in an Interdisciplinary, Project-Based Seminar”*

David D. Perlmutter Professor and Associate Dean for Graduate Studies & Research, William Allen White School of Journalism & Mass Communications, University of Kansas—*“Are Political Bloggers ‘The People’ and Can They Be? Issues for Teaching and Learning.”*

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Pre-Convention, TU, 7:15-8:30 pm Panel 2:

Roxanne M. O'Connell Assistant Professor, Visual Communications, Department of Communications, Feinstein College of Arts & Sciences, Roger Williams University—*"Blogging Experiential Learning: are blogs a better tool than paper journals for reflection and observation?"*

Break 8:30-8:45pm

◆ **8:45-10:00 pm Panel Title 3:**

This is Not a Pipe: Navigating the Treachery of Visual Editing for Verbal Types
Moderator: Jean P. Kelly, Otterbein College

Paul Lester, Cal State, Fullerton, author of *Visual Communication: Images with Messages*. Lester will be presenting a lecture used to introduce students to the concept/definition of visual communication, touching on gestalt and other sensual/perceptual theories.

Pat Westfall, Ohio U, author of forthcoming *The Designing Editor*. Westfall will direct a hands-on exercise to train word-primary editors how to annotate a magazine layout and articulate the differences between literal, latent and manifest content.

Laura Moorhead, senior editor, and **Jeremy LaCroix** art director, *Wired Magazine*. Moorhead will discuss how this National Magazine Award-winning technical magazine manages cooperation between art and editorial staffs in order to successfully integrate writing/editing/design. She plans on showing examples of how one feature and one department moved from concept to art direction to final layout, with plenty of contentious creative battles in between.

Kit Hinrichs, Partner, Pentagram Design San Francisco. Hinrichs will discuss his experiences with visual editing as applied to corporate communications and promotion, packaging, editorial and exhibition design.

AEJMC 2006 ◆ San Francisco

VisCom Programming WEDNESDAY

IMPORTANT: Consult the VisCom Web site for changes to program schedule.

◆ **8:15 am Magazine Division cosponsor**

Research session: **Visual Research & Academic Credibility: Valuing Professional Accomplishments & Broadening the Tenure Path**

Moderator: Brian Johnson, University of Illinois

Eric Freedman, Michigan State University

Joel Geske, Iowa State University

Brian Johnson, University of Illinois

Arlene Morgan, Columbia University

Jean Trumbo, University of Nevada, Reno

◆ **10:00 am Entertainment Studies cosponsor**

PF&R: **Broadcast Journalists: The image of a TV journalist in popular culture**

Moderator: Joe Salzman, Annenberg School of Communication, University of Southern California

Howard Good, State University of NY at New Paltz

Richard Ness, Western Illinois University

Matt Erhlich, University of Illinois

Sammye Johnson, Trinity University

◆ **11:45-3:00 pm Mass Comm & Society cosponsor**

Off-site visit to The Cartoon Museum

◆ **5:00 pm Research Session Top Viscom Research Paper**

Moderator/Discussant: Julianne Newton, University of Oregon

Top Paper: **Kay Amert**, University of Iowa, *"The Aldine Hypothesis Revisited."*

Claude Cookman, Indiana University, *"The Lives of French Women through the Lens of Janine Niepce."*

Brad Thompson, Linfield College, McMinnville, OR, *"A Snapshot of Photojournalists' Attitudes Towards the Ethics of Digital Manipulation."*

Top Student Paper: **Borah Porismita**, University of Wisconsin-Madison, *"The Visual Framing of the Indian Ocean Tsunami and Hurricane Katrina: A depiction in the American press."*

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AEJMC 2006 ♦ San Francisco

VisCom Programming THURSDAY



IMPORTANT: Consult the VisCom Web site for changes to program schedule.

♦ **8:15 am** *Minorities & Communication cosponsor*

Teaching Creative Projects: **Trees and Apples That Fall From Them : Work from faculty and the students they teach**
Moderator: Loret Gnivecki Steinberg, Rochester Institute of Technology. This panel will address the synergy between teaching and ongoing visual research and how a teacher's creative work and ideas can influence, inform, and inspire the student. The panel is offered in conjunction with an exhibition of work at the convention site, for the duration of the convention.

Michael Cheers, University of Mississippi
Michelle Seelig, University of Miami
Jean Trumbo, University of Nevada, Reno
Susan Zavoina, University of North Texas

♦ **1:30 pm**

Scholar-to-scholar: **The Morality of Photojournalists: Reactions to Kevin Carter's 1994 Pulitzer-winning Photograph**
Moderator and Discussant: David Blumenkrantz

Kim, Yung Soo and Kelly, James

♦ **3:15 pm** *Community Journalism cosponsor*

Teaching/PF&R: **Working Hurricanes Katrina & Beyond: Was there any way to really prepare?**
Moderator: Jock Lauterer, University of North Carolina
Discussant: Loret Gnivecki Steinberg, Rochester Institute of Technology

Norris Babin, publisher, *Our Gulfcoast*; co-publisher, *Belle Chasse Watchman, Plaquemine's Gazette* (Belle Chasse, La.)
Sue Morrow, Deputy Director of Photography, *Sacramento Bee*
Meg Spratt, Dart Center for Journalism and Trauma
(and a photographer yet to be confirmed)

♦ **5:00 pm** *Public Relations cosponsor*

PF&R: **It'll Never Happen Again: Journalism, boosterism and the reframing of disaster**
Moderator: Kurt Wise, De Paul University, Chicago

Disasters are news events, but they're also public relations problems. Within days of the 1906 San Francisco earthquake it was renamed a "fire." South Florida newspapers downplayed the 1926 hurricane that destroyed much of Miami. Is the same thing happening after Katrina and Rita? Starting from the ways civic and business agendas can news shape coverage, panelists will go on to discuss how political agendas and patriotic emotion affected the photographic image of 9/11 and the image the US sought to convey in its aftermath.

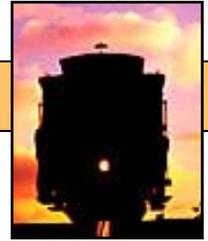
Dianna Knott Martinelli, West Virginia University
David Perlmutter, University of Kansas
Zoe Smith, University of Missouri at Columbia,
Kurt Wise, DePaul University

♦ **6:45 pm** **VisCom Business Meeting**, Presiding: Michelle Seelig, University of Miami

Stay in touch with our Web site and division email for news and information about this year's meeting. Prior to this year's convention, we'll ask for nominees to serve as VisCom officers (see article in this issue) take suggestions of important issues for VisCom to address and seek input that will help and encourage our division's members to engage in a lively and dynamic dialogue.

AEJMC 2006 ♦ San Francisco

VisCom Programming **FRIDAY**



IMPORTANT: Consult the VisCom Web site for changes to program schedule.

♦ 7:00-8:00 am **VisCom Executive Meeting**, Presiding: Loret Steinberg, Rochester Institute of Technology

♦ 11:45-1:15 pm **VisCom Luncheon, "Then and now: 40 yrs of Visual Communication and AEJMC"**

Moderator: Michelle Seelig, University of Miami

Claude Cookman, Indiana University, **James Kelly**, Southern Illinois University, **Julianne Newton**, University of Oregon, **Zoe Smith**, University of Missouri

♦ 1:30 pm *Communication Technology cosponsor*

Research/Teaching: **Best of Web**

Moderators: Daniela Dimitrova, University of Northern Iowa; Roxanne O'Connell, Roger Williams University

Category 1 - Department or School

• **1st prize:** *PhD in Communication, Rhetoric and Digital Media* <http://www.chass.ncsu.edu/crdm/>

Sarah Stein, College of Humanities and Social Sciences, North Carolina State University

• **2nd prize or Honorable Mention (tied):** *Reynolds School of Journalism* <http://www.unr.edu/journalism>

Larry Dailey, Reynolds School of Journalism, University of Nevada, Reno *and* *University of Miami School of Communication website* <http://com.miami.edu> **Kim Grifender**, School of Communication, University of Miami

Category 2 - Teaching

• **1st prize:** *Online Media Course* <http://www.public.asu.edu/~clutyk/OnlineMedia/> **Carol Schwalbe**, Cronkite School of Journalism and Mass Communication, Arizona State University

• **2nd prize or Honorable Mention (tied):** *Advanced Online Media Production* <http://www.macloo.com/syllabi/advancedonline/index.htm> *and* *Flash Journalism Text Companion Site* <http://flashjournalism.com/> **Mindy McAdams**, College of Journalism and Communications, University of Florida

Category 3 - Journalism

• **1st Prize:** *The Ancient Way* <http://theancientway.org> **Laura Ann Ruel**, School of Journalism and Mass Communication, University of North Carolina - Chapel Hill

• **2nd prize or Honorable Mention:** *NewsZine* <http://newszine.jou.ufl.edu> <<http://newszine.jou.ufl.edu>> /

Daide Stanton, College of Journalism and Communications, University of Florida

Category 4 - Creative

• **1st Prize:** *The Block* <http://www.brendakenneally.com/theblock/> **Kim Grifender**, School of Communication, University of Miami

• **2nd prize or Honorable Mention (3-way tie):** *Florida Journalism History Project* <http://www.uflib.ufl.edu/jour/fljhist/index.html> **Patrick Reakes**, College of Journalism and Communication, University of Florida *and*

Transitions <http://www.com.ohio-state.edu/pdavid/transitions> <<http://www.com.ohio-state.edu/pdavid/transitions>>

David Prabu, School of Journalism and Communication, Ohio State University *and* *Pediatric Care - Online Children Center* <http://commtechlab.msu.edu/sites/pediatriccare/> **Brian Winn**, Telecommunication, Information Studies, and Media, Michigan State University

VisCom Programming FRIDAY . . . *continued*

◆ 3:15 pm *Research Session*

Creative Projects in Visual Communication

Moderator: John Freeman
University of Florida

TOP PROJECT “Screen Culture,” Dennis Chamberlin, Iowa State University. Over the years we have incorporated technology into our lives to such a degree that we no longer notice the role it plays in our daily environment. The technology is always purported to increase communication between individuals and allow for greater dissemination of information, but in practice these technologies serve to isolate us from one another. These photographs are the result of observing subjects as they become engaged with the

IMPORTANT: Consult the VisCom Web site for changes to program schedule.



Photo from Top Project “Screen Culture,” by Dennis Chamberlin, Iowa State University, that also ran in *American Photo* magazine.

“Designing the Holy Bible: Arguing the Text through the Form,” Patsy Watkins, University of Arkansas. This project addresses the role of design in creating a “frame” for text, and how a designer may use the presentation of content to affect a reader’s interpretation. It does this by focusing on the bible as a text heavily laden with iconic and religious meaning for millions of people. Five specially designed editions of the bible are examined in considering whether the designer had a motive in relation to his design.

“From the J-School to the Art Museum: How a Journalism Professor Became a Curator of a Major Photographic Retrospective,” Howard Bossen, Michigan State University. This presentation explores the questions: How did a journalism professor become curator of Luke Swank: Modernist Photographer, a retrospective exhibition for Carnegie Museum of Art and Kresge Art Museum as well as author of a well-received book of the same title? What went into the research to curate the exhibition and write the book? How do you fund a project of this nature? What do you do for an encore?

“The Designing Editor: Visual Communication for Verbal Communicators,” Patricia Westfall, Ohio University. On this CD are eight chapters of a planned 14-chapter discussion of graphic design, but written for text editors—word people. Two themes are developed: first, how to “read” a design and second, that design, like text, is a way of communication with an audience. Chapters completed cover edges, elements, placement, color and type. Chapters in progress cover literal, latent and manifest content and the three-dimensional illusion. Completion date is to be spring 2007.

“Creative Typography: A Teaching Portfolio,” Jean Trumbo, University of Nevada. Visual communication that employs the successful use of typographic composition is a wonderful, aesthetically beautiful solution to many communication problems. The difficulty in teaching is always one of sharing the mechanical/technical realities of using typography effectively (e.g. making it readable and legible) with the creative potential of typography as an expressive form. This creative project is an exploration of the creative process that resides within the composition. The author intends to show how simple uses of contrast can also facilitate the communication of more complex meanings using a single element – typography.

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VisCom Programming FRIDAY . . . *continued*

IMPORTANT: Consult the VisCom Web site for changes to program schedule.



Creative Projects *Continued from page 7*

“Solace: les images des Paris,” Gary Miller, Texas Tech University. This series of images from Paris explores the aesthetic of form and beauty amidst the emptiness and impersonal nature of a large city. Paris has long been a key city for photography. I wanted to take a nostalgic view of the city in the tradition of pictorialism and impressionism.

◆ **5:00 pm** *Magazine Division cosponsor*

Teaching: **Publishing a Student Magazine** Moderators: Sheila Webb, Carolyn Lepre, Loret Steinberg

Cary Firth, Ohio University, **Scott Fosdick**, San Jose State University, **Carol Holstead**, Kansas State University, **Sammye Johnson**, Trinity University, **Ted Spiker**, University of Florida

VisCom Programming SATURDAY

◆ **10:00 am** *Newspaper cosponsor*

PF&R: **UMABJ Visual Communication Project in New Orleans and Coastal Mississippi** Moderator: Loret Steinberg, Rochester Institute of Technology

Michael Cheers, University of Mississippi; **Jasmine Cole**, University of Mississippi; **Deborah Willis**, New York University,

◆ **11:45 am** *Communication Technology cosponsor*

Research/PF&R: **Conceptualizing Interactivity** Moderator: Larry Dailey, University of Nevada

Larry Dailey, University of Nevada, Reno -- *interactivity and games*; **Ryan Sparrow**, Ball State University -- *interactivity and photojournalism*; **Edward Lenert**, University of Nevada, Reno -- *Wikis and Blogs*; **Stephen Masiclat**, Syracuse University -- *the math of interactivity*; **Mindy McAdams**, University of Florida -- *interactive news graphics*

◆ **1:30 pm** *Advertising cosponsor*

Research: **Talking to the Avatar – videogaming and advertising** Moderator: Larry Dailey, University of Nevada, Reno

Susan Chang, University of Miami – *Advertising product placement in games*; **Larry Dailey**, University of Nevada, Reno – *Teaching game design in a J- School*; **James Ivory**, Virginia Tech – *Technology’s impact on content*; **Larry Pryor**, University of Southern California -- *Use of game artifacts in non-game contexts, such as documentaries*

◆ **3:15 pm** *Research Session*

Moderator: David Thompson; Discussant: Debra Merskin

Renee Martin-Kratzer, University of Florida and **Esther Thorson**, Missouri School of Journalism, University of Missouri, *“The Emotional Effect of Negative News Photographs”*

Lawrence C. Soley, Marquette University and **Angela Speed**, Marquette University, *“Comparing Verbal and Visually-Elicited Responses to advertisements: A Test of Two Complementary Theories”*

Randy Livingston, Middle Tennessee State University, *“Get Me Up to Speed... Pronto!”*

Stan Alost, **Howard Fisher**, **Tom Hrash**, and **Yan Li**, Scripps School of Journalism, Ohio University, *“Thirty years of Sarcasm and Biting Humor: Newspaper Use and Content of Editorial Cartoons,.”*

VisCom Programming SATURDAY . . . *continued*

IMPORTANT: Consult the VisCom Web site for changes to program schedule.

Continued from page 8

◆ **5:00 pm** *Research Session*

Moderator: Grace Provenzano, San Jose State University, Discussant: Keith Graham, University of Montana

Shahira Fahmy, James Kelly, and Yung Soo Kim, Southern Illinois University, *"What Hurricane Katrina Revealed: A Visual Analysis of the Hurricane Coverage by News Wires and U.S. Newspapers"*

Andrea Miller and Shearon Roberts, Louisiana State University, *"New Orleans in Pictures: Determining and Interpreting the Iconic Images of Hurricane Katrina"*

Andrew Mendelson and Fabienne Darling-Wolf, Temple University, *"Tell Me a Story about Arabs: An Analysis of Readers' Interpretation of Visual and Verbal Narratives in a National Geographic Story on Saudi Arabia"*

Dustin Supa, University of Miami, *"Shield Law Extended to Cover Unpublished photographs: A case study"*

Questions, corrections, changes—please bring to the immediate attention of:

Loret Gnivecki Steinberg, VisCom Programming Chair

loret@mail.rit.edu 585-242-0538 home; 585-475-2742 school

To all VisCom members:

It is time to think about getting more involved in the inner workings of the VisCom division.

Many of you have great ideas on the direction of this division. Here's your chance to get involved. We're now taking nominations (self-nominations accepted) for officers and committee members for the next academic year. If you or someone you know are interested in taking an active role in the VisCom Division, please read the information below to see how to get involved.

When you nominate, please send a brief statement about the area/position the nominee's interest resides and the nominee's background, such as education and professional experience. If the nominee has worked as an officer in another division in the past, please include that as well. What is going to happen next is that the current Head and Vice-Head will be contacting and discussing with you. After that, I will consult them and propose a slate of nominated officers for next year at the division's business meeting in San Francisco this August. Lastly, do not hesitate to nominate yourself.

- **IMPORTANT:** Along with the vice head, the 2nd vice-head, research chair, PF&R chair, and teaching chair need to attend both the executive VisCom meeting and training session scheduled for these executive positions. Plus, the 2nd vice-head is also required to attend the mid-winter planning meeting with the vice-head and division head, as well as the mid-winter conference. If you are considering any of these positions, please plan travel accordingly.

Call for nominations for VisCom
2006-7 officers positions available:

2nd vice-head *

Research chair *

PF&R chair *

Teaching chair *

Creative projects chair

Best of the Web chair

Logo competition chair

Membership chair

Newsletter editor

For more details on the positions, please contact me at mseelig@miami.edu

I look forward to hearing from a lot of you!

Deadline: July 1, 2006

What to send: (1) the area in which the nominee is interested, (2) nominee's background and/or experience, and (3) contact information.



Michelle Seelig, Ph.D.
Associate Professor,
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Head, Visual Communication Division, AEJMC,
2005-2006

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Restoring family photographs damaged in the Gulf Coast Region



By Loret Gnivecki Steinberg
 VisCom Programming Chair
 Rochester Institute of Technology

Imagine that every family photograph you cherish has been damaged or entirely destroyed – reduced to a pile of molding fragments. Gone. That’s exactly what happened, to an unimaginable number of families hit hard by hurricane Katrina last year. Bad enough they lost homes, cars, work....those might be rebuilt, regained, re-established. What about their photographic history?

Last December, Becky Sell, a photographer for the Fredericksburg, VA, *Free Lance-Star*, made a picture of a woman in New Orleans holding a damaged but still-treasured family photograph. She was on her second assignment in the Gulf Coast after Katrina, and when she returned to Fredericksburg and showed the image to Dave Ellis, her photo assignments editor, he had an idea.



Photos by Dave Ellis.

Left: Becky Sell works to remove a photograph from its damaged frame in Pass Christian, MS.



Above: OPR volunteer Joe Leute of Madison, WI receives a hug from Metairie, LA resident Elaine Antonatos on Wednesday, May 3, 2006.

In a short time, working together, Ellis and Sell created Operation Photo Rescue. While other organizations do the important work rebuilding New Orleans, Gulf Port and other communities devastated by hurricanes last year, Operation Photo Rescue has been working hard to rebuild family treasures, family history and the visual documentation of loved ones.

OPR’s first working trip began on January 30th, to Pass Christian, Mississippi. In May they spent several days in Metairie, Louisiana. Photo Rescue volunteers make digital copies of family photographs. Sometimes they’re able to perform digital restoration during their stay. Sometimes it takes a few weeks and the help of the growing number of volunteers around the world who receive digital copies of the damaged originals via email. Sooner or later, most of the families who patiently queued outside community libraries with the images they hoped could be saved will receive newly restored prints. Operation Photo Rescue doesn’t have the power to restore all photographs from every family but they do some pretty amazing things – and they do it at no charge to the families.

Ellis has kept a blog from the beginning of OPR’s efforts, documenting both the people who come to OPR and the restoration process itself. (You can find it at <http://web.mac.com/fiftyeggs60/iWeb/Site/OPR%20Blog.html>).

Besides a lively account of each day’s work, Ellis offers compassionate, warm insight into the difficulties and satisfactions of the project as well as the sadness of telling people that their treasures can’t be saved. After he told one woman that her only photographs of her children couldn’t be salvaged she hugged Ellis just the same. With tears in her eyes, she thanked everyone for what they were trying to do.



Above: Restoration completed by Chip Litherland. Chip is a staff photographer at the Sarasota Herald-Tribune in Florida.

maintenance and other expenses.

Ellis and Sell are hoping that students and faculty at more institutions will become involved. They welcome all inquiries about how you might participate.

Visual professionals, especially, know that family photographs are more than objects. Pictures document a family's history, establish a collective identity, provide vivid evidence of individual exploits, humorous events, rites of passage, and sometimes note the briefest of lives. Small pieces of paper become poignant mnemonics, reawakening experiences and emotions; they provide connection with those we never knew except through pictures. Operation Photo Rescue isn't just repairing images. It's helping rebuild families, too.

Volunteers are essential to OPR's huge job, but they sometimes let their Photoshop skills get the better of them. When Ellis and Sell spoke at the NPPA Northern Short Course in Cherry Hill, New Jersey, they showed a few photographs that had been "over-retouched" by volunteers. Other restorations have raised questions about visual authenticity, when well-meaning volunteers tried to create information where there was none. Ellis and Sell have developed these guidelines:

What's important in restoring these images isn't about using our great skills to remove all of the damage that was created. Preserving the memory that the original image invoked should be our priority.

Overzealous restoration work can lead to an image that hardly resembles the original. It can look unnatural. At its worst, it can cause the owner to lose the emotional connection to something that was once so cherished.

Ellis acknowledges that the OPR effort is small compared with the extent of the damage done to so many families' photographs. He and Sell continue and, as word spreads throughout the internet and traditional news venues, the number of volunteers has grown. OPR is still looking for volunteers to retouch images, travel the Gulf Coast to make digital copies of damaged photographs and help with printing. It was recently granted non-profit status, and monetary donations are deeply appreciated to help pay for supplies, equipment



Above: Harry Stegenga displays Becky's restoration of an old photo of his father that was nearly lost to mold contamination.

How you can help

We're also interested in finding volunteers with digital photography skills and equipment, especially any who live in the Gulfcoast region, to do more copy work of damaged photos that we can then distribute to our restoration network. Please email us at operationphotorescue@gmail.com if you are interested.

Also, most volunteers are offering restoration help. That's great, but we could also use volunteers to handle the photographic copywork of the damaged images. If you have the necessary digital equipment, the right skills and the ability to travel to some part of the Gulfcoast region, we can most definitely use your help.



Above: Dave Ellis, an RIT alum and former student of Lore't's, assesses a photograph brought to OPR.

Skills sought:

- Website design and management
- Photographers/scanners to do on-location copy work
- Restoration artists (all skill levels)
- Organizational experience (especially related to non-profits and/or coordinating volunteers)

Drop a line to Volunteer@OperationPhotoRescue.com. Please mention what skills you have and how you'd like to help. Restoration artists please include what level of damage that you are qualified to handle.

Above All Else: Keep spreading the word about OPR. There's so much work to do that we need all the help that we can get.

Don't Get Caught in the Crevice of the Copyright Law

By Edgar Huang

2nd Vice Head, Indiana University-Purdue University
Indianapolis



library that has no interlibrary-loan relationship with the university, a trip to the community library is necessary though the library could be 40 miles away. That semester, four required videos were not available in any university libraries but available in three different local community libraries.

Since library items can only be kept for a short period of time, both students and the professor need to check out a video close to the time of use. That means everyone needs to make many trips to the libraries. Obviously, when many people need the same video around the same time, the availability of the video is even lower. If a professor teaches the same class every semester, he or she has to make multiple trips every semester. Even if the professor has bought all the needed movies, students will still have to make the trips. Traveling to a library takes both professor and students much time, and time is usually what both professor and students are short of. Isn't it true that such trips can be easily saved if the movies are accessible online? What if a student takes an online course from a university in Bosnia? Making digital versions of the required movies available online will make both online courses and live classroom teaching and learning much easier both for students and the professor.

In terms of accessibility, an ideal condition is movies being put on reserve with multiple copies of each movie for simultaneous uses. In reality, the time when the professor makes the decision of using certain movies, library budgeting and purchasing, movie transporting, and so on, are all factors that could easily make such an ideal scenario unrealistic. Sometimes, an inter-library loan becomes the only solution. Can the professor rely on the loaned video to arrive on time and expect all students to finish watching it outside of class in a timely manner? Multiple needs for the same video, especially a loaned video, around the same time make the video physical accessibility a big issue.

Second, videos on tapes and on DVDs have no or low random accessibility. During a class, a professor often wants to show only a portion or portions in a movie. Forwarding and rewinding videos on tapes and/or DVDs is a waste of time. Digitized videos can either show students the exact portions or allow a professor to scrub the playhead to an exact point in a video within a couple of seconds by following the timecode.

On the afternoon of my very first class, a new class, in the fall 2005 semester, I noticed that I had forgotten to bring from home a videotape I had checked out from a local library for this class. I wanted to give my students an overall sense of what documentary means. My home was 27 miles away from my school. I had just enough time to make a round trip to fetch the videotape. I made it. "Wouldn't it be nice if the video were online so that I could have saved this trip?" I thought to myself while driving back to school.

To put online the video from the videotape for teaching purpose, duplication is necessary, and duplication in this context means ripping. Well, the videotape is copyrighted. My rough legal knowledge at that time informed me that duplicating a copyrighted videotape is illegal unless it is for fair use. I was not quite sure what fair use exactly meant, but at least teaching was regarded by the Copyright Law as a fair use context, I told myself. As for ripping, I regarded it just as the technical aspect of duplication and as equivalent to duplicating a photo in a book with a scanner, which has been practiced by professors for decades.

In this documentary movie class, I mandated that students watch the designated movies outside of the class for class discussions concerning preproduction, artistic style, theme development, production and editing technology and so on. I would also show students portions of many movies in class for conceptual and technological analyses. A couple of weeks into the semester, I found it hard to continue the class without ripping and putting the movies online.

Videos on tapes and on DVDs have two big accessibility problems for teaching. First, just like books, videos have low physical accessibility. In the example mentioned above, traversing more than 50 miles was necessary to retrieve a video. Every time a professor or student needs to check out a video, a trip to a library is needed. If a video is not available in a university library, but available in a local community

Copyright Law *Continued from page 12*

Driven by the timely accessibility needs of the class, I decided to digitize the movies both from VHS tapes and from DVDs for my class. After the semester was over, I began to wonder how many professors around the nation had experienced or were experiencing what I had experienced in that class and how they had handled such a technological plus legal problem. As I know, some professors rip DVDs and VHS tapes,

but they rarely talk about ripping in fear of legal ramification. So, what does the copyright law say about ripping? What technical problems you would encounter when ripping? How can you solve the problems successfully? And how can you follow the law but still get your job done?

- Edgar Huang

Challenge: Plan Ahead for 2007 Programming

By Loret Gnivecki Steinberg Programming Chair

“We need to start talking about programming for 2007 to help decide when a topic is important enough to use an entire session as a VisCom-only event.”

This summer, an AEJMC Pre-Convention panel, Digital Copyright Protection and Fair Use of Copyrighted A/V Materials, will be dedicated to this topic. The panel will be

from 5:30pm to 10:00pm, August 1. Shawn McKinney from University of Texas at Austin, Samuel Anothony Terilli Jr. from University of Miami and Susan Zavoina from University

of North Texas will join me to lead the discussion on this topic that pertains to many visual communication and new media professors. You are cordially invited to participate in this panel.

This is an example of why we need to start talking about programming for the 2007 AEJMC convention.

That’s not a typo. *I mean 2007.*

In looking at the process we began last September, I’ve learned some things worth passing on.

We need to decide when a topic is important enough that we’d like to use an entire session as a VisCom-only event. Each division in AEJMC gets a certain number of slots to fill. Because a co-sponsored session counts as half a “slot” of programming, most divisions try to arrange co-sponsorships.

While this means that VisCom might be co-sponsors of twelve sessions, taking the “lead” in at least eight of them (as it is this year), it also means that two divisions sometimes end up engaging in some pretty creative negotiating and shaping to fit two distantly-related proposals into one coherent session that serves both divisions.



Above: Kim Bissell writing a VisCom session into the program grid during our midwinter planning meeting in Savannah. Photo by Loret.

Sort of like a hat manufacturer and a shoe repair person realizing they have body protection in common so they try to find a meaningful way to talk about the unique properties of leather and felt—at the same time.

While we didn't have anything *quite* that weird this year, some pretty imaginative reframing were needed to produce some of our topics. I won't tell you which ones, because the conversations, though sometimes bewildering, often had interesting and provocative results.

So what happened to the proposal(s) you put forth last fall? It could be that your proposal was accepted under another name, or that some of your ideas got incorporated into a joint session on related subjects.

At this year's business meeting, I'd like to take suggestions for topics that haven't been addressed for some time or for new ones that haven't been addressed at all. Do we want to have a theme to, say, four sessions each year? This year's pre-convention workshop's theme could be described as "teaching in a high-tech, interdisciplinary world." Should we have a similar focus point next year—professionalism or ethics or integrity or history and visual information?

If you have a good idea for a panel you might contact members of other divisions. Begin identifying possible participants – including people you'd love to invite but don't know if they'd be able to come.

Divisions can agree to co-sponsor a session before the midwinter planning meeting. If you have colleagues in other divisions who want to collaborate, each of you should point that

out to your programming chairs. It's a lot easier and more efficient to have possible cosponsorship in place before that session.

Thinking beyond the pictures helped non-visual divisions see how a panel idea might be interesting or exciting. Although the proposal should include information of particular interest to visual professionals, if it describes the subject more broadly, non-visual types will be able to see the relevance more clearly. Once the panel is scheduled, its VisCom participants can discuss the purely visual unique properties of the issue for everyone's edification. News events have their own time frame and it's difficult to plan a year in advance. Katrina occurred early enough to inspire plenty of interesting proposals. Some developing issues can be incorporated into sessions that have already been scheduled, but that's not always the case. How do we make space for a topic whose importance only becomes evident after the midwinter planning session? Is that something we want our division to consider?

At its best, our programming can be invigorating, provocative, informative and relevant to our understanding of visual communication. We can engage in a lively dialogue reviewing old assumptions, incorporating new information and ideas, then return to a new school year with energy and renewed commitment in our work.

And thinking of ideas for the *next* year's panels.

- Loret Gnivecki Steinberg



TEACHING

TIPS

By Larry Dailey
Teaching Chair
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Each Tuesday my university's education department sends out an e-mail message that contains teaching tips. These tips are called -er- Tuesday Teaching Tips. Frankly, the tips seldom contain any rocket science. In fact, most of them just seem to be common sense.

But the best teaching is often grounded in common sense. I find these tips valuable. I hope you do, too.

One of the most recent tips has to do with course evaluation. At my university, we've just completed assessments and course evaluations. So it seems appropriate to start with this one. The teaching tips folks the call this technique a quick course diagnosis. Not only does it give you valuable feedback, but you can use its as evidence pedagogical changes, or to find out about the effectiveness of course changes or innovations.

To do a quick course evaluation, you'll need some note cards and a colleague who's willing to help.

Have your colleague pass out the note cards while you're not in the room. The students should write a word or phrase that describes the course on the front side of the card. On the back of the card, they should give their satisfaction rating, on a one to five scale (one is the lowest, five the highest).

For a second activity, have your colleague divide the students into small groups. Then your colleague should ask each group brainstorm about the course and generate a list of its top three strengths and top three weaknesses.

TEACHING TIPS

Continued from page 14



Larry Dailey



As you analyze the results from the first activity, you may find it useful to generate a simple chart, which shows the number of students who chose each rating. Microsoft Word has a chart feature, which you could use.

For the second activity, try making a list groups strengths and weaknesses vertically by team. Then go through the list and look for common themes (like textbook use or assessment techniques) and assign each theme a color. The colors will guide you as you look for dominant trends.

A couple of other Tuesday tips deal with metacognition. Okay, metacognition -- the process of thinking about thinking -- really does sound like rocket science. But in these cases, its principles are quite simple.

Did you ever wonder why students don't read the textbooks that we assign? Reading experts say that many of the textbooks we select are written beyond the reading level of our students. This may be especially true if you ask a practitioner to read scholarly articles about visual communication. Simply put, students see a lot of words that they don't know. And because of all these big words, they think they can't understand the book or its concepts.

We, as teachers, can help them with this. The students need to learn to preview the text. And our coaching can help them. Previewing is simply glancing through passages to look for themes or ideas. Once the students have done this, they'll have an idea of what the text is about.



If they preview the text in small blocks, it will make sense to them when they read entire paragraphs. They'll understand many of its concepts even though they don't understand all of its words. A bonus benefit is that the context they've gained will eventually help them understand many of the words that had originally blocked them.

Previewing text is learning how to learn. This is metacognition in action.

Another way to help students to develop metacognitive skills is to occasionally deny them some of those PowerPoint handouts that we routinely supply. Have them listen to your presentation and then create their own notes and summaries.

No matter how loudly the student grumble, insist that students turn off their computers, put down their pens and pencils, and put away their cell phones. Ask them listen to your presentation and encourage them to ask questions as you go. When you're done, have them, using their memory, write down the important class points.

Then ask your students to compare their notes with the notes of students who sit near them. This is a key step.

As you finish your exercise, allow your students to ask questions and get further input from you -- and from other class members.

It might be interesting to later prepare a class exercise that assesses how much information the students recall from this class period, and that assesses one where you supplied the notes and lectured as usual.

Finally, there's one more tip I find useful. This one doesn't have much to do with metacognition. And it's not even stolen from the e-mail tips people. And I didn't think of it on Tuesday. But it still works for me.

Sometimes it's necessary for me to divide a class into groups before I really know the personalities, schedules and previous experiences of my students. For example, during the second week of the semester, I might want to partner class members who have dissimilar software skills, but similar schedules.

I've found that online survey tools can be lifesavers in these cases. With these tools, I can construct an instrument that asks about schedules, previous experience and software skills. After my students complete my survey (a requirement), I download the data into a spreadsheet. Then I can sort the students and assign groups based on critical categories.

Suddenly, assigning groups is easier for me. And I can justify it pedagogically.

Many instructional aids, such as WebCT or Blackboard, include built-in survey tools. But many times I simply build my survey on a more generic web-based site. I make my choice of survey site based on its ability to generate a standard spreadsheet file.

But mostly, I choose a site that to makes it easy for me to build my survey.

After all, this isn't rocket science.