New Web Site, New Brochure, and New Programs

AEJMC is moving on
2008 is going to be an exciting year for AEJMC and for our VisCom Division. During the summer and winter conferences in 2007, I was involved in the AEJMC strategic planning process on behalf of our division. Eight potential directions for AEJMC emerged from these two conferences, each of which will be voted on during the 2008 summer conference.
• Create brand awareness
• Build academy and industry prestige
• Develop financial strategies
• Redefine internal structure
• Develop membership program
• Expand expertise
• Create innovative scholarship center
• Engage globally and multicentrically
These issues have the potential to have a tremendous impact on the development of AEJMC in this millennium. For instance, AEJMC will become an organization with global influence; it will provide easy access to scholarship for both members and the
(continued on page 9)

AEJMC 2008 Convention Panels

I don’t think I’ll ever be a carefree convention attendee again. I used to move from session to session never once thinking about the logistics or planning that was required to pull off such a major event.

I’m grateful that many of you have made my programming role easier by proposing panel topics. I combined several to pare it down to the 23 that I submitted to headquarters. Obviously, with only a limited number of sessions, this was still far too many.

The fun began when I started wading through the 245 (!!!) panel proposals and contacting other divisions to entice them to become co-sponsors of our panels. Because of the quality of your submissions, this was an easy task, and all of our panels except for one originated from VisCom members. Edgar, Larry and I trekked to St. Louis in December for the chip auction where we finalized our deals with other divisions and successfully bid on time slots.

The conference will kick-off with a pre-convention workshop that will take place from Sunday to Tuesday. Yes, you read that right. We will have a THREE-DAY pre-convention on Video Storytelling for Journalism Educators that will be cosponsored with the Newspaper Division. Brian Johnson, a former head of our division, is working hard to organize this. The goal is to offer a hands-on workshop in which educators will team up to shoot and edit a story. Watch for more details as the convention nears.

I’m currently searching for locations for an off-site luncheon where we can mingle as well as listen to leaders in our
(continued on page 4)
Rhetorical Theories and Methods Offer Deeper Ways “In” to Understand the Intentions of a Visual Text.

As we turn the corner into 2008 and spy the AEJMC convention paper submission deadline just a few short months off (Sunday, April 1, 11:59 p.m. to be exact), some of us might need a gentle nudge to finish, revise, or just plain begin some new research.

Rick Williams and Julianne Newton summarize the various ways to study visuals in their 2007 book published by Erlbaum, Visual Communication: Integrating Media, Art, and Science. They first remind us of the traditional techniques used to study visual media: survey, experiment, content analysis, history/comparison, and field research; they then introduce several techniques “especially useful in uncovering the more ‘reasonable truth’ of visual messages” (p. 281), among them rhetorical and discourse analysis, psychoanalysis, projected interviewing, and semiotics.

All of these are fine techniques, depending on your orientation. But for a good jump start and a soft landing (smooth and successful), I urge you to begin with one of my favorite methodologies, expertly explained by Sonja Foss in Rhetorical Criticism, 3rd ed.

I first discovered this book during my doctoral studies at Missouri School of Journalism. Fortunately, three professors who had earned their Ph.D.s at the University of Iowa taught and advised me well on the excitement and significance of rhetorical criticism’s theories and methods. The book’s publisher, Waveland Press, explains rhetorical criticism as “the process of thinking about symbols, discovering how they work, and why they affect us.”

You’ll find each chapter clearly explains the methodology and includes short case analyses to illustrate how both advanced and student scholars use it. Many of the chapters offer methods easily applicable to visual research. These methods include cluster criticism, fantasy-theme criticism, metaphor criticism, narrative criticism, and ideological criticism.

Another source I rely on is Erlbaum’s Handbook of Visual Communication: Theory, Methods, and Media. Edited by Ken Smith, Sandra Moriarty, Gretchen Barbatsis, Keith Kenney, and Kenneth L. Smith, the book explores theories and methodologies specifically in visual communication scholarship. Beyond rhetoric, you’ll find both explanations and examples of research in perception, cognition, semiotics, reception theory, and cultural studies, among others.

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Janis Teruggi Page, Ph.D., is Research Chair for VisCom and Assistant Professor of Public Relations at University of Florida. jpage@jou.ufl.edu

“As I See It” ad campaign for Kohler Co. Photo by Hugh Kretschmer

San Francisco Chronicle, 9-11-02.
Photographic Icons: Kim Phuc’s Story

Photographs are powerful. Scholars have widely demonstrated that photographs generate more emotional response than do words alone. Because photos produce powerful emotional responses in viewers, members of the media must show particular ethical concern when including photos. As mass communication educators, we should be greatly concerned about how we teach visual ethics to our students. The importance of this topic cannot be understated: the mass media have the ability to influence public opinion. It is vital that our students understand this.

I recently had the opportunity to interview Kim Phuc, the subject of one of the iconic photographs of the Twentieth Century. Kim is known around the world as “the girl in the picture.” The picture, of course, is Nick Ut’s Pulitzer Prize winning photo of a young, naked girl, running and screaming in horror after being burned by napalm during the Vietnam War. In teaching photojournalism history and photo ethics to my 200-student introduction to visual communication course this fall, I shared Ut’s photo and Kim’s story: it was the only time all semester that all 200 sets of eyes were intently focused on my words. What follows is a brief excerpt from a longer article I wrote about Kim’s story and the effect of that photo on her life.

In 1972, Kim was 9 years old, living a peaceful life with her extended family in Trang Bang, a small village in Vietnam. Kim said, “I was never afraid before the war. And then the fighting started.”

Kim recalls, “I will never forget when the soldiers knocked on our door. I knew fear for the first time.”

That day was June 8, 1972. Kim and the other villagers were instructed to hide in the village temple, which was designated as a safe place in the village. However, the temple was not safe. When soldiers heard the planes coming, they told the children to “run to safety.”

Burning napalm filled the air and clung to Kim’s young body. Her clothes caught

(continued page 6)

2008 Creative Projects Competition Call for Entries

If you’re an educator involved in creative work that isn’t traditional research, consider the VisCom Division’s “Creative Projects” competition. It’s an excellent opportunity to have your efforts recognized by peers in a juried forum. You would present the work at the national AEJMC convention in Chicago August 6–9, 2008. What gets submitted and accepted? The format is non-restrictive, but needs to include a strong visual component. Accepted projects in the past have included historical studies, photojournalism exhibits of original work, book proposals or published work, explanations of summer grants or activities, creative DVDs, commentaries on teaching effectiveness and examples of innovative student projects and accomplishments.

Your submission should include a one-to-two page explanation of the work, stressing its significance to the study of visual journalism. Did you receive outside support? Does the project examine cutting-edge technology that will enhance your teaching abilities? How does this project fit in with your own interests and goals as a visual educator?

Normally there are 15 submissions and five of the projects will be selected for

(continued page 7)
Jean Trumbo Update

In early December VisCom member Jean Trumbo had a severe stroke, paralyzing the right side of her body. Many of you may have been following her progress through emails on the VisCom Listserv. Since those first, terrible reports, Jean has dramatically improved. She was released from Renown Medical Center on January 22 and transferred to another physical rehabilitation center, QLI Living Inc., in Omaha, Nebraska. Look for more details on the VisCom Listserv.

She has asked for DVDs in lieu of flowers. Also, Michael Cheney created a blog for and about Jean at:

http://feellthevjean.blogspot.com/

where you can get the latest information about how well she plays Jenga. Jean is an original member of the “Wild Women of VisCom” and a dear friend to us all. Please see her “Sad like a river” blog at:

http://riversad.blogspot.com/

for a hint of the thoughtful concern she exudes to others. Get well, Jean. We need your powerful words and pictures.

Contributed by Paul Lester

Call for Entries:
Student Design Competition – VisCom Brochure

The Visual Communication Division is accepting design entries for its new brochure. Content and visuals has been provided on the VisCom website at http://aejmc.net/viscom/calls/index.html though entries may incorporate other visuals (copyrighted work must be accompanied by permission). There is no limitation on page number or format. Color is welcome. Visuals can be used as illustrations and/or background. If people are shown, ethnicity and gender should be balanced. Resolution of visuals will not be part of the judging criteria. Hi-res version will be requested from the top winners. Entries should be submitted by email as PDF attachments no larger than 10 megabytes.

As many as three awards will be given: $100 for first place, $50 each for second-place and third-place. The top winning entry will be printed and distributed.

Participants must be journalism/mass communication students registered for the current semester/quarter. Entries must be submitted by email to VisCom Membership Chair Meg Spratt by May 1, 2008 (mspratt@u.washington.edu). Winners will be announced by May 15.

AEJMC Convention Panels (continued from first page)

...discuss the State of Visual Communication. If you are familiar with Chicago and have suggestions for places close to the convention hotel, please let me know.

Below is a listing of the panel topics. We'll also have three research paper sessions, the Best of Web and Creative Project presentations and will participate in a mini-plenary organized by Cultural and Critical Studies. The tentative title is “Striking a Match: How Contemporary News Coverage Opened National Dialogue about Race and Gender in the U.S.”

I appreciate those of you who are helping me find speakers and moderators to bring these panels to life. These conferences truly do require the work of many to be a success.

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Panel Title</th>
<th>Proposed by</th>
</tr>
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<tbody>
<tr>
<td>W</td>
<td>11:45</td>
<td>Storytelling across Platforms</td>
<td>Jack Zibluk</td>
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<tr>
<td>W</td>
<td>1:30</td>
<td>Teaching Visual Communications with Second Life</td>
<td>Paul Lester</td>
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<tr>
<td>W</td>
<td>3:15</td>
<td>Framing Katrina (panel will be part of a mini-plenary)</td>
<td>Diana Rios</td>
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<tr>
<td>W</td>
<td>5:00</td>
<td>Contemporary Magazine Design</td>
<td>Gerald Grow</td>
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<tr>
<td>TH</td>
<td>8:15</td>
<td>Seeing the Truth: Searching for Ethics in Visual Media</td>
<td>Julie Newton</td>
</tr>
<tr>
<td>FR</td>
<td>8:15-11:30</td>
<td>Visual Portrayals of Gay and Lesbian Couples in News and Advertising</td>
<td>Joel Geske</td>
</tr>
<tr>
<td>SA</td>
<td>10:00</td>
<td>Portrait of Emmet Till: A Case Study of Photography’s Influence</td>
<td>Meg Spratt</td>
</tr>
</tbody>
</table>

Renee Martin-Kratzer, Ph.D. is 2nd Vice Head of VisCom and Assistant Professor of Journalism at the University of Florida.
Visual Communication Division of AEJMC Paper Call, 2008

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

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

All submissions will be blind refereed by a panel of independent readers. Student papers compete on equal footing with faculty papers. A $100 award will be given to the top student contribution. The top three faculty papers will be recognized in the AEJMC annual convention program.

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

SUBMISSION GUIDELINES

All research papers must be uploaded through AEJMC’s ALL ACADEMIC website (paper upload link available January 2008). Make sure to upload through the link marked Visual Communication Division. All papers must be uploaded to the server no later than 11:59 p.m. (Central Standard Time) Tuesday, April 1, 2008.

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

Upload an abstract separately of no more than 75 words.

Completely fill out the online submission form with author(s) name, affiliation, mailing address, telephone number, and email address. The title should be printed on the first page of the text and on running heads on each subsequent page of text. Do not include author name(s) on title page or running heads.

All authors will be advised whether their paper has been accepted and will receive a copy of the reviewers’ comments by May 15, 2008.

At least one author of an accepted paper must attend the convention to present the paper.

Submission Deadline: April 1, 2008

Want to help organize the AEJMC Logo Contest?

We are seeking a person willing to coordinate this annual contest. Duties include receiving the entries, sending them out to judges and tallying the results. This is a great opportunity for someone who wants to become more involved with the division. If interested, please email Edgar Huang at ehuang@iupui.edu.
in terror and in pain, a photographer by the name of Nick Ut captured
the moment on film. The next day the photo of Kim was
printed on front pages around the world.

Photos have the ability to effect positive change: the photo of Kim did help change the way people saw
the Vietnam War. But the impact of a photo such as this on
the individual subject must not be ignored. People
worldwide know this photo, but they do not know Kim’s
story.

Napalm is a thick, jelly-like substance used in
military warfare, which burns at 2,200 degrees
Fahrenheit. Kim describes the napalm burn as “the most
terrible pain you can imagine.” Kim still has physical pain
to this day, but she does not focus on the pain.

The attack and subsequent photo changed Kim’s
life forever, and although the napalm burned her body, it
did not destroy her spirit. Today, Kim boldly states,
“Terrible things can happen, but if we are lucky, we can
learn from our experiences and it can help us to become
stronger.”

Kim was not expected to live. When her parents
found her three days later, she had been left to die in the
“death room” of a local hospital. But Kim did not die. She
was transferred to a larger hospital in Saigon where she
remained for 14 months. Kim said she suffered
“unbelievable pain” and endured 17 surgeries.

Upon finally returning home, Kim thought she was
returning to her normal and peaceful existence. But
everything had changed. Her family home had been
destroyed, her body was covered in scars, and she had
a lot of anger.

Kim constantly questioned, “Why me? Why do I
have to suffer like this?”

Vietnam is a hot country and Kim wanted to wear
short-sleeve shirts like the other girls. Kim said she
would compare her two arms: one was “beautiful and
smooth” and the other was “scared.” She said, “I had a
dream to look like other girls. I felt sorry for myself.”

She also feared being alone. She said, “I thought I
would never have a boyfriend because of my scars.”

In addition to the physical pain and emotional
trauma, the Vietnamese government turned Kim into a
war symbol. Vietnam is a Communist-controlled country,
and Kim was not free to make her own decisions. Kim
was watched 24 hours a day. Officers would pick her up
at school and force her to do media interviews.

Kim loved school and had aspirations of becoming
a doctor. Kim said, “I wanted to be left alone to study,
but they would not let me.” More than anything, Kim
longed “to be free.”

In 1986, Kim obtained permission from the
Vietnamese government to study at the University of
Havana in Cuba. While studying at the University of
Havana, Kim met a young Vietnamese man named Bui
Huy Toan. She said with a shy smile, “He was so cute.”
But Kim added that she was worried about what he
would think of her scars.

But Bui loved her for who she was, and he told her,
“Every time I touch your scars or see them I love you
more because I know how much you suffered.”

Kim and Bui were married in 1992. The Vietnamese
government granted them permission to honeymoon in
Moscow. On return from their honeymoon, the airplane
stopped to re-fuel in Newfoundland, Canada. Kim and
Bui deplaned and asked the Canadian government for
political asylum in Canada. Their asylum was granted,
and today, Kim and her husband live a peaceful life in
Toronto, Canada.

Kim joked that at the time, she only knew three
things about Canada: “it was cold, people spoke English
and French, and the flag was pretty.”

Kim and her husband arrived in Canada with
nothing but the clothes on their backs. But Kim told her
husband, “We have each other, and we have freedom.”

Today, Kim and Bui have two sons who Kim calls
“my miracles.” Thomas, 13, and Stephen, 10, speak
three languages, and Kim says with a proud smile, “They
always correct my English.”

Finding peace did not come easily for Kim. But
over time, she learned to stop complaining and to start
counting her blessings. She said, “I stopped asking, ‘why
me?’ Instead I asked, ‘God please help me.’”

Kim knows that she should have died in the
Vietnam War, but she began to realize that her life was
saved for a reason. Kim learned that there was “value in
suffering.”

She added, “I forgive but don’t forget. Faith and
forgiveness are more powerful than napalm could ever
be.”

Although Kim was healing emotionally, the notoriety
of the photo would not let her go. One day on the streets
of Toronto, a photographer spotted her, and the next day
she was once again thrust into the public eye. She said,”
I wanted to hide from the photo, wanted to lead a quite
life, but the photo haunted me.”

But Kim learned, “if I couldn’t escape it, I could use
it for peace.” She said the picture became a “powerful
gift.”

In addition, Kim’s credits the photographer, Nick Ut,
with saving her life. Today, they maintain a close

(continued next page)
Photographic Icons (continued from previous page)

relationship, and she affectionately refers to him as “Uncle Ut.”

The fame that the photo brought Kim has allowed her to become an advocate for peace. In 1994, Kim was named as a UNESCO Goodwill Ambassador. As an ambassador, Kim travels the world promoting peace and understanding. She has also begun the Kim Foundation International, which helps to heal the physical and psychological wounds suffered by child victims of war. Kim travels to meet many of these innocent victims with the intention of restoring hope to their lives. Today, Kim says, “I don’t cry for myself, I cry now for other children.”

Kim’s message for the world is simple but profound: “If that little girl could learn to forgive, everyone else can do it. If everyone can learn to live with love, hope, and forgiveness, there would be no need for war.”

Kim wants the world to learn a “new way” of looking at her picture. She said, “Don’t see that little girl as crying in pain and fear. See her as crying out for peace.”

She added, “My photo is a symbol of war, but my life is a symbol for love, hope and forgiveness.”

Creative Projects (continued from page 3)

15-minute presentations. Internet access is not guaranteed, therefore you must show your work via a CD, laptop, thumb drive, etc. A computer projector will be provided on-site.

SUBMISSION GUIDELINES: Prepare four copies of the project. On three, omit any personal identification on the print-outs and/or other material. On the cover sheet of the fourth copy, include your name, title, contact information (email, phone numbers) and a 75-word abstract summarizing the project. This copy will be retained by the contest coordinator. All material submitted for blind-review judging will be destroyed and not returned. Please submit each copy of the project in a separate 9”x12” envelope; large and unusually shaped packages present handling issues. For example, instead of an elaborate 11”x14” leather-bound portfolio of archival photographs, send 8.5”x11” inkjet prints stapled together. Instead of tubes with large rolled posters announcing your film course’s student festival, send 8.5”x11” versions. Also, if submitting CDs, use cross-platform common programs.

You cannot enter creative projects in any other convention category, including “Best of the Web.” Also, because of the nature of submissions, there is no "AEJMC permission to reproduce" form to complete, and entries are not part of the AEJMC electronic upload process.

The postmark deadline is Tuesday, April 1. Notifications will be emailed to all applicants by May 15. Mail your projects (four 9”x12" envelopes inside one bigger envelope) to:

Ass’t Prof. Ellen Mahaffy
Communication and Journalism Department
University of Wisconsin-Eau Claire
105 Garfield Ave, HHH105a
Eau Claire, WI 54701
(715) 836-4762
mahaffy@uwec.edu

Questions? Please email Assoc. Prof. John Freeman at jfreeman@ouf.edu.

Jerry Swope’s, Assistant Professor at St. Michael's College in Vermont, entry in the 2007 Creative Projects Competition

“For the last several years I have been working on a documentary photo essay called “Living in Two Worlds: Contemporary Lakota Life on the Pine Ridge Indian Reservation.” In an attempt to combat negative stereotypes in the mainstream media, I have focused on the positive ways in which Lakotas balance living in the modern world while holding on to their traditions. Last summer two students traveled with me to the reservation to document the Crazy Horse Ride, a four-day horse ride created to honor all veterans and promote Lakota traditions. My photo essay, my students’ documentary film and our collective experiences illustrate how students and professors can learn from each other working in the field on “real life” assignments.”
VisCom/CTEC Best-of-Web 2008 Design Competition—Call for Entries

AEJMC’s Visual Communication and Communication Technology divisions encourage faculty and graduate students to submit Web sites that enhance or promote education in Journalism or Mass Communication.

Web sites can be in one of the following categories:

♦ Department or School
♦ Teaching
♦ Journalism
♦ Creative

The competition rules and entry form can be found on the CTEC Web site at http://www.aejmc.net/ctec/. Please remember—with the exception of the Journalism category, where the faculty entrant can be the director of the project—the entrant must be more than 50% responsible for the design and execution of the website. All entries must be visible online. Entries are by URL. Please do not enter sites that have previously won an award.

Deadline for entries is March 31, 2008. Winners will be announced by the end of May 2008. Awards will be presented at the annual AEJMC national convention (http://www.aejmc.org/_events/convention/papercall/uniform_call.php). Winners in this competition are expected to attend the convention and to present their winning site as part of a scheduled convention panel.

For more information, see the Competition rules on the CTEC Web site:


or contact the co-directors (email preferred):

Lily Zeng, Ph.D.
Arkansas State University
Phone: (870) 972-3625
E-mail: zengli@astate.edu

or

Joan-Marie Van Tassel, Ph.D.
National University
Phone: (619) 795-1978
e-mail: jvantassel@nu.edu

Rhetorical Theories (continued from page 2)

Once you’re on the journey, you’ll want to refer to another two books I find vital for doing visual research (and teaching visual communication): Richard Zakia’s Perception and Imaging: Photography – A Way of Seeing, 3rd ed (Focal Press, 2007); and Paul Martin Lester’s Visual Communication: Images With Messages, 4th ed (Wadsworth, 2006).

Surround yourself with these excellent resources, breathe in the sensuous aroma of color and form, and exhilarate in creating a research paper that is extraordinary. At least those are my plans. Meet you before the deadline, okay?

Looking for more information on the AEJMC Visual Communication Division?

Visit the Web site:

http://www.aejmc.net/viscom

Do you have information for the newsletter? Contact the editor:

Ed Youngblood
ed.youngblood@ttu.edu
(806) 742-6500 x. 229
New Year, New Web Site (continued from first page)

global community. It will provide scholastic leadership in media studies. The divisions/interest groups may be regrouped; the headquarter may be moved to Washington, D.C.; and even the name AEJMC may be changed since “mass communication” is no longer the sole dominant mode of communication in today’s media world. The transition of the organization is based on a five-year plan from planning to implementation. Your participation and input will be sought after and greatly appreciated.

At the coming summer conference in Chicago, the VisCom Division will discuss the state of the division at the division offsite luncheon. You are all invited to provide input. I will put together a five-page report to AEJMC based on your input.

New to VisCom
To better serve the members and to attract more faculty and graduate students to join VisCom, some actions will be taken this year based on the decisions made at the business meeting last summer. First, I am happy to announce that the VisCom Web site has been moved to its permanent site http://www.aejmc.net/viscom. In the future, no matter who is the elected Web master, the site won’t have to move along with the Web master. Both members and non-members can easily find our site now. Our current Web master, Ed Youngblood, will redesign the site to update information and to include a new section: mentoring. I would like to ask all the faculty, especially senior faculty, in the division who are willing to be a mentor to junior faculty and graduate students to provide a short bio listing your expertise and contact info so that junior faculty and graduate students can get valuable help and guidance from you on issues such as research, teaching, tenure, and so on.

Second, a new brochure that introduces the VisCom Division will be designed, printed and disseminated to boost membership. Journalism and mass communication students across the nation will participate in a competition for the brochure design. Please see the call in this issue of the newsletter from Meg Spratt, our membership chair, who is in charge of the competition. I urge faculty teaching layout design to encourage your students to participate.

Welcome to the Windy City
My sincere gratitude goes to all the panel proposal submitters. No matter whether your proposal has been programmed or not, your input has been valuable to the success of the Winter Conference in last December.

Renee Martin-Kratzer, our vice head, is a marvelous programmer. Folks, get ready for another feast this summer in Chicago. Last year, the pre-convention was a huge success, which attracted a big crowd. This year, I expect that we will repeat the success with our Video Storytelling for Journalism Educators pre-convention workshop. By the way, I will be one of the trainers. Please see more information about the exciting panels from VisCom in this newsletter.

Announcements
Jean Trumbo, a long-time VisCom member and ex-head of the division, has been fighting for a recovery from her stroke that happened in early December. Please keep her in our thoughts and prayer and see the update about her on Page 4.

Our current logo contest coordinator, Brian Cannon, has been mobilized by Navy Reserve to serve for a year in Iraq. As a result, he cannot continue his coordinator role. We need someone to take over his duty. The contest call is out in this newsletter. The rest of the work will be done in May and June. If someone is willing to step up to take over his job, please let me know. See the call on Page 5.

Our current research chair, Janis Page, has a new appointment at her school, which will limit her time for this role during the early summer. Michelle Seelig from University of Miami was the research chair last year and she is the only one apart from Janis in our division who has been trained on how to handle electronic submissions in All Academics. Therefore, I have appointed Michelle as the research co-chair to work with Janis.