Facebook. You either love it or hate it. Maybe you use it to peek at your students’ profiles or to track down long-lost friends.

Now, in the spirit of building a more visual community, the Vis-Com Division has its own Facebook group. If you join, you can become “friends” with other division members and start matching faces to names.

You can post your creative work in albums for others to browse (and procrastinate from grading). I hope you will post and comment on news articles or Web sites that are relevant to our members.

Another option is to moan and groan about how you dislike social networking sites, but sooner or later, a student will coax you into signing up. After you give in, remember to look us up by searching the groups for AEJMC Visual Communication Division.

I can’t claim that Facebook group idea – I’ve seen other AEJMC divisions with groups, so I figured we might as well join in the fun. We currently have more than 120 members, but we always welcome more. Please pass this on to your graduate students because we are especially eager to build a diverse membership of all ages.

Mentoring Program

A more serious Internet initiative involves our division’s Web site. We are launching a mentoring program, but we need your help.

If you are a senior faculty member who is willing to offer advice and support to a junior faculty member, then you can sign up through the Web site. The list of available mentors will only be available for viewing by VisCom members. Junior faculty can scroll through the listings to find potential mentors. It is then up to the junior faculty member to reach out to a potential mentor.

The relationship could focus on teaching, research or creative activities – or all three. The specifics can be decided between the mentor and the mentee.

The idea for this program was hatched last year, and the officers are hopeful that it will provide a valuable service to our members. But the success of the program depends on your interest and participation.

To read more about the mentoring program, visit http://www.aejmc.net/viscom/mentoring/index.html. I’ll post an announcement on the listserv in two weeks after the form is activated.

A special thanks to our Web site editor Sang Um Nam for figuring out the technical aspects.

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**BOSTON CONVENTION NEWS**

**Division activities set for summer convention**

The last time AEJMC met in Boston we laid the groundwork for the establishment of our journal, Visual Communication Quarterly. I suspect great things will come of this year’s Boston convention as well. We have an exciting list of panels scheduled that I think will position us nicely for the visual future.

Last October I asked the division members for panel proposals and received many good ideas. Division Head Renee Martin-Kratzer, Second Vice Head Jennifer George-Palilonis and I looked them over and submitted nine to the Council of Divisions for possible co-sponsorship. We kept one back for sole sponsorship. A total of 212 proposals were submitted to the Council. We have scheduled nine sessions for the convention, both on and off site.

For those not familiar with the convention programming process, in November each division or interest group submitted proposals in the hope that another division would cosponsor them. We program chairs telephoned and emailed each other, made offers and counter offers, and schemed prior to the Winter Planning Meeting in Louisville on Dec. 5. Then, at the meeting, we shored up deals, watched deals fall apart, and made new deals. Next, we sat around a giant table and secured time slots for our panels. Those that failed to draw a cosponsor were left on the table. Those that did will enrich our convention experience. Thank you all for submitting proposals. Here’s what we have planned.

The conference will kick-off with a one-day pre-convention teaching workshop on Tuesday tentatively titled, “Beyond the Printed Page: Visual Communication Goes Interactive.” VisCom Teaching Chair Larry Dailey is organizing this one.

The goal is to provide visual educators with inspiration, encouragement, and some technological skills on how to incorporate interactive features into visual messages in a wide range of media including social communication, gaming, and others. Watch for more details as the convention nears.

We’ll also have three refereed research sessions, the Best of Web and Creative Project presentations and we will participate in a mini-plenary jointly organized by Media Ethics and Communication Theory and Methodology divisions. Julianne Newton is our organizer on that one. The tentative title is “Brain and Media: Embracing Neuroscience in Journalism and Communication.” We hope to draw on the extraordinary neuroscience expertise in the

**KELLY continued on Page 4**

**BOSTON AT A GLANCE**

The 2009 convention will be held at the Sheraton Boston Hotel Aug. 5-8. Here’s a quick look at the schedule of events for the VisCom Division.

**TUESDAY, AUG. 4**

Preconvention Workshop: Beyond the Printed Page—Visual Communication Goes Interactive  
Time: 8 a.m. to 5 p.m.  
Organizer: Larry Dailey

**WEDNESDAY, AUG. 5**

Preparing the Next Generation of VisCom Scholars  
Time: 8:15 a.m.  
Organizer: Keith Kenney

Refereed Research (Top Paper)  
Time: 10 a.m.

Luncheon: Christian Science Monitor  
Time: 11:45 a.m. to 3:30 p.m.  
Organizer: Jennifer George-Palilonis

**THURSDAY, AUG. 6**

Brain and Media: Embracing Neuroscience in Journalism and Communication  
Time: 3:15 p.m.  
Organizer: Julianne Newton

How Curricula Should Evolve to Meet the Dynamic Changes in the Industry  
Time: 5 p.m.  
Organizer: Jerry Swope

**FRIDAY, AUG. 7**

Getting the Picture: Management Decisions with Visual Impact  
Time: 8:15 a.m.  
Organizer: Teresa Hernandez

**Samedi, Aug. 7**

Scholar-to-scholar  
Time: 1:30 p.m.

Best of Web  
Time: 3:15 p.m.

Student Entrepreneurs  
Time: 5 p.m.  
Organizer: Rachel Davis Mersey

**SATURDAY, AUG. 8**

How to Design an Infographic  
Time: 8:15 a.m.  
Organizer: Randy Stano

Refereed research  
Time: 11:15 a.m.
AEJMC UNIFORM PAPER CALL

Excerpted from the AEJMC Web site: http://www.aejmc.org/_09call.php

The programming groups within the Council of Divisions of the Association for Education in Journalism and Mass Communication invite submission of original, non-published research papers to be considered for presentation at the AEJMC Convention, August 5 to 8, 2009, in Boston, MA. Specific requirements for each competition — including limits on paper length — are spelled out in the listing of groups and research chairs that appear below. All AEJMC paper competition submissions will follow an electronic process this year. All research papers must be uploaded through All Academic* to the group appropriate to the paper’s topic. The following uniform call will apply to ALL AEJMC paper competitions. Additional information specific to an individual group’s call is available at the end of the uniform call information.

1. Submit the paper through All-Academic Web site to the AEJMC group appropriate to the paper’s topic. Format should be Word, WordPerfect, or a PDF.

2. The paper must be uploaded to the server no later than 11:59 P.M. (Central Daylight Time) Wednesday, April 1, 2009.

3. Also upload a paper abstract of no more than 75 words.

NOTE: How to clean your paper for blind reviewing.

4. 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 page of text, as well as on the title page. Do NOT include author’s name on running heads or title page.

5. Papers uploaded with author’s identifying information displayed will automatically be disqualified from the competition.

6. 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 other conventions or published in scholarly or trade journals prior to presentation at the convention.

7. Student papers compete on an equal footing in open paper competitions unless otherwise specified by the individual division or interest group. Individual group specifications are appended to this uniform call.

8. Papers submitted with both faculty and student authors will be considered faculty papers and are not eligible for student competitions.

9. At least one author of an accepted faculty paper must attend the convention to present the paper. If student authors cannot be present, they must make arrangements for the paper to be presented.

10. If a paper is accepted, and the faculty author does not present the paper at the convention, and if a student author does not make arrangements for his/her paper to be presented by another, then that paper’s acceptance status is revoked. It may not be included on a vita.

11. By May 15 authors will be advised whether their paper has been accepted and may access a copy of reviewers’ comments from the online server. Contact the paper chair if you are not notified or have questions about paper acceptance.

12. Authors of accepted papers retain copyright of their papers and are free to submit them for publication after presentation at the convention.

Special note: Authors who have submitted papers and have not been notified by May 15, MUST contact the division or interest group paper chair for acceptance information. The AEJMC Central Office may not have this information available.
VISCOM CALL FOR PAPERS

Present your research in Boston

Greetings fellow VisCom division members. I hope you had wonderful holidays and that your new semester is off to a great start. The April 1 deadline for the 2009 AEJMC National Convention is rapidly approaching. Please see the VisCom division call for papers below. We also still need paper reviewers, so please email me at ndahmen@lsu.edu if you are interested.

The Visual Communication Division of AEJMC invites faculty and students to submit competitive papers devoted to theoretically based studies of visual communication and to issues concerning the professional practice of visual media production for presentation at the association’s national 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.

Authors may submit more than one paper to the Visual Communication Division.

NICOLE SMITH DAHMEN is the Visual Communication Division research chair. She is an assistant professor at the Manship School of Mass Communication at Louisiana State University. ndahmen@lsu.edu

SUBMISSION GUIDELINES

- 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.
- All reference styles are accepted.

For more information about submissions to the Visual Communication Division, contact:
Nicole Smith Dahmen
Manship School of Mass Communication
Louisiana State University
225-578-2095
ndahmen@lsu.edu

KELLY

Continued from Page 2

Boston area. And perhaps reminiscent of that previous Boston convention, Keith Kenney will organize a panel that looks at “Preparing the Next Generation of VisCom scholars.” We have a journal to support our research. Might we also need a program that educates our researchers?

I appreciate those of you who are helping organize these panels. One of the best things about our division is how well we work together. Below is a listing of the panels.

Kelly tosses a chip during the bidding session at the 2009 convention planning meeting.
What gets submitted and accepted? The format is non-restrictive, but an entry must 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 about 15 submissions and five of the projects are selected for 15-minute presentations.

ELLEN MAHAFFY is the Creative Projects chair and an assistant professor in the Communications and Journalism Department at the University of Wisconsin-Eau Claire.

mahaffe@uwec.edu

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.

To submit your project, package four copies of it into four individual 9”x12” envelopes. Large and unusually shaped packages present handling issues. For example, instead of submitting an elaborate 11”x14” leather-bound portfolio of archival photographs, send 8.5”x11” inkjet or laser prints stapled together.

Instead of tubes with large rolled posters announcing your film course’s festival, send 8.5”x11” versions. Also, if submitting CDs, use cross-platform common programs.

In one larger package, send your four envelopes (three copies without any identification) to the creative projects chair (see box for mailing instructions).

On the cover sheet of the fourth copy, include your name, title, complete contact information (email, phone numbers) and a 75-word abstract summarizing the project.

TO SUBMIT

The postmark deadline is Tuesday, April 1. Notifications will be emailed to all applicants by May 15. Good luck!

Mail your projects to:
Prof. Ellen Mahaffy
Communication and Journalism Department
University of Wisconsin-Eau Claire
105 Garfield Ave, HH1105D
Eau Claire, WI 54701

Convention Hotel & Rates

The Sheraton Boston Hotel
39 Dalton Street
Boston, MA 02199
Phone: 617-236-220


Standard Room
$168 single; $195 double; $218 triple
$242 quad

Student Block
$135 single; $156 double; $174 triple; $193 quad

Club Room
$215 single; $242 double; $266 triple; $289 quad

Current taxes are 12.45%
Subject to change without notice

Convention Registration

Early Bird Rates (by July 10, 2009)
AEJMC Member: $13
Non-AEJMC Member: $240
AEJMC Student Member: $60
Non-AEJMC Student Member: $105
Retired AEJMC Member: $60

Onsite Rates (after July 10, 2009)
AEJMC Member: $185
Non-AEJMC Member: $290
AEJMC Student Member: $75
Non-AEJMC Student Member: $120
Retired AEJMC Member: $75

Registration forms and online registration will be available in April.
The AEJMC VisCom division co-sponsors with the Communication Technology Division a competition to find the best Web work created by faculty and graduate students. The competition officially will open on March 1, 2009. This Web design competition includes four distinct entry categories. A site may be entered in only one category. The entrant must choose only one category.

**CATEGORY 1**
Department or school sites
Informative or promotional Web sites created for a college, school or department of journalism or mass communication. Only sites related to journalism or mass communication will be accepted. These may include sites devoted to a program or major within the university, college or school. The site must be designed and built primarily by the qualified entrant(s). Sites built by staff members are NOT eligible.

**CATEGORY 2**
Teaching sites
Web sites created as resources to enhance or promote research or teaching. Web sites in this category may include syllabi, tutorials, study guides, presentations of research findings and journalism projects. Sites related to individual courses may be included in this category. The site must be designed and built primarily by the qualified entrant(s).

**CATEGORY 3**
Journalism sites
Web sites related to the coverage of news or feature stories, including student newspaper Web sites and student journalism projects. The design and production of the site must be directed by the qualified entrant(s); the entrant’s statement must make clear the contribution of the entrant to the design and production of the site. There are some special conditions for this category only.

**CATEGORY 4**
Creative sites
Web sites that explore the technical and creative potential of new media with content that does not fit into the other three categories. These sites may go far afield from traditional journalism. The site must be designed and built primarily by the qualified entrant(s).

The entrant must be the person who primarily designed and built the site. This is a Web design competition, not a teaching competition. For a larger publication site with many contributors (e.g. a student magazine), the entrant may be the supervising faculty member if the entrant contributed significantly to the design and production of the site. The submission form will ask for detailed contributions of the entrant and other participants.

Judging is based on content, design, and user interface and navigation. We are looking for quality aesthetic, efficient coding and innovative user experiences.

Only faculty and graduate students who work for or attend an institution that is accredited by ACEJMC, or are current (paid) individual members of AEJMC are eligible.

Looking for more information on the AEJMC Visual Communication Division?
Visit the Web site: [http://aejmc.net/viscom/](http://aejmc.net/viscom/)
Do you have information for the newsletter?
Contact the editor:
Jennifer George-Palilonis
jageorge2@bsu.edu
(765) 285-8216
LOGO COMPETITION: DENVER 2010

Contest requires digital submissions

Attention design students! Want to win $100 and add an impressive line to your resume? Just create the winning 2010 logo for the AEJMC convention to be held next year in Denver.

A logo entered in the contest should represent the diversity of AEJMC and also visually suggest “Denver.” For students unfamiliar with the Association of Education in Journalism and Mass Communication, see www.aejmc.org. The logo should communicate immediately, effectively and be memorable. Entries must be the work of students enrolled in classes taught by AEJMC members. Each school may enter a maximum of 10 logos per design instructor. The logos must be submitted by a faculty sponsor.

For a logo entry to be eligible, entrants are required to submit their logo entry as an EPS computer file (.eps). The filename must bear the last name of the entrant (for example: Smith-Logo1.eps). The EPS file format is required because it is a vector based format that provides better reproduction. The logo must be a vector graphic with the type converted to outlines.

The logo chosen for this year’s Boston conference (Aug. 5-8, 2009) was created by Ryan Bigg of Iowa State University. Other top logos from last year’s competition can be found at: http://www.aejmc.net/viscom/newsletter/vpsu2008.pdf on page six of the PDF.

A logo entered in this competition must follow these guidelines:

- Include the following type elements: AEJMC August 2010 Denver
- Include AEJMC as an integral part of the logo
- Be adaptable to multiple uses, i.e., program book cover, nametags and promotional material; the logo should not lose impact or legibility when substantially reduced
- Retain a sense of balance and internal integrity when typographical elements are removed
- Reflect the diversity of interests within AEJMC
- Be reproducible in solid tones using one color (black); no tints, no blends, no gradations are allowed
- MUST NOT INCLUDE COPYRIGHTED ARTWORK

Faculty sponsors must also include a list of file names with the entrants’ names, addresses, and e-mail addresses, plus their own full contact information (office phone, address, etc.). Winners will be notified before June 1, 2009.

ENTRIES MUST BE EMAILED NO LATER THAN MAY 1, 2009.

Email entries to: jfreeman@jou.ufl.edu

Address: University of Florida College of Journalism and Communications
3070 Weimer Hall
Gainesville, FL 32611

Phone: 352.392.0430
Fax: 352.846.2673

Examples: Top logos submitted for this year’s Boston convention can be found at http://www.aejmc.net/viscom/newsletter/vpsu2008.pdf on page six of the PDF.
Q: What does it take to create a successful data visualization piece?

While having interesting data can really make a visualization intriguing, so can what you actually do with the data. When you design a visualization, it’s always best to consider the purpose and audience. If the visualization is for the early stages of analysis, you’re going to design much differently than if the visualization is for a publication. In the former case, you’re going to churn out a bunch of graphics looking for interesting points in the data, while in the latter case, aesthetics plays a big role, especially if you’re trying to catch a reader’s attention. If it doesn’t look like you spent time on a graphic, then people are probably not going to give you their attention. So when you design for publication—to tell a story—you have to consider colors, contrasts, organization, structure, relationships, and at the end of it all, your graphic or visualization should tell a clear and accurate story that reflects the data appropriately.

Q: You had a summer internship in the graphics department at the New York Times. What did you learn from that experience that has helped you create better projects?

I learned a ton at the New York Times. It completely changed the way I look at data. But to back up a bit, I’m a statistics student and actually had very little design experience coming into the internship. I was used to dealing with raw data and making graphs, but it was more for analysis and not so much to communicate a story. At The New York Times though, I was usually graphing processed data. The analysis was already done for me, and it was my job to visualize the results of the analysis. This of course wasn’t always the case. There were times when I had to dig through databases to find what I needed.

Anyway, the reason I mention this is because it gave me a different perspective on data. Sometimes the data that people give you doesn’t quite make sense or there are missing values that are actually pretty important. Maybe the units are off, or something should have increased from one year to the other instead of decreased. The New York Times is very careful in their reporting and will go to great lengths to make sure the data are right. If there’s any uncertainty at all, I’d call the source to verify. A couple of times I remember spending a whole day trying to verify a single data point, which was something I wasn’t used to. Because the New York Times has such a big audience, if anyone made a mistake, most likely a reader would catch it, especially since Times readers seem to be pretty data savvy.

From a design perspective, the most important thing I learned was that little changes to a graphic can make a huge difference. Usually we don’t give a lot of thought to things like the width of a line, alignment, or half a font point size, but it adds up. Little things here and there can make a graphic much more readable and hence, lend itself to storytelling much better. Even different shades of gray for bars on a chart or the space and width of each individual bar plays a role in useful visualization. Design is often thought of as pure aesthetics—just make it pretty. I learned at the Times though that it’s also about readability, functionality, and usability (for the interactive pieces). A shift of text a half centimeter to the left could reduce clutter, and a subtle color change could change the mood completely.

Q&A continued on page 10
I’ve set some new goals for myself. I’m aspiring to be ignorant and incompetent. And I’m hoping my journalism school will become the ignorant and incompetent, too.

A lot is written about how people and organizations learn. It’s in reading some of that literature that I stumbled across the whole incompetence thing. The Fifth Discipline Handbook, by Peter Senge et al., states that people who admit that they are ignorant and incompetent are, by definition, ready engage their curiosity. And they are ready to learn.

Incompetence is the opposite of expertise. Self-acknowledged “experts” have many ideas set firmly in their brains. They know stuff. And they’ve spent a lot a lot of time reinforcing and defending that knowledge. Because of their expertise, these folks are not always ready to learn.

Research tells us that challenging entrenched knowledge causes cognitive dissonance. Cognitive dissonance is that uncomfortable feeling you get when your brain simultaneously processes contradictory ideas. It’s also that uncomfortable feeling that you get when you need to admit that you’re wrong about something.

Experts, like the rest of us, become uncomfortable when they need to deal with something new – especially if that new concept challenges entrenched beliefs.

However, this discomfort is not such a big problem when people admit that need to learn. By acknowledging that they are ignorant and incompetent, people don’t feel as much cognitive dissonance. People who acknowledge their knowledge deficit are ideally positioned to learn, especially since they have fewer uncomfortable feelings to deal with.

And it’s not just individual people who experience this stuff. Anyone who’s been in a faculty meeting realizes that cognitive dissonance can occur on both organizational and personal levels. We’ve all attended meetings where a “that’s not the way we do it” attitude is really a manifestation of an organization’s discomfort with the possibility of change.

Fortunately, there are known processes that enhance learning, inspire innovation and harness collaborative knowledge. Some of these processes tell us how to create “learning organizations.” One would think that universities should be logical places for learning organizations. We are schools and we are in the teaching business aren’t we? Aren’t we already there? Perhaps.

But it’s possible, and maybe even typical, for colleges and universities to be organizations where arcane routines and excessive individualism are institutionalized and rewarded.

Ironically, research-based institutions may foster attitudes contrary to published research. For example, team teaching and collaborative research are often not rewarded even though a lot literature points to their strengths. So, how do we fix this?

One solution might be to take a building full of experts and, well, try to make them into ignorant incompetents. In the process, we might create a group of motivated individuals and transform an institution into a learning organization.

Here’s the first step. Senge and others suggest that it’s possible – and even necessary – to maintain a sense of personal mastery while fostering a culture of organizational learning. Many of the techniques described in his and other books describe methods of managing group behavior in a way that hidden emotional reactions—such as cognitive dissonance—are minimized. When this happens, knowledge is gained through meaningful discussion.

It’s likely to be a difficult journey. The good news is that we never have to complete the journey. Because learning organizations are full of people who are “ignorant and incompetent,” these people realize that they will never perfect their craft. In fact, learning organizations are full of people will never have to be perfect at anything.

When I first read about this point of view, I experienced a great deal of cognitive dissonance myself. But then I thought about my doctor.

You might think that I would want a doctor who was ready to do her job “the right way.” (This seems especially true to me if one considers that her job be to fix something inside my body.)

However, I want my doctor to admit that, in a limited way, she is ignorant and incompetent.

If she admits her incompetence, she’s in a great position to “practice” medicine. When my doctor says she “practices” medicine, she is telling me that she wants to learn more about it. So, if she practices medicine, she’s getting better each day.

On the other hand, the doctor who “learned” medicine and quit “practicing” may be twenty years behind the times. I’m not sure I’d want this doctor working on my innards.

When we teach, we operate on our students’ innards. We help their minds grow. So, perhaps we should “practice” our craft, too.

That’s why I’m trying to admit my ignorance and incompetence. It’s so that I can truly practice teaching.

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Q&A
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Q: The New York Times has the Visualization Lab that lets readers manipulate data. Do you think it’s important for news Web sites to offer this to readers?

Yeah, for sure, especially since the news continues to move online. People get more and more comfortable with data, and you can see that in reader reactions whenever.

The New York Times puts up an interesting or innovative graphic. The news is essentially data to some degree. We’ve seen this idea exemplified with stuff like Everyblock from Adrian Holovaty and company.

Q: What are your top three most favorite projects?

In no particular order...


When I made these, I was really just messing around trying to learn something new, but the growth patterns of the two superstore giants are pretty interesting, especially Walmart’s growth. It’s very organic. The maps seemed to have struck a chord with readers with hundreds of thousands of views. It gets people interested in data, which is the whole point of FlowingData.

2) your.flowingdata http://your.flowingdata.com

This one’s part of my dissertation. It’s a web application that lets people collect data about themselves via Twitter. For example, people can track their sleeping habits, eating, weight or when they smoke a cigarette. Then [they] get a graphical view of their life in data, so to speak. It’s still in the beginning stages, but the goal is to intertwine data with everyday life. The two are very much related.


“Progress” has been a pet project of mine for the past month, but I’m really in love with the idea. In a nutshell, there are a lot of data about our world that is publicly available like health indicators and literacy.

But it’s all in spreadsheets and HTML tables. So I’m making a visual report out of that data, which is really important but sort of unseen by most, to make certain data about our world more visual.

Q: What has been your favorite viewer comment that you’ve received?

In response to a post about your.flowingdata, someone commented, “Would love to use this. Looks great. Nice human touches.” Humanizing the data...that’s my goal. :)

Q: What types of skills do journalism students need to learn in order to do data visualization?

Learn graphic design and how to program. Programming takes time, but if you really get into it, a lot of doors will open. Programming lets you analyze data more efficiently and create interactive graphics like the stuff you see on news sites like CNN at the New York Times. Also, don’t be afraid of numbers.