

VIEWPOINTS

The official newsletter of the Visual Communication Division of AEJMC

Visit the website at aejmc.net/viscom

INSIDE

Boston Convention Recap
Understanding Visual World
Actionscript
Mentoring
Announcements



FROM THE VISCOM DIVISION RESEARCH CHAIR

New resources for members!

I hope you had wonderful holidays and that your spring semester will soon be off to a great start.

The April 1 deadline for the 2010 AEJMC National Convention is rapidly approaching. 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.

Shahira Fahmy is the Visual Communication Research Chair and teaches at University of Arizona. sfahmy@email.arizona.edu

2009–10 VisCom officers appointed

- Head:** James D. Kelly, Indiana University
- Vice-Head & Program Chair:** Jennifer George-Palilonis, Ball State Univ.
- Second Vice-Head:** Jeremy Gilbert, Northwestern University
- PF&R Chair:** John B. (Jack) Zibluk, Ph.D., Arkansas State University
- Research Chair:** Shahira Fahmy, The University of Arizona
- Teaching Chair:** Larry Dailey, University of Nevada
- Best of the Web Chair:** Phil Loubere, Middle Tennessee State
- Creative Projects Chair:** Michael Cheers, San Jose State University
- Logo Chair:** John Freeman, University of Florida
- Membership Chair:** Lynette Holman, The University of North Carolina and Chapel Hill
- Newsletter Editor:** Ellen Mahaffy, University of Wisconsin
- Visual Communication Quarterly Editor:** Paul Martin Lester, California State University, Fullerton
- Webmaster:** Keith Greenwood, University of Missouri

SUBMISSION GUIDELINES

All research papers must be uploaded through AEJMC's ALL ACADEMIC website (paper upload link available January 2010). 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) Thursday, April 1, 2010.

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. Please make sure not to include author name(s) on title page or running heads and confirm that no identifying information is in the File Properties area of the MS Word file.

All authors will be advised whether their paper has been

accepted and will receive a copy of the reviewers' comments by May 15, 2010. At least one author of an accepted paper must attend the convention to present the paper.

For more information on submissions to the Visual Communication Division, please contact Shahira Fahmy, University of Arizona at 520-621-63851 or e-mail: sfahmy@email.arizona.edu



FROM THE VISUAL COMMUNICATION DIVISION HEAD

2009 Boston Convention Recap

As we have so many times in the past, the Visual Communication Division started its program of activities before the convention started with a pre-convention workshop. Following on the success of last year's hugely popular and highly praised three-day video workshop organized by Brian Johnson, this year Larry Dailey joined up with Don Wittekind and Ryan Sparrow to put on a one-day workshop called "Beyond the Printed Page" focused on Flash and interactive journalism. Don regularly puts on Interactive Flash workshops for the Society of News Design and used the same basic approach. The Boston University College of Communication was good enough to let us hold the workshop in one of their computer labs. Thanks to them and the instructors, two-dozen participants got lots of practical instruction

in a quality facility. Everyone left at the end of the afternoon feeling they had a good sense of how stories can be made more interactive and ultimately more useful to the reader. They also left knowing that while Flash is not an easy program to learn, the fundamentals can be used to generate a lot of common affects. Everyone also agreed that Vis Com puts on the best pre-con workshops around. Plans are to have another at Denver this summer, so be sure to sign up and learn.

The workshop was prelude to an equally solid lineup of research, PF&R, and teaching panels—plus a mini-plenary that brought together some of the fine scholars in the Boston area to discuss recent discoveries in neuroscience and the impact on our understanding of mass

communication. The min-plenary was organized by Vis Com's former Head Julie Newton and was co-sponsored by the Media Ethics and the Communication Theory and Methodology divisions. Renowned brain scientist Stephen M. Kosslyn joined Vis Com's AnnMarie Barry and Rick Williams and political scientist George Marcus for a stimulating discussion on what we have learned about the brain in the past decade of remarkable discovery and how these new findings are relevant to ethical visual communication. There are only four mini-plenaries during a convention and we can be proud to have organized such an enlightening one.

Turnout for our regular sessions was encouraging. We had an overflow crowd at our division luncheon. Three staff

Continued on page 10



Don Wittekind, University of North Carolina, instructs participants in the basics of Flash animation during a pre-convention workshop held at Boston University's College of Communication. Larry Dailey, University of Nevada Reno and Ryan Sparrow also lead the workshop aimed at strengthening faculty members' ability to teach interactive storytelling methods.

James D. Kelly © 2009

Study Photojournalism in London

Alexia Scholarship pays all tuition for fall semester at Syracuse University London Program in England

Cash grants, equipment and supplies will also be awarded.

Application deadline is Feb. 1, 2010.

An all-tuition scholarship to study photojournalism for a semester in London, plus a \$1000 cash grant and \$300 in equipment and supplies is available for the first place winner of the Alexia Foundation Scholarship and Grant Competition.

Four more awards provide partial scholarships and \$500 cash grants. Scholarships are for studying photojournalism at the Syracuse University London Center in the Fall of 2010. In addition, Dury's Photo will award gift cards of \$300 for first, \$250 for second, and \$150 for three awards of excellence.

The cash grants and Dury's awards are given whether or not the scholarships are accepted, and are to be used to help pro-

duce the project that is proposed as part of the application.

All students are eligible, graduate and undergrad, as long as you don't have more than three internships or the equivalent of a year's professional experience.

Competition rules and information are available at <http://AlexiaFoundation.org>

The application process is online at the website and is simple. Submit a story proposal (no more than 750 words), your portfolio (no more than 20 pictures) and a resume.

The competition rules are the same for graduates and undergrads, but the scholarship program is different for undergrads than for winners who are matriculated grad students or are now graduating seniors.

The London Experience is the highlight of a photographer's education at Syracuse University. Limited to 15 juniors, seniors, and graduate students, the London photography program offers a focused study of photography with one course covering picture essays and documentary photography. A second course, Visual Issues in the Media, includes lectures by British news-

paper and wire service photographers and by American photographers on assignment in London; field trips to places such as the Royal Photographic Society, the photography departments of Reuters News Services and the Associated Press; and visit to sites such as the Photographers' Gallery.

In addition to the two required photography courses, a wide range of liberal arts courses, including comparative politics, British history, and English literature are available to complete the course load for undergraduates. Complete academic and financial information about the SU program abroad in London is at <http://studyabroadarchive.syr.edu/programs/location/london/>

For more information, please contact David Sutherland at dcsuther@syr.edu

Study Multimedia Abroad

Do you dream about becoming a foreign correspondent? Would you like to spend four weeks studying multimedia in Europe this summer?

Applications are now available for the summer multimedia programs in

Perpignan, France and Urbino, Italy co-sponsored by San Francisco

State University and the Institute for Education in International Media. The applications can be found on the *ieiMedia* Web site (www.ieimedia.com). The program is open to college students and recent graduates from all schools.

Perpignan, France (June 24-July 23, 2010) Perpignan lies in the Languedoc region of southwestern France, 8 miles west of the Mediterranean Sea and 19 miles north of the Spanish border, within sight of the Pyrenees. The city features a charm-

ing, pedestrian-friendly historic quarter; a daily market; and lively nightlife. Many attractions in France and Spain are only a short train ride away. Students will share studios in a modern apartment-hotel and take French and multimedia classes at the ALFMED language school in the heart of the old city. Students will study various aspects of multimedia with a particular emphasis on video storytelling and will produce a multimedia Web site about the city.

Students can earn 3 transferable units of upper-division undergraduate credit (JOUR 677 Multimedia Study Abroad) through the San Francisco State University College of Extended Learning.

Program cost: \$4,900 plus airfare.

Early-bird rate (for students who apply by Jan. 15, 2010): \$4,700

Ken Kobre is an associate professor in the photojournalism program at San Francisco State University.



For papers submitted to the Visual Communication Division to its annual conference in Denver, the papers judged to be the top three will be accepted for publication for the Visual Communication Quarterly without additional review. However, authors will need to make any changes suggested by the reviewers or explain why they think such changes are not necessary. A paper should be sent to the editor as per the instructions at <http://vcquarterly.org/submit.html> with a note identifying it as an award winner. Any questions or concerns should be sent to Dr. Paul Martin Lester at lester@fullerton.edu.



FROM ONE OF OUR MEMBERS

Actionscript's Event Processing & Harold Lasswell's Communication Model

In Flash, actionscript can be used to display a new page. It can be used to move existing text and graphics around in a frame and to download multimedia from a local server or data from an external server, as in RSS or mashups. The navigation to a new page and the composition of a page can be made interactive by synchronizing these events with a user's action, such as clicking a button.

Since this navigational and compositional interactivity involve at least five elements, students can easily be confused and overwhelmed. To help students understand the structure of this event handling process, actionscript's event handling model can be compared with Harold Lasswell's communication model that students are familiar with.

In Lasswell's communication model, there are five elements: 1) who 2) says what 3) in which channel 4) to whom 5) to what effect.

Compositional Interactivity

Let's find five elements in a situation in Flash, which was illustrated in a diagram below.

- 1) A user clicks a button, called "coach".
- 2) To tell what happened to itself, an event, called "MouseEvent.CLICK",
- 3) The "coach" turns on a microphone to connect to somebody to the other end.

4) This event will be transferred to a quarterback, a listener.

5) After the quarterback receives the event message, an effect is produced: "throwing the ball forward by 200 pixels".

Let's translate the situation in Flash.

1) Create a button symbol and drag it to the stage. Name it as "coach". In the actionscript panel, you need to write "coach". The button that reports an event is called a "broadcaster". But the accurate term may be a unicaster since it talks to one.

Elements 2) and 3) in Lasswell's model are switched in actionscript syntax.

2) The channel is set up by writing "addEventListener" after a unicaster's name in actionscript. "addEventListener" can be construed to mean setting up a line to add an event listener to the other end. In actionscript, you need to combine "coach" and "addEventListener" with a dot, "." So the code will be "coach.addEventListener".

3) Tell what happened to the unicaster. You can only assign one event per line, among many, such as MouseEvent.CLICK, MouseEvent.ROLL_OVER, MouseEvent.MOUSE_OVER, etc. The most commonly used event is "MouseEvent.CLICK". Now the code will be "coach.addEventListener(MouseEvent.

CLICK". The event name is written after a "(".

4) The next part is the listener, here "quarterback", which will listen and take care of the message for an effect. Since these two parts, listener and effect, are complex, the programmer tends to separate them from the three elements after keeping only the listener name.

Instead of combining the five elements in one line:

```
coach.addEventListener
```

```
(MouseEvent.CLICK, function quarterback ... effects ...
```

The first line of the code will be one line of code:

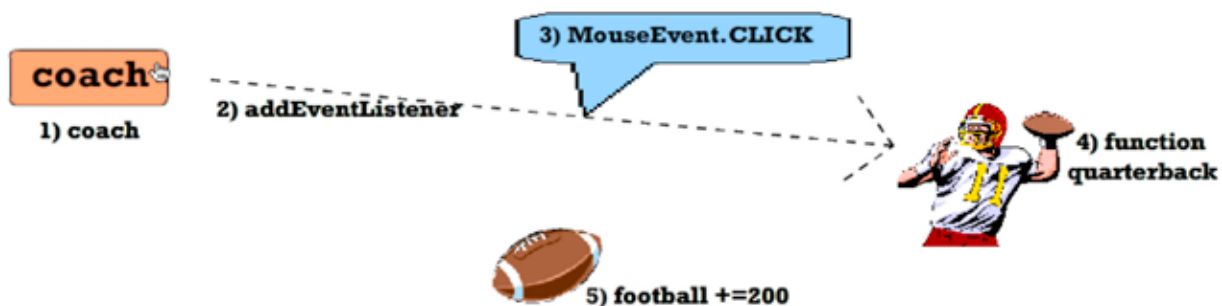
```
coach.addEventListener
```

```
(MouseEvent.CLICK, quarterback);
```

The next lines of code will be only for the listener and the effect. Since the listener handles the event message, it is called "handler" here and takes the form of a "function": function quarterback(evt:MouseEvent):void{

```
}
```

The handler describes the name of the event message sent to itself and its data type, followed by the type of data returned after processing the event message inside the function. "evt:MouseEvent" is an input to the function. "evt" is the



name that the handler assigns to the event message. You may name it as “e”, “my-Event” or anything you like, even though “evt” or “e” are favored by programmers. “MouseEvent” is the data type of “evt”. Input information is wrapped within “()”.

Nothing happens to be returned after the processing, so “void” is used. Input and output data type are always separated with “:”.

{ } will be used after “void” to contain an actionscript statement that represents the desired effect.

5) Create a movie clip with a football inside. Drag it to the stage and name it as “football”.

Inside “{ }”, a desired effect should be described: “football.x +=200;”. This means that football’s x-coordinate will increase by “200” pixels from its current position. Every time the coach button is clicked, the quarterback will move forward the football by 200 pixels.

If you write the entire code, it will be like Code 1 in a box below.

Navigational Interactivity

A similar code with the same structure can be used to lead users to a specific page, such as a frame with the label of “throwing” when they roll the mouse over a button.

1) Create a button symbol and drag it to the stage. Name it as “coach”. In the actionscript panel, you need to write “coach”.

2) The second part in actionscript is done by writing “addEventListener” after “coach”.

3) Tell what happened to the coach button itself. This time, the event is MouseEvent.

ROLL_OVER. The code so far will be “coach.addEventListener(MouseEvent.ROLL_OVER)”.

4) The listener is “quarterback”. The first line of actionscript will be one line:

```
coach.addEventListener
(MouseEvent.ROLL_OVER, quarter-
back);
```

The handler function is

```
function quarterback(evt:MouseEvent):v
oid{
}
```

5) Insert a new blank keyframe, for example, at frame 10 and name the frame as “throwing”. The effect desired is navigating to a new frame with the label of “throwing”. The code will be gotoAndStop(“throwing”);

The entire code becomes code 2 in the box.

Students need to learn many terms that are foreign to them, such as functions, strings like “throwing”, gotoAndStop, and placing semicolons to end statements. Once they comprehend these, however, they can use them for multiple purposes: to change properties of each object (color, size, transparency, x-position, y-position, and rotation), to navigate to different frames and to download text, graphics, audio and video. Actionsript for event processing may be difficult to learn in the beginning, but it is worthwhile to learn because of its extreme regularity and versatility. Educators also use this type of actionscript to create a Flash simulation to illustrate the navigational and compositional interactivity.

Byung Lee is an associate professor in the School of Communications at Elon University, teaching Web Publishing. byunglee@elon.edu

```
Code 1: coach.addEventListener(MouseEvent.CLICK, quarterback);
function quarterback(evt:MouseEvent):void{
football.x +=200;
}
```

```
Code 2:
coach.addEventListener(MouseEvent.ROLL_OVER, quarterback);
function quarterback(evt:MouseEvent):void{
gotoAndStop(“kicking”);
}
```

CALL FOR JUDGES

The Visual communication Division needs your help.

The division needs paper reviewers, so please email me at sfahmy@email.arizona.edu if you are interested. Kindly also indicate if you would like to act as a discussant and/or chair.

Note that our policy states that members who submit papers cannot serve as judges for the division. If you are not sure you will be submitting a paper, please consider volunteering as a judge now (I can always remove your name later, if you decide to submit a paper). Of course, judges for the Visual Communication division can submit papers to other divisions. We anticipate 3 or 4 papers per judge.

Papers for review will be available electronically through All Academic after the submission deadline of April 1, 2010. Judges will submit reviews to the website using forms that contain both standardized criteria and room for narrative critiques.

I understand that most of you have judged papers for the Visual Communication Division in the past (some of you for the past several years), and I want you to know that your help has always been deeply appreciated. Let’s continue this division’s tradition of well-reviewed papers and strong research panels.



FROM THE PROFESSIONAL FREEDOM AND RESPONSIBILITY CHAIR

Understanding the Visual Media World

As media outlets melt, morph and atomize, so do academic institutions. And so should visual communication education and scholarship.

In private and public universities and colleges, budgets melt and disappear; academic units change names and focus, they reorganize and reappear in a panoply of classroom, on-line and hybrid forms; and visual communication teaching and scholarship turns up in business programs, art programs, technology programs, on-line programs and vocational programs.

These external dynamics challenge visual communication scholars to reconsider the nature of their activities. But, as with the media businesses we study, no clearly workable new models have arisen to challenge or replace our traditional scholarship paradigms.

At the same time as we are challenged to consider new approaches, there is pressure

to hang on to the security of tradition and traditional structure. In an insecure world where tenure-track and tenured positions are becoming more rare, there is a strong incentive to hold on to the firmest foothold possible in order to climb the increasingly greasy, crowded and rare academic poles.

I received a lot of traditional ideas and traditional responses in the discussions of possible professional freedom and responsibility panels this September. The most popular discussion items centered on copyright issues faced by both media outlets and by scholars. About half of the copyright discussion concerned the ins and outs of using open-source materials and other approaches in order to help scholarly publication prospects. That's understandable. In the current environment, scholars, particularly younger scholars, need all the help they can get to find that secure foothold.

Nevertheless, I worry that the division, AEJMC, and academe in general may be looking too deeply inward at a time when we need to be hyper-vigilant about the changes in the outside world. At a time when anybody who has a decent cell phone can get his or her photo, design or video work published by a major media outlet, the skill set visual communication scholars offer is in very high demand. However, the understanding of visual media and expression that we, and maybe only we, offer is more important all the time to the outside world.

There is a lot of visual technology and visual media out there, but there is a dearth of understanding, particularly among those without access to visual communications education. Recent scholarship has led to speculation that the ability to create visual media expressions will give a small group of young people a distinct advantage culturally and economically over a larger

Continued on next page >

Could you be a Mentor?

To all you faculty members, how did you make it to where you are? Did you do it on your own or was there some professor in your department or elsewhere who helped you out a bit? Did she perhaps calm you about the journal review process or reassure you about your teaching? Did he maybe review a manuscript draft or just meet with you at the convention?

Could you use a Mentor?

To all graduate student and junior faculty members, how are you going to make it? Wouldn't it be nice to have someone explain how the journal review process really works? Isn't there someone out there who could give you some special insight into teaching? Might she or he even just meet with you at the next AEJMC convention so you don't fell so alone?



At the 2007 Vis Com Members Meeting we established an online "Mentoring" program. The primary purpose of the program is for graduate students to easily get help from faculty with similar research interests and for junior faculty members to easily get help from senior faculty in terms of research, teaching, tenure, and serving the profession on the national and international levels.

Our website at <http://www.aejmc.net/viscom/mentoring.html> interfaces with a database. You enter your name, e-mail address and a brief note about yourself. Afterward, a message is returned giving you access to the database. You can either locate someone you would like to mentor and offer them assistance, or you wait to be asked by someone to be their mentor.

Any current Vis Com Division member can use the Mentoring Program database to locate and establish a mentoring relationship. A mentor does not have to be a senior faculty member since any faculty rank can mentor a graduate student. The program is intended as a way to build relationships. It is not a job recruitment tool.

AEJMC Midwinter Conference

The AEJMC Midwinter Conference is almost upon us. The conference will be a wonderful opportunity to meet, share ideas and explore new research themes.

This informal conference is being hosted March 6–8 at the University of Oklahoma's Gaylord College of Journalism and Mass Communication in Norman, Okla. Twelve of AEJMC's divisions, interest groups and commissions will be attending.

The Visual Communication division has selected some promising research papers and a panel for presentation. This year VisComm will be presenting its papers in a joint session with Entertainment Studies.

Some of themes that will be explored include the changing nature and role of ethical standards in a multimedia journalism world, how online slideshows expose readers to new combinations of

words and images and the effect that has on readers and, finally, a discussion of how U.S. methods of visual storytelling can bridge cultural gaps and improve the quality of journalism in places such as Bangladesh, Pakistan and Nepal.

Selected papers for presentation are:

Show me a Story: The Synergy of Photo Stories and Words, by Carolyn Yaschur, Ph.D. Student, University of Texas School of Journalism.

The "reporter test," for multi-media photojournalism ethics, written by John B. (Jack) Zibluk, Ph.D., Associate professor, Arkansas State University Department of Journalism.

Newsroom Noir: A Study of Journalists In Four Noir Films, by Dave Ferman, University of Oklahoma, selected by Entertainment Studies.

The topic of the panel is:

Bridging global divides: Journalism Training in South Asia, proposed by Ken Fischer Gaylord College of Journalism and Mass Communication, University of Oklahoma, (co-sponsored panel by the International Communication Division).

These presentations are only a starting point for our discussion and the full program for the Midwinter conference is not yet public. Hopefully you will find time to attend and to explore these themes and others you are thinking about.

To register or for more information on the conference, hotels, travel or area highlights go to www.ou.edu/gaylord.

Jeremy Gilbert is an assistant professor at Medill at Northwestern University and, 2nd Vice-head of the Visual Communication Division. Phone: 847-467-0874 jgilbert@northwestern.edu.

group of young people who merely surf the web or play video games. Bill Ivey, the former chairman of the National Endowment for the Arts, and Steven J. Tepper, a professor of sociology at Vanderbilt University, described a new cultural digital divide – a participation gap – in “Cultural Renaissance or Cultural Divide?” In the Chronicle of Higher Education in 2006:

Increasingly, those who have the education, skills, financial resources, and time required to navigate the sea of cultural choice will gain access to new cultural opportunities. They will discover new forms of cultural expression that engage their passions and help them forge their own identities, and will be the curators of their own expressive lives and the mavens who enrich the lives of others. At the same time, those citizens who have fewer resources—less time, less money, and less knowledge about how to navigate the cultural system. ... Such citizens will be trapped on the wrong side of the cultural divide.

Jane Van Galen, professor of education at the University of Washington at Bothell, notes in her blog, Education and Class,” that “middle-class kids, with unfettered access to computers, adult support, and broadband at home are using computers in ways

inaccessible to kids whose access is limited to public, filtered computer networks at schools and libraries.” (educationandclass.com/category/digital-divide/)

Van Galen believes that those with deeper understanding of media will have greater power politically than the ones with limited access and limited understanding. “In these new political times, technological savvy is enfranchisement. And enfranchisement should not be dependent upon the resources that one happens to have at home,” she said.

Nobody is in a better position to empower and enfranchise the new “have-nots” than members of the visual communications division. This is a diversity issue as well, since the economic- and access-disadvantaged tend to have greater numbers of minorities among them.

The basic understanding of media participation, function, dissemination and production is the foundation of visual media literacy. When I put visual media literacy on my list of ideas for PF&R panels, there were a few responses, probably too few to produce a strong panel proposal. In each response, the division member proposed a focus on semiotics, visual rhetorical analysis or something else appropriate for specialized graduate study.

I was aiming at something more elemental, something more “transformative,” something to bridge the new digital divide. I am still aiming at a target outside of the traditional viscomm academic and scholarly box.

As scholars of visual understanding, we can make a difference to a huge and growing segment of the population: those who participate without a great understanding in the digital media world, and who are acting and working as visual media professionals. They can use our help to produce meaningful and important stories, pictures, designs, videos and other forms of expression that can help us understand our world, and to help empower these new participants to make a difference in a diverse digital world. And we can help the barely-participating observers on the far side of the divide to become empowered participants.

Or we can continue to preach to a small, isolated and shrinking choir.

John B. (Jack) Zibluk is an associate professor of journalism at Arkansas State University, and the Professional Freedom and Responsibility chair of the Visual Communications division. JZIBLUK@astate.edu



FROM THE AEJMC 2011 LOGO CHAIR

AEJMC 2011 Student Logo Contest!

VisCom Faculty—Before your semester winds down—or if you're already planning your spring coursework—don't forget about the annual AEJMC student logo design contest. This could be an assignment or extra credit for your design class.

AEJMC Convention Logo Design Competition — St. Louis 2011

Attention design students! Want to win \$100 and add an impressive line to your resume? Just create the winning logo for the AEJMC convention to be held during 2011 in St. Louis.

A logo entered in the contest should represent the diversity of AEJMC and also visually suggest "St. Louis." For students unfamiliar with the Association of Education in Journalism and Mass Communication, see www.aejmc.org. Examples of the top logos submitted for the Boston 2009 convention can be found on page 6 at this site: <http://www.aejmc.net/viscom/contents/newsletter/vpsu2008.pdf>

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: SmithLogo1.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.



A logo entered in this competition must:

1. Include the following type elements: AEJMC August 2011 St. Louis
2. Include AEJMC as an integral part of the logo.
3. 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.
4. Retain a sense of balance and internal integrity when typographical elements are removed.
5. Reflect the diversity of interests within AEJMC.

6. Be reproducible in solid tones using one color (black). No tints, no blends, no gradations are allowed.

7. NOT INCLUDE COPYRIGHTED ARTWORK.

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

ENTRIES MUST BE EMAILED NO LATER THAN April 1, 2010. To fall in line with other convention deadlines, this is a change from previous competitions.

E-Mail entries to: jfreeman@jou.ufl.edu

John Freeman is the AEJMC 2011 Logo Chair and an associate professor in the Department of Journalism at the University of Florida. jfreeman@jou.ufl.edu



Brochure Available Online!

Our division recruiting brochure is now available on the Web site at aejmc.net/viscom.

Please feel free to download it, print it and hand it to a colleague or graduate student in your department who may have an interest in joining our merry band of teachers and researchers. Our plan is to reprint the brochure again soon.





FROM THE VISCOM DIVISION VICE HEAD

Mid-Winter Planning for Denver 2010



Mid-Winter Planning meeting in Jacksonville. Jennifer George-Palilonis is participating in the “chip auction” where program heads choose time slots for the sessions the division will put on in Denver.

James D. Kelly © 2009

VisCom division leaders, Jim Kelly, Justin Gilbert and I, spent a couple days in Jacksonville, Fla. in early December planning and scheduling panels for the 2010 conference in Denver. We left Jacksonville tired but really excited about the VisCom programming. In addition to scheduling four panels proposed by VisCom members, we joined forces with the magazine, public relations, law and media ethics divisions to co-sponsor a few other panels that will also be of interest to our members. And for the second year in a row, we are joining other divisions to sponsor a mini-plenary session. We're also planning a pre-convention workshop on using Flash to

create data visualizations and an afternoon hiking trip. Finally, as always, we'll host three refereed research sessions, a creative projects presentation and Best of the Web. Stay tuned for more information about all of these events. Below is a list of panel and mini-plenary titles we'll co-sponsor in Denver.

Mini-Plenary

“The New Convergence: Innovations in Industry and Academic Collaborations”

Panels

“Breaking the mold: innovative ideas for the future of journalism”

“Does the Communications Decency Act

Foster Indecency? Free expression in the Twitter Age”

“Navigating the new world of copyright”

“Tips on Teaching Creative Skills”

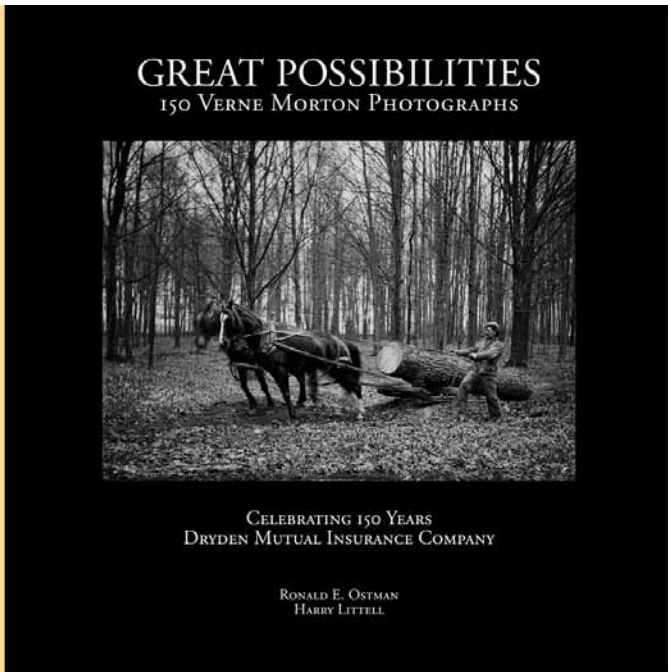
“Strategies for capstone success”

“Visual ethics across and within platforms: convergence or chaos?”

“Visual ethics in PR”

Jennifer George-Palilonis is the Visual Communication Division Vice Head and an assistant Professor of Journalism at Ball State University. jageorge2@bsu.edu

Ronald E. Ostman and Harry Littell's
Great Possibilities: 150 Verne Morton Photographs
 Ithaca, NY: Six Mile Creek Press, 2010



This history-based book of photographs celebrates nearly 50 years of photography by an Upstate Finger Lakes New York bachelor who made images from 1896 to 1945. We chose 150 images from 12,000 in the Verne Morton archives of The History Center in Tompkins County. The book was sponsored by Dryden Mutual Insurance Company in honor of their 150th anniversary coming up in May 2010. The book will be distributed free to all anniversary celebrants, employees, agents, regional schools and libraries, relevant government offices, and so on. Hundreds of copies also will be donated to The History Center and other regional historical societies to sell as fund raisers. The Dryden Mutual Insurance Company went all out to make this a great book. Each photo is printed in quadtone (as contrasted to the usual duotone for photos), which makes them sparkle. This is a happy marriage of history (each photo is accompanied by an appropriate historical essay on the facing page) and visual communication, which we recommend to Viscom members as a satisfying blend of scholarly research and popular outreach.

Ronald E. Ostman is an emeritus professor of communication, Cornell University, and Harry Littell is an instructor of digital photography at Tompkins Cortland Community College, Dryden, NY.

Kelly Recap *continued*

members from the Christian Science Monitor endured a painfully long service delay so that they could give an insightful look into the visual reporting they have been doing since their historic newspaper went from daily paper to online only in the spring. Photography Editor Alfonso Sosa said his staff is excited about the enhanced emphasis the paper is putting on visuals and his staffers said they find the “always on deadline,” nature of online publication exhilarating.

Other Vis Com sessions also generated overflow crowds. Former head of Washington Post-Newsweek Interactive Tom Kennedy joined two Vis Com sponsored sessions. His teaching panel, co-sponsored with the Magazine Division, could have easily filled a room twice

as large. Our Creative Projects session, the Best of the Web panel and the other teaching and PF&R sessions were well attended and generated good discussion. There were 18 research papers on topics ranging from Web page aesthetics to newspaper photojournalists retraining motivations.

The following outgoing officers deserve our thanks for their service the past year: Renee Martin-Kratzer, Nicole Dahmen, Jerry Swope, Lily Zeng, Teresa Hernández and Sang Um Nam. These officers helped our division achieve its goals. And of course, and ongoing goal is to build and maintain membership. If you have a new colleague with an interest in visual communication, please print and hand them a copy of our division brochure.

Find it at <http://www.aejmc.net/viscom/>. Please consider posting one where graduate students can see it too.

Please also consider joining the mentoring program we established last year. See the sidebar article in this newsletter.

I am honored to serve as the division head this year and blessed to have such a fine group of officers running the division. Our division has a long and proud history. It's good to be with you as we contribute to the legacy.

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