

# VIEWPOINTS

The official newsletter of the visual communication division of AEJMC

Visit the website at [aejmc.net/viscom](http://aejmc.net/viscom)



FROM THE VISCOM DIVISION HEAD

## Teaching visual entrepreneurs

Educators need to be teaching visual journalism students to be entrepreneurs and self-producers. The days of a photojournalist being just a photographer are gone.

After the AEJMC convention this past August, I flew straight to New York City for a Mediastorm methodology workshop. Brian Storm, founder and owner of Mediastorm, shared his multimedia business and storytelling practices with the workshop participants.

Mediastorm is all about high-quality multimedia storytelling and being a self-producer and entrepreneur. Storm has deliberately held the growth of his business back to maintain quality control. He claims there is enough business out there for many others. He's excited about where visual journalism is at while many of us lament newspaper decline.

In my 25-year career as a photojournalist, I made photographs and wrote captions. Since becoming an educator in 2004, I have expanded my multimedia skills. The visual journalism landscape is changing. Change is good.

Here at the University of Nebraska-Lincoln, I have planned and coordinated several multimedia workshops for college students, high school students and professionals. With help from Canon, Apple, Poynter, Sports Illustrated's Bill Frakes, and Seth Gitner of Syracuse University, I have increased both student learning and my own learning. If I don't know something, I find someone who does.

I, too, am excited about where visual journalism is headed. I love learning new ways of storytelling. Technology is a challenge. Students have found ways to learn this either on their own or through specialized classes. They also teach each other. I want to spend my teaching time on storytelling, not technology, but also we work together to figure it all out.

The demands are much more stringent and varied for students who want to become photojournalists, visual journalists and print journalists. In addition to photography, they must learn how to gather more content, using audio recorders, video cameras and put it together using computer software. I have incorporated multimedia into my photojournalism classes.

We must help our students be successful. To do so means we must learn these new techniques of content gathering. We must be able to educate them, elevating students' skill sets and helping their talent rise higher. Becoming today's visual journalist will help them with their careers. They can become entrepreneurs and self-producers, and, hopefully, find new revenue streams.

It is an exciting time. AEJMC is able to help us through its presentations of panels, papers and workshops during its annual convention. ■

*Bruce Thorson is head of the Visual Communication Division and an associate professor at the College of Journalism and Mass Communications at the University of Nebraska-Lincoln. [bthorson2@unl.edu](mailto:bthorson2@unl.edu)*

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FROM THE EDITOR

# See what we're up to

Well, I asked for it.

For this issue, I sent out my usual hectoring/pleading email about contributing material for the division newsletter. Usually this results in about 75 percent of our appointed officers submitting their columns in the general vicinity of deadline. Out of these, I assemble this newsletter.

I always add in a mention that all members are welcome, nay, encouraged to submit any materials that may be of interest. I don't really expect to receive anything because I never have in the past, but the door's always open.

This issue, that door got a little crowded.

I'm not complaining! Really! My reaction was one of surprise followed by appreciation. You sent in your books, your creative projects, your research in search of collaborators. I'm thrilled to see the fecundity of viscommers, and even more thrilled to be able to include it in our division's periodical.

In the books department (figuratively speaking), **xTine burrough** and **Paul Martin Lester** have put together a new one on visual communication online (p. 6). It's got a healthy complement of digital supplements to beef it up too, which dovetails nicely with our division head's, **Bruce Thorson**, piece on the marriage of the visual and the digital in education (p. 1).

Member **Geri Alunit Zeldes** sent in a story about her work with TheAve (p. 4),

a storytelling project that focuses on the businesses of a street in Lansing, Mich. It's a highly visual, grant-funded project that focuses on the creativity of the titular avenue's inhabitants.

Finally, member **John McClelland** wrote in to seek collaborators for a project he proposed back at AEJMC 2011 (p. 7). He's keen to take a look at the state of captioning in news photos, an often-overlooked area that's crucial to how readers make sense of the images we show them. This last one's exciting to me because it shows how our division's news sources can be a place to talk about what we can do together as well as the projects we've completed.

Naturally, there's the usual raft of calls and columns. The deadline for the Visual Communication conference is fast approaching (p. 4), and there's still time to submit to *Visual Communication Quarterly's* special issue on domestic images (p. 7). Oh, and there's some kind of AEJMC conference coming up that has an **April 1** deadline - might want to look into that.

So if I haven't been clear, thank you for sharing your work with us all. It makes our divisional communication that much more vibrant. Now keep it coming! ■

*Bob Britten is editor of the Visual Communication Division newsletter and an assistant professor at the P.I. Reed School of Journalism at West Virginia University. bob.britten@mail.wvu.edu*

## 2012-2013 OFFICERS

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<http://aejmc.net/vis/>

Join the **VisCom listserv** by sending a message with **SUBSCRIBE** in the message line to **AEJMC-VISCOM @LISTSERV.MIAMI.EDU**



FROM THE TEACHING CHAIR

# Foster students' creative skills

*Creativity: Ability to produce something new through imaginative skill, whether a new solution to a problem, a new method or device, or a new artistic object or form.*

Students in any discipline would do well to develop better creative skills. Too often creativity is associated only with fine arts, but right-brain thinking should extend into all disciplines. Industries are in need of innovators, people who can produce ideas and products that are original and useful.

Creative thinking involves generating ideas and exploring possibilities. Instead of seeking the answer, it involves finding an answer.

Fostering creativity has demonstrated positive effects on learning in any subject, and the ramifications of a decline in creative thinking reach across our campuses. Lack of it hinders abilities in problem solving, analyzing, predicting, evaluating and idea generating — the higher-order thinking skills so valued in all college graduates.

Students who study visual communication are at an advantage here. We ask them to practice creative thinking skills with nearly every assignment, and rarely is there one correct answer/solution to a problem. They are asked to do original work. To better position our students as the idea generators and entrepreneurs our industries demand, we would be wise to encourage all of our colleagues to require more creative exercises as part of classes in our schools/colleges/universities.

Since 1966, the Torrance Test of Creative Thinking has been the standard test for creative/divergent thinking.

What it tests:

■ **Fluency** — The total number of interpretable, meaningful, and relevant ideas generated in response to the stimulus.

## Think creatively about thinking critically

Using critical and creative thinking together is the most productive approach.

| Critical    | Creative          |
|-------------|-------------------|
| Convergent  | Divergent         |
| Analytic    | Generative        |
| Probability | Possibility       |
| Objective   | Subjective        |
| The answer  | A possible answer |
| Selective   | Expansive         |
| Reasoning   | Richness, novelty |
| Left brain  | Right brain       |

*Source: "Think Better: An Innovator's Guide to Productive Thinking," by Tim Hurson.*

- **Flexibility** — The number of different categories of relevant responses.
- **Originality** — The statistical rarity of the responses.
- **Elaboration** — The amount of detail in the responses.

The initial study tested 400 children for creativity and then followed those children for 50 years to relate their predicted creativity as youngsters to their accomplishments as adults. The correlation to lifetime creative accomplishment was more than three times stronger for childhood creativity than for childhood IQ. Those who had scored high on the creative thinking test became successful as entrepreneurs, inventors, authors, doctors, software developers and college presidents.

Last year, a study by K.H. Kim analyzed nearly 300,000 Torrance scores and found that historically, creativity scores had been steadily rising, much like Flynn effect on IQ scores over the decades. But starting in

1990, while IQ scores continued to rise, creativity scores in the U.S. have declined. Experts speculate on the causes, which include the emphasis on standardized testing in K-12 education, even less time and money for the arts in schools, heavy technology use at an early age, and the lack of creative exercises and projects in classrooms.

While memorizing facts for multiple choice tests and learning definitions can help students learn information, without creative thinking along with it, progress won't happen. Students must also be encouraged to ask why and to form relationships between pieces of information and even across disciplines. They need to form possible alternative explanations and solutions.

Creativity-building tasks such as brainstorming can work in nearly any class. Asking students to sketch a model or create a simple info graphic explaining a new concept will help students learn the concept and also exercise the creative part of their minds.

Implementing project-based or discovery-based learning can help foster creativity, as students have to use both critical and creative skills to find possible solutions to a problem. Students have more control to make choices and can build connections between what they already know, what they learning and what they can do.

We should help our colleagues in non-visual areas understand the importance of creative thinking and offer ideas for implementing creative exercises into their classrooms. As Walter Lippman said, "When all think alike, then no one is thinking. ■"

*Amy DeVault is Teaching Chair of the Visual Communication Division and an assistant professor in the Elliott School of Communication at Wichita State University. amy.devault@wichita.edu*

## CALL FOR PAPERS

## VisCom Conference abstracts due March 4

The 27<sup>th</sup> Annual Visual Communication Conference will meet in Steamboat Springs, Colo., June 26<sup>th</sup>-30<sup>th</sup>. The conference is an annual gathering of visual communication scholars and practitioners that takes place in a visually stimulating setting. This year's conference will meet at the Sheraton, located slope side in the resort town of Steamboat Springs.

Faculty and students are invited to submit research and creative presentations from the varied and emergent field of visual communication. Topics may include, but are not limited to, graphic design, visual aesthetics, visual rhetoric, semiotics, still and motion photography, documentary and feature films, visual literacy, visual ethics, multimedia and new communication technologies, visual culture, and pedagogy in visual communication.

While traditional research is welcome, authors and creators of all accepted submissions must present their work in a visual way. Works in progress are the norm. Finished papers are encouraged. This is a plenary conference in which everyone presents to everyone, and presenters are encouraged to stay for the entire conference schedule.

This year's conference will feature four types of presentations: Standard Session (15-minute presentations), Lightning Session (5-minute presentation), Creative Works (short films or other creative works), and Theme Sessions.

Deadline for proposals is **March 4, 2013**. To submit

a proposal, send an abstract not to exceed 500 words to [http://www.viscomm.org/?page\\_id=551](http://www.viscomm.org/?page_id=551). The abstract should state which of the four types of presentations is appropriate. The abstract should also include a statement indicating how visual elements will be incorporated. Acceptances and rejections will be e-mailed by April 1, 2013.

Room rates for the conference are \$135 single or double. Attendees who wish to stay longer will be granted this rate five days prior to and five days after the conference. All graduate students who register will receive a \$100 scholarship that will be applied to the registration fee. The University of Wyoming plans to run a shuttle between Denver International Airport and Steamboat Springs for the convenience of conference attendees.

Further information about the conference can be found at <http://www.viscomm.org>, or by contacting the conference organizers. Information about the Sheraton can be found at <http://www.starwoodhotels.com/sheraton/property/overview/index.html?propertyID=220>.

Program organizers are Rox O'Connell at Roger Mason University ([roconnell@rwu.edu](mailto:roconnell@rwu.edu)), and Trischa Goodnow at Oregon State University ([tgoodnow@osu.edu](mailto:tgoodnow@osu.edu))

Site organizer is Ken Smith at the University of Wyoming ([ksmith@uwyo.edu](mailto:ksmith@uwyo.edu)).



FROM OUR  
MEMBERS

## TheAve.us shows Lansing's stories

On eight buildings located on Michigan Avenue in downtown Lansing are signs with a telephone number and Quick Response Code that will connect visitors to a short, often quirky, certainly overlooked, but always memorable story about that business.

"The Ave" project captures memories that reveal the creative spirit of those who work and play along that corridor — stories such as one told by Elizabeth McMurray of Liz's Alterations & Gifts who has created 300 aprons for First Lady Michelle Obama (<http://theave.us/stories/aprons-for-michelle>) and a story called "Best of Both Worlds" told by two MSU students who find Puerto Rican products sold at the Jerusalem Bakery (<http://theave.us/stories/best-of-both>).

Faculty from Michigan State University's Residential College of Arts and Humanities and the College of Communication, Arts & Sciences received in early 2012 a \$28,500 "Sense of Place" grant from the city of Lansing.

A few months after faculty installed the placards, Redhead Design Studio, who designed the signs and website, received in fall 2012 a gold MarCom award from the Association of Marketing and Communication Professionals. The project beat out 6,000 entries in the local place-making project category.

Geri Alunit Zeldes, associate professor at MSU's School of Journalism and AEJMC Visual Communication Division member, piloted an early version of the project involving area refugees and immigrants, and has worked with students during the spring and fall 2012 semesters to create stories for "The Ave."

Faculty are collaborating with several community partners on this project: Greater Lansing Convention and Visitors Bureau, the Greater Lansing Cultural Economic Development Work Group on Placemaking, the city of Lansing, neighborhood organizations and Lansing artists. ■

*Geri Alunit Zeldes is an associate professor at Michigan State University's School of Journalism. [geri.zeldes@gmail.com](mailto:geri.zeldes@gmail.com)*



FROM THE GRADUATE LIAISON

# Plan for a perfect independent study

Independent study has long had an important place in graduate programs. The European model of doctoral education, in many instances, requires only extended independent study leading to a dissertation. While the American model relies on courses for the bulk of the doctoral education process, independent study courses play a vital role in understanding one's own field of scholarship. This is especially true for visual communication, where few schools have enough students to justify offering a full research course.

Recently, I completed two independent study courses with Dr. Keith Kenney at the University of South Carolina. One focused on visual communication theory, the second on visual communication research methods. I read about 30 books in all plus research articles and essays to understand the state of the field. However, Dr. Kenney had spent the year in the country of Georgia with a grant project; to overcome this obstacle, we met weekly via Skype, and exchanged documents over email.

Considering my experience with independent study, I have 10 tips for students (and faculty members) preparing to launch an independent study project.

**1. Set a reading list.** In independent study, much of the learning shifts from classroom discussion to personal reading. So, before the independent study begins, plan your readings for each week of the semester. That way, you and your adviser will be able to prepare for a thoughtful discussion and can pace your readings so ideas can build on one another.

**2. Plan a set meeting time.** Making the transition from course meetings to independent study requires a bit of adjustment for the student, especially when research assistantships, projects, and extracurricular life see the free time slot as a place to

expand. Having a set meeting with your independent study adviser will help to create a work schedule where you can prepare for that meeting and move through the semester's material.

**3. Develop a personal work schedule.**

Similarly to planning meeting times, planning working times will divert your atten-

*While the American model relies on courses for the bulk of the doctoral education process, independent study courses play a vital role in understanding one's own field of scholarship.*

tion from various graduate school tasks to the independent study. While you might be tempted to borrow from this time, resist. An average class meeting is three hours a week; your weekly discussion with your adviser will probably be about an hour, so that leaves two hours a week where you should work through the course material in a written essay or argument that explains your reaction to the piece, and supplants the discussion you would have with classmates.

**4. Take notes from the readings.** Just as you would for an in-class discussion, make notes from your weekly readings. These notes will help you discuss the material with your adviser and will help you to form opinions about the work.

**5. Thoroughly discuss the reading.** Sometimes, especially in theoretical text, ideas are difficult to understand simply by reading. A thoughtful discussion with your adviser will help clarify concepts and questions raised in your reading notes.

**6. Compare notes with friends outside your discipline.** While I completed my independent study in viscom theory, my classmate was completing hers in public

relations theory. Despite very little cross-over of theoretical ideas and scholars, we had many great discussions about our own work, and built bridges between the disciplines. So, while I explained Lakoff and Johnson's notion of metaphor to her, she explained Grunig's Excellence Theory to me. By being able to talk to a peer about these concepts, we explored ideas in a low-

pressure situation, and reinforced our own understanding by teaching it to another.

**7. Build toward your dissertation.** When a student undertakes an independent study, it is generally toward the middle or end of a doctoral program. At that point, work should consistently build toward a dissertation. Your independent study should include literature you likely will cite in your dissertation, and should explore the theory and method you will use to complete it. My dissertation uses case study, so I keyed in on its ideas in one independent study, while for theory, I focused primarily on ideas of metaphor and visual rhetoric in culture.

**8. Exercise your opinion.** Not everything you will read in your independent study will be relevant, well-written, timely, or (possibly) even correct. Your independent study is a safe place to challenge these ideas, because the depth of discussion available with a one-on-one meeting with your adviser will allow you to dissect work for its strengths and weaknesses, a skill that will be most valuable in your dissertation and future scholarship.

See **INDEPENDENT STUDY**, page 6

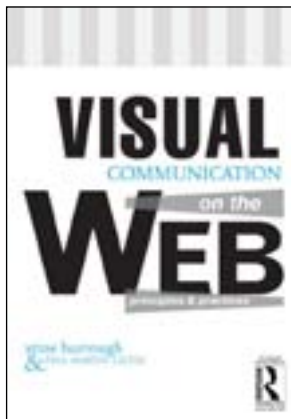
## FROM OUR MEMBERS

# New text explores VisCom online

Most web design books developed for the trade market are a series of exercises without a theoretical, aesthetic, or historic framework. In their new book, *Visual Communication on the Web*, xtine burrough and Paul Martin Lester provide web design exercises accompanied by concise introductions that relate history, design principles, and visual communication theories to the practice of designing for the web.

Specifically, *Visual Communication on the Web* teaches the reader to develop one dynamic web page over the course of 14 chapters. Exercises build upon each other so the reader creates and revises the work while learning new code or tools. Predictable mistakes are purposely included so that readers learn how to 'fix' the project while working on it, a much-needed skill for anyone interested in coding. By the end of this course-in-a-book, readers will have created a web page with a centered container div, a Lightbox image gallery, and an external style sheet using HTML, CSS, and copy-pasted and modified code.

xtine initially wrote a draft of *Visual Communication on the Web* for her beginning and advanced interactive media design students in 2010. In 2011, while updating the text for her classes and upon submitting the final manuscript of *Net Works*:



*Case Studies of Web Art and Design* to her editor at Routledge, she pitched the practice-oriented book to the editorial team as a new title in collaboration with Paul Martin Lester. As her partner in all things visual and otherwise, Paul was happy to contribute short, clever introductions (approximately 1000

words each) to each of the fourteen chapters in the text book, relating visual communication principles and theories to the graphic exercises.

This book attempts to capture the classroom experience in which the visual communication professor relates the "how" aspect of making a website to the "why" aspect of making

visual choices. xtine's personal interest in net art is seen at the end of each chapter in "The Art and Craft of Code" section. There, experimental (commercial and non-commercial) projects relate themes presented in the chapter to code as a material for visual exploration. The book includes screen-captured steps made with Adobe Dreamweaver (and a little Photoshop) CS6.

The interactive eTextbook provides concise videos of burrough detailing some of the more complex step-by-step instructions and original chapter introductions by Lester. Users of the eTextbook may also engage in a traditional assessment exercise to test their knowledge of new material.

## BOOK DETAILS

*Visual Communication on the Web: Principles and Practices*, by xtine burrough and Paul Martin Lester

For more information, downloadable work files, and videos to accompany the text (screencasts by xtine and witty shorts from Paul):

<http://viscommontheweb.wordpress.com/>

For a free desk copy, please use the link [http://www.routledge.com/resources/complimentary\\_exam\\_copy\\_request/9780415521482/](http://www.routledge.com/resources/complimentary_exam_copy_request/9780415521482/)

For those who aren't reading electronically, many of these resources are freely available on the **blog**, [viscommontheweb.wordpress.com](http://viscommontheweb.wordpress.com).

With its easy to follow instruction and witty introductions, *Visual Communication on the Web* makes an excellent companion to xtine burrough's *Digital Foundations and Net Works* as well as Paul Martin Lester's *Visual Communication: Images with Messages*.

This is one of Routledge's first interactive textbooks. Every purchase of the paperback includes a free one-year subscription to the interactive text. ■

*xtine burrough is an associate professor at California State University, Fullerton. cburrough@Exchange.FULLERTON.EDU*

## Independent Study from page 5

**9. Keep track of your time.** It's easy to get lost in a book. Be mindful of how long you have spent reading without putting a word on paper. Reading is important, but pro-

cessing that reading to build understanding is the goal of the course.

**10. Be flexible.** It takes considerably more time to understand the work of Jürgen Habermas than it does to understand the qualitative research methods explained by Lindlof and Taylor. Be prepared to spend extra time reading some works as you delve

into the grand ideas of the discipline. The time investment will be worth the reward of knowledge. ■

*Matt Haught is a graduate liaison for the Visual Communication Division and a doctoral student in mass communication at the University of South Carolina. haught@email.sc.edu.*



## CALL FOR PAPERS

# Domestic Images in the Digital, Online, and Viral Era

Today anyone with a cellphone and an Internet connection can create and distribute images without professional training or a governmental or institutional affiliation. Whether funny cat YouTube uploads, vacation videos (from a tsunami site) or pictures of the humiliation of Iraqi prisoners, images that once fell under the genre of “domestic” are now regularly erupting onto world attention, controversy, and influence. Likewise, ordinary citizens are delivering the first visual “draft of history” because they are first on the scene of breaking news—from terror-filled moments in a London subway after a bombing to an airliner landing on the Hudson River.

This special issue of *VCQ* seeks scholars and practitioners who study or document the blurring between “home” photography and “public,” professional, or commercial photography as it becomes increasingly indistinct in our viral digital/online/social media age.

Among possible questions to ask: What

### Call for Papers: *Visual Communication Quarterly*

Special Issue: Domestic Images in the Digital, Online, and Viral Era

Guest Editors: David D. Perlmutter and Lisa Silvestri, The University of Iowa

Editor-in-Chief: Berkley Hudson, Missouri School of Journalism

does it mean when the “home mode” goes viral? How does the role of the professional photographer and industry change when “citizen journalists” are creating so much public content? What new genres of photography are emerging in the home–public fusion? How does the domestic origin of an image affect its reception? What are the historical antecedents to this phenomenon (e.g., images of the Holocaust that were originally souvenir snapshots by its perpetrators or domestic scenes of celebrities made famous after their deaths?)

*Visual Communication Quarterly* solicits contributions for an upcoming special issue on the domestic image. *VCQ* welcomes essays that consider the relationship between “home” and “public” modes of photography, visibility in a viral era, digitization, Photoshopping, cropping, and dissemination. In addition to theoretically grounded, critical essays, we will consider the submission of visual essays and photo pieces. Maximum word length for essays: 7500.

**Deadline for submissions: Feb. 20, 2013**

*Visual Communication Quarterly* publishes scholarship and professional imagery that promote an inclusive, broad discussion of all things visual, while also encouraging synthesis and theory building across our fascinating field of study. See: <http://vcquarterly.org/> for submission style and guidelines. Please email an electronic version of your essay (as an MS Word document), along with a 100-word abstract, to [david-perlmutter@uiowa.edu](mailto:david-perlmutter@uiowa.edu). For portfolios, send inquiry first. ■

## FROM OUR MEMBERS

### Captions gone astray?

Sometimes a picture is worth a thousand words or more. Often it needs well-chosen words to serve well, especially in journalism.

We have a problem.

Historically, captions briefly described the action and identified participant(s) in a sentence giving the who-what-when-where. More text might state background or later information to provide context.

But decay set in. Captioning practices of the wire services, major newspapers and fact-oriented magazines get violated both online and in print. Good work still dominates, but too often, the picture is eye candy trying to illuminate a theme, with a caption that merely restates an idea from accompanying text.

Examining a few hundred examples, I found scores of cases, including one in which the headline, caption and pull-out drop quote were essentially verbatim lifts from copy. Researchers found falsehoods in some captions.

AEJMC’s Viscom and Magazine divisions did a panel, of which I was a part, on this

subject for AEJMC 2011. I was sidetracked by other projects, one of which destroyed most of my digital files on captioning.

Here is fertile ground for academically sound research, more value to future students and possibly useful guidance to working professionals. Would some Viscom-ers be interested in making a team?

Largely retired but heavily committed, I cannot do a caption project alone. February is late for someone to begin a paper due April 1. But can we get started? ■

*John McClelland is an associate professor, emeritus, at Roosevelt University, Chicago.*  
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FROM THE LOGO CHAIR

# 2014 AEJMC Logo Competition

AEJMC's annual logo competition challenges our students to design an effective, professional-looking logo by using their graphic design skills, aesthetic sense, and visual communication capabilities.

The rules for entering this year's AEJMC logo contest can be found in the sidebar accompanying this article. Logos designed for this year's competition should have visual impact, should visually represent AEJMC, and should immediately communicate Montreal, the location of the 2014 AEJMC convention.

When people see the AEJMC convention logo, they should understand immediately how the logo brings to mind the conference city, whether through conveying the town's flavor, by featuring a famous landmark that is visually synonymous with the city, or in some other visually creative manner.

The typographic element "AEJMC," the word "August," the year (2014), and the name of the city (Montreal) should be well integrated into the logo design through the use of effective fonts, placement, and balance. The logo should not be busy or cluttered.

For the AEJMC convention logo to "work" visually, the designer must successfully incorporate her/his creative concept for the logo into its design. The logo will be used in a variety of places including (but not limited to) promotional materials, conference name tags, and on the cover of the conference program guide. It must be reproducible for these purposes without losing image quality or readability. ■

*Phillip Motley is chair of the annual AEJMC logo competition and an assistant professor in the School of Communications at Elon University. [pmotley@elon.edu](mailto:pmotley@elon.edu)*

## DESIGN A LOGO FOR THE AEJMC 2014 CONVENTION

Design a logo for the AEJMC 2014 Convention in Montreal (Quebec, Canada). Student entries are being accepted for the official convention logo, which will appear on convention and promotional materials. The winning student will receive \$100.

A logo entered in the contest should represent the diversity of AEJMC and also visually suggest "Montreal." The logo should communicate immediately, effectively and be memorable.

A logo entered in this competition must:

1. AEJMC; August 2014; Montreal
2. Feature 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. This means no clip art files of Montreal monuments, landmarks, etc. The student must create those elements if they are used.

For a logo entry to be eligible, it must be created in vector format. Entrants are required to submit digital copies of each logo as both an EPS (.eps) and a JPEG file (.jpg). The JPEG version must be identical to the EPS version in terms of design, dimensions, proportion, etc.

The file names must bear the last name of the entrant (for example: SmithLogo1.eps and SmithLogo1.jpg). The EPS file format is required because it is a vector-based format that provides better reproduction. The EPS version must be a vector graphic with the type converted to outlines (this step is important!).

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. In order to be judged, logo entries *must be submitted by a faculty sponsor* (this step is also important!).

Faculty sponsors must also include a list of file names (such as: entrants.doc) with the entrants' names, addresses, and email addresses, plus their own full contact information (office phone, email address, campus address, etc.) Winners should be notified before May 15, 2013.

**Entries must be successfully submitted no later than April 1, 2013.**

Please submit each logo entry's EPS (.eps) and JPEG (.jpg) files to the competition email address for the AEJMC Logo Competition (which will be received by log competition chair, Phillip Motley). The address is **viscomlogo@gmail.com** (File size limit for attachments is 25mb.). Questions regarding the 2014 logo competition may be sent to Phillip Motley at **pmotley@elon.edu**

Students unfamiliar with the Association of Education in Journalism and Mass Communication can learn more at **<http://www.aejmc.org>**.