Are you planning to come to the 101st AEJMC conference in Washington D.C. this year? If you are, you will enjoy many sessions during the regular conference period of Aug. 8-11, 2013. If you arrive one day early, you will participate in numerous special pre-conference sessions on Aug. 7. To enjoy the early-bird discount, you need to register by July 12, 2013, at http://dc13.aejmc.org/registration/.

The Visual Communication officers are delighted to share the lineup of numerous sessions this year. Below are division highlights; the entire schedule is available at http://dc13.aejmc.org/schedule/.

The VisCom Division will offer one research workshop and one research panel: Pre-Conference Workshop on Q Methodology, in which participants will learn how to analyze qualitative visual data using Q (Tickets are $20 per person; pre-signup required; and limited to 15 participants) and Beyond Visuals: Designing for Experience and Interaction.

Your school or department may be considering a revamped curriculum. If so, the session, Teaching Marathon/Ideal Viscom Curriculum, will be a must for you. Division member Sandy Utt, of Memphis University, will moderate the session. The other four sessions will cover topics including multimedia or multi-platform; the reasons that students must be programmers; and multimedia storytelling for social media.

Are you interested in what The Washington Post is up to? Then you should consider the off-site luncheon from 12:15-1:30 p.m., Saturday. Washington Post video journalists will present on Multimedia and Digital, Mobile and Product Design. Tickets are $30 per person and pre-signup is required.

And now, last, but not least, I’d like you to discuss the goals and direction of the division in the Members’ Meeting on Friday, 6:45 - 8:15 p.m. Members will hear reports from the division officers about what was achieved for the past year. Members also will discuss what the division should do next year. If you have any agenda item to discuss, please email it to vice-head Byung Lee (byungleel@elon.edu), along with the reasons why it merits discussion at the meeting and any relevant information. Also, a new second vice-head will be elected in the meeting. You will also meet there with the division officers who volunteered to work next year. If you want to participate in division activities as an officer, please email me with the areas of your interest soon.
FROM THE EDITOR

No, it’s not just conference news

Didn’t we just do an annual conference? By now, most of you have already submitted travel funding requests, registered, booked plane tickets, and found yourselves unable to book a room in the conference hotel (in all seriousness, who ARE these people who seem to snag all the rooms in the first day?). To that end, we’ve got a newsletter with lots of helpful conference details for the visually minded.

Now, I’m not saying you should ONLY attend VisComm sessions at AEJMC - that wouldn’t be collegial - but there are some good ones that deserve your consideration. There’s a pre-conference workshop on Q-method (Wednesday), a session on developing viscomm curriculum (Thursday), a panel on why all your students should be programmers (Friday), and lots more. There’s a reason this is my favorite division.

One special session that deserves noting (and not just because it happens to take place at Capitol City Brewing) is our annual luncheon. The theme is mobile and product design journalism, brought to us by Sarah Sampel, director of digital, mobile and new product design at the Washington Post. The cost is $30, but you should easily be able to get that covered for the chance to better your professional chops (and have a few beers ... you know, if there’s time). Don’t forget to pre-register!

You all continue to deliver on the independent submission front as well. In addition to our roster of conference content, this issue includes work from members Geri Alumit Zeldes (p.8) and T. Randahl Morris (p.6). I hope you’re all taking a few moments to check these out because to me, they embody a healthy culture for our division: Members submitting work because they want to get the word out, not because they’re required to as part of their duties. Go ahead and send in your own work - brag, even - and we’ll keep building a more fleshed-out picture of the kinds of work our members do.

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

CALLS

VCQ needs book reviewers

Summer is upon us, so it’s the perfect time to review a title or two for Visual Communication Quarterly (http://vcquarterly.org). We welcome submissions from any faculty or graduate students of visual communication who can use their summer free time to strengthen CVs and support the scholarly community. If you have a title in mind, please contact Book Reviews Editor Erik Palmer (palmere@sou.edu) for confirmation and access to review copies. Further information about reviewing for VCQ is available at http://bit.ly/vcqbooks2013, including a wishlist of titles for which we are seeking reviews.

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Website
http://aejmc.net/vis/
First, let me thank everyone who has helped – and continues to help – with our upcoming research program in Washington D.C. Reviewers, moderators, discussants, and yes, all who contributed your work – please take a moment to pat yourselves on the back and bask in a bit of conference glow.

This year we reviewed 37 submissions. With an acceptance rate of about 56%, we have 21 conferees scheduled to present in Washington.

We have a terrific program coming up. Here are some of the highlights:

We start early on Thursday, August 8th, with an 8:15 session on Art, Design and Understanding. Our panelists will cover how the Rule of Thirds, navigability, interactivity and theories about visual understanding can add to our understanding of online communication.

That afternoon, on Thursday 1:30, we’ll be honoring the recipients of our top papers. These manuscripts contend with the way Big Bird invaded our imaginations during the last presidential election, how Twitter images can be used in propagandistic ways, theoretical interpretations of Steven Spielberg’s work, and a historical examination of visual stereotyping of Appalachia. Congratulations to this year’s honorees!

On Friday August 9th, at 11:45, the research program goes global, with a panel titled Visualizing Others: How Framing, Parody and Advertising Depict International Events and Human Beings. Panelists will address the way visual media have depicted crisis in Nigeria and Syria and how digital timelines can help teach about the past. And -- just in case you haven’t seen enough of the Gangnam Style video, this panel will address how parodies of it reflect cultural difference. No dancing required.

Our Scholar to Scholar Session is scheduled for Friday afternoon at 1:30. These sessions give scholars a chance to display both their practical visual skills and their theoretical knowledge as they catch the eyes of those who walk through the poster session. Our presenters will be posting work about everything from cognitive, effects-based research on visual complexity to the work of documentary filmmaker Ken Burns.

Our Sunday session at 11am turns attention to the news and photojournalism. This panel, Photographic Practice: Who Shoots What, Shares with Whom, and Why?, includes research on the nitty gritty of news work, both in the newsroom, by editors, and in the field, by professional and citizen visual journalists.

Be sure to check the full program (p.4-5) for information on VisComm’s creative projects, co-sponsored sessions and teaching panels. Our division is special – and let’s face it, we’re fun, too -- because of our interdisciplinarity and imagination. I look forward to seeing all of you in Washington, and again, thank you for helping make this program one to be proud of.

Mary Angela Bock is research chair for the Visual Communication Division and an Assistant Professor in the School of Journalism at the University of Texas at Austin. mary.bock@austin.utexas.edu

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### Visual Communication Division Research Sessions (full details on pages 4-5)

<table>
<thead>
<tr>
<th>Date/Time</th>
<th>Session</th>
<th>Moderator</th>
<th>Respondent</th>
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<tbody>
<tr>
<td>Thursday, Aug 8th 8:45am</td>
<td>Art, Design &amp; Understanding</td>
<td>Michael DiBari</td>
<td>Julianne Newton</td>
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<tr>
<td>Thursday, Aug 8th 1:30-3</td>
<td>Visual Communication Division, Top Papers</td>
<td>Bruce Thorson</td>
<td>Mary Bock</td>
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<td>Friday, Aug. 9th 11:45am</td>
<td>Visualizing Others: How Framing, Parody and Advertising Depict International Events and Human Beings</td>
<td>Kathleen McElroy</td>
<td>Alia Yunis</td>
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<td>Friday, Aug. 9th 1:30pm</td>
<td>Scholar to Scholar</td>
<td>None</td>
<td>Susan Tomasovic</td>
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<tr>
<td>Sunday, Aug. 11th 11am</td>
<td>Photographic Practice: Who Shoots What, Shares with Whom, and Why?</td>
<td>Loret Steinberg</td>
<td>Deb Aikat</td>
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Thursday, August 8

8:15 - 9:45 am:
Refereed Paper Research Session: Art, Design and Understanding
- Captured in the Grid: Raising More Attention with the Rule of Thirds? (Michael Koliska and Soo-Kwang Oh, Maryland)
- Finding Your Own Answers: Political Ideology and Ambiguous Data Visualizations (Nicholas Geidner, Iveta Imre and Ivanka Pjesivac, Tennessee)
- Susanne Langer: Expresses Knowledge of Feelings (Keith Kenney and Katherine LaPrad, South Carolina)
- The Impact of Navigability on Flow-like Experiences and User Enjoyment of Online Art Exhibitions (Bo Zhang, Michael Marcinkowski and Youngjoon Choi, Pennsylvania State)

10 - 11:30 am:
Teaching Panel Session: Teaching Marathon/The Ideal VisCom Curriculum (Panelists: Sheila Webb, Western Washington; Aileen Galagher, Syracuse; James Shahin, Syracuse; Lori Blanchford, Drake; Lori Harps, Temple; Mindy McDonald, Florida; Jennifer George-Palilonis, Ball State; Ann Auman, Hawaii; Amy DeVault, Wichita State; Sara Quinn, Poynter; Sam G. Riley, Virginia Tech)

1:30 - 3 pm:
Refereed Paper Research Session: Visual Communication Division: Top Papers
- Big Bird, Binders, and Bayonets: The Persuasive Power of Social Media Visual Narratives in the 2012 Presidential Campaign* (Janis Teruggi Page, Florida Institute of Technology and Margaret Duffy, Missouri)
- The Gaze and The Spielberg Face: Spielberg’s Application of Lacan’s Mirror Stage and Audience Response**(Joseph Fortunato, Arizona State)
- Visual Propaganda in the Age of Social Media: Twitter Images During 2012 Israeli-Hamas Conflict (Hyunjin Seo, Kansas)
- Visual Stereotypes of Appalachia in Life Magazine: A Semiotic Study (Michael DiBari, Hampton)

Friday, August 9

8:15 - 9:45 am:
Research Panel Session: Beyond Visuals: Designing for Experience and Interaction
- Teaching the Unclass: Faculty Led, Student-Directed Learning (Jeremy Gilbert, Northwestern)
- Reforming the College Classroom and Workplace Communities: How Millennials Navigate the Industry (Jessica Bayer, senior director, Qorvis Communications; Britt Beringer, associate, Qorvis Communications; Christina Heilman, marketing and communication specialist, MedStar Health; Vicki Todd, Quinipiac)
- Jousting the Dark Knight of Innovation (Larry Dailey, Nevada, Reno)

11:45 am - 1:15 pm:
- Picturing the Jos Crisis in Three Leading Newspapers in Nigeria: A Visual Framing Perspective (Ngozi Agwaziam, Southern Illinois at Carbondale and Lily Zeng, Arkansas State)
- Visual Framing of the Syrian Conflict in News and Public Affairs Magazines (Keith Greenwood and Joy Jenkins, Missouri)
- Historical Timelines: Rethinking Our Visualization Of The Past (Bettina Fabos, Northern Iowa)
- No Ham, No Ladies and No Sex: Examining the Cross Cultural Differences in Gangnam Style Parodies on YouTube (Julie Jones, Amanda Kehrberg, Sang Chon Kim, Joonil Kim and Khalaf Tahat, Oklahoma)

1:30 - 3 p.m:
Scholar to Scholar Session
- 46. Ken Burns: Historian,
Visual Communication Division Sessions
2013 AEJMC Annual Conference, Washington D.C.

Friday, August 9 (continued)

8:15 am - 9:45 am:
Refereed Paper Research Session: Creative Projects Competition
- What Is News? Most Black Men Are Not Criminals (Craig Herndon, Howard)
- Multimodal Storytelling: An Online Learning Tool (Yvette Shen, Utah and Nan Zheng, James Madison)

9:15 am - 10:45 am:
Teaching Panel Session: Multimedia Storytelling for Social Media: Preparing Students as Networked Communicators (Panelists: Hilary Fussell Sisco, Quinnipiac; Marcus Messner, Virginia Commonwealth; Cindy Royal, Texas State – San Marcos; Michelle Seelig, Miami)

11 am - 12:30 pm:
Refereed Paper Research Session: Photographic Practice: Who Shoots What, Shares with Whom, and Why?
- How Photo Editors Perceive and Evaluate Photographs Submitted by Citizen Journalists: A National Survey (Eun Jeong Lee, Texas at Austin)
- The Influence of Personality Factors and Motives on Photographic Communication (Daniel Hunt, Newbury College and Eric Langstedt, Mount Saint Mary College)
- What’s Black and Blue and Read Online: An Analysis of Newspaper Website Aesthetics and the Influence of Circulation Size (Adriane Jewett and Dennis DiPasquale, Florida)
- Photo Sharing Not Photodocumentation: the Problem of Visual Journalism as User-Generated Content (Mary Lou Nemanic, Pennsylvania State)

12:15 pm - 1:30 pm:

Saturday, August 10

8:15 am - 9:45 am:
Refereed Paper Research Session: Creative Projects Competition
- Making Stereotype: Portraits in Black and White (Michael DiBarri, Hampton)
- Transmedia Indiana: Interdisciplinary, Cross-platform, Multimedia Storytelling (Brad King and Jennifer George-Palionis, Ball State)
- BSU@The Games (Ryan Sparrow, Ball State)

11 am - 12:30 pm:
Teaching Panel Session: Photographic Practice: Who Shoots What, Shares with Whom, and Why?
- How Photo Editors Perceive and Evaluate Photographs Submitted by Citizen Journalists: A National Survey (Eun Jeong Lee, Texas at Austin)
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As lines between media blur, students aren’t the only ones we can educate about visual principles.

With the rise of converging media forms, visual educators must inform our colleagues as well as our students about pitfalls of industry.

One of my proudest moments last year occurred the day Lee, an undergraduate student, brought a local photo contest to my attention. She wanted me to warn other students to avoid the contest. Two J-school colleagues had also sent me a link to the contest, commending it to my students. On the surface, it looked like a chance to promote our school and rack up some awards. Lee had read the fine print, my colleagues had not.

Lee and most professional photographers know to avoid contests that function as “rights grabs.” This means the sponsor uses contest entries to create a free photo repository, getting rights to publish images without recompense.

For instance, VAIN AGENCY Amateur Photo Contest offers $500 for the best image. All entries must include a waiver that transfers copyrights to VAIN AGENCY for any usage in the future ever. The entrant also vows to hold harmless and indemnify VAIN AGENCY from any claims or liability from the publication of the photo or any derivatives. In other words, if VAIN AGENCY uses the photo of your neighbor’s teenager in a condom advertisement, the teen’s parents can sue you the photographer but not VAIN AGENCY.

Rights grab contests are among the media practices that chip away at the livelihood of professional photographers. As a professor, I teach my students to be good citizens of the digital creative world, whether or not they aspire to a career in photography. Now I’m gently working to do the same for my colleagues.

The contest last year led to good discussions among our faculty about business practices in visual media. We’ve discussed alternate ways to promote students’ work, and we have plans for a workshop to educate faculty and students about business issues.

For more information about photo contests and rights grabs, one of the best sources is the Artists’ Bill of Rights (http://artists-bill-of-rights.org). The organization even keeps a record of contests with best and worst practices.

Denise McGill is PF&R chair for the Visual Communication Division, Secretary of the National Press Photographers Association, and an Assistant Professor of Visual Communications at the University of South Carolina. MCGILLD@mailbox.sc.edu

Exposed the VisComm curriculum

A new film studio moving into my home community brings another perspective into my continually evolving thoughts about different ways to teach visual communication. In my collection of visual communication syllabi and books, I’ve noticed a distinct difference in orientation, which seemed somewhat loosely tied to factors such as the university, department, instructor, etc. But learning about how a new studio starts up and what their staffing needs are made me realize that - like most things in life - the range of perspectives from which visual communication is taught can be mapped on a continuum.

Here’s how I came to this mode of thinking. In the film industry, there are two general categories of workers. Below the line workers are those who have specific technical skills such as lighting or audio recording. Above the line workers are those who tend to be in more creative skills - writing, directing, and producing, for example. Below the line jobs don’t necessarily require a college degree but do require some level of technical education and training. So, in the case of the new film studio, talks are in the works with a new College and Career Academy tied to the local school district that will train high school students and, if room, local residents interested in the industry. The regional technical college, which offers both associate and bachelor degrees, will also offer specialty courses in addition to certifications and degrees. Several metro area universities currently have film studies majors and, while they offer various lab courses, much of the students’ course work focuses on a broader curriculum that establishes a foundation for understanding the discipline which then flows into course offerings that align with the student’s area of specialty.

See CURRICULUM, page 7
Curriculum
from page 6

All of which now brings me back to the visual communication course. But asking whether the course is geared toward technical competence or creative endeavors veers toward a grossly oversimplified conception of how visual communication is taught. Rather, we can use these conceptions as bookends for a continuum of visual education. The technical orientation can be perceived as either limited (as in the case of a VisComm class that focuses on videography or graphic design, for example) or - depending on the level of the course and the context (at a four-year degree granting institution, for example) - as an upper level specialty course. Likewise, the creative/theoretical approach to visual communication may be limited in scope, as in an introductory visual communication course, or expanded as in an advanced VisComm course that focuses on analysis, theory, ethics and application to each student’s particular area of study. Naturally, many courses fall somewhere between these two bookends and commonalities of topics are seen across many of the syllabi. But even this view is somewhat oversimplified as a review of my growing collection of syllabi illustrates because the subject matter is greatly affected by the instructor’s area of the specialty and the discipline: from broadcast journalism to print journalism, from rhetoric to mass communications (including public relations), and, increasingly, from specific media and tactics to integrated communication studies that recognize the need for communication students to be competent in a world in which the traditional boundaries between media and tactics are increasingly blurred (no pun intended).

The changing media environment as well as the rapidly evolving communication technologies call for a more rigorous review and adaptation of our continuum of visual communication courses and, perhaps, even the conceptual development of a visual communication sequence of courses that address the technical/creative dichotomy, distinct/blurred media, and the recognition of core visual competencies that form the basis for a broader visual communication discipline. ■

T. Randahl Morris is a Visual Communication Division Member.

In the aftermath of the recent layoffs of the entire photojournalism staff at the Chicago Sun-Times, I am disheartened. As a former newspaper photojournalist, this news organization’s shortsighted decision hit close to home. It’s an indication of the management’s lack of understanding of what visual journalists do. With the proliferation of mediocre (but free) images available on sites like Flickr and Instagram, photojournalism is becoming devalued. Some argue that this mass layoff was an act of desperation by a dying newspaper trying to stay afloat. I would agree, but it was the wrong move. Arm- ing reporters with iPhones is akin to putting yet another nail in that coffin.

Research has extolled the virtues of images. They’re attention getting, informative, persuasive, and are the reader’s entry point into news stories on a variety of platforms. Far from being antiquated, visual journalism is in its heyday. Media companies should be looking to hire the best visual journalists they can to make their product stand apart from the masses.

So where does that leave us as educators? Do we fight the good fight, teaching students how to make thought-provoking, storytelling images and video, hoping they’ll succeed in this job market? Or do we pander to what media corporations are pushing for and simply teach every student how to take iPhone photos and videos?

As I embark on the job search to enter into academia, I’ve been pondering this balance. I just finished up a year of teaching a new class at my university that introduced all J-school students to photojournalism, video journalism and design. It’s a good start because they’ll all need these skills if they go into journalism, and it gives them a sense of visual literacy, but it’s not enough on its own. If all we teach students is how to be journalistic jacks-of-all-trades, they’re losing out on the opportunity to learn how to do quality work. If we lose journalists who are able to create insightful, story-telling visuals, we’ve done a great disservice to our news audience.

It is important that students develop a broad base of skills to produce solid reporting using words, images, design and multimedia and are able to determine which will be the most effective at telling the story. This will help them get a job. But they should also be encouraged to excel where their passions lie. If they’re visually oriented, they should have the opportunity to expand their skills and learn to shoot something more than an iPhone photo. We need to cultivate that. We also need to teach them sound business practices, because most will be freelancing.

It is my hope that when today’s journalism students become the future editors, they’ll have a greater appreciation for visual journalism than those who are in positions of power now and realize the importance of imagery. That means we’ll have done our job. ■

Carolyn Yaschur is a Graduate Student Liaison for the Visual Communication Division and a Ph.D. Student at the University of Texas at Austin. cyaschur@gmail.com
During a six-week period in the summer of 1975, 27 patients experienced respiratory failure at the Veteran's Administration Hospital in Ann Arbor. Eleven of those patients died, as reported by Time magazine. In June 1976, after an intense FBI investigation involving some 200 agents and costing more than $1 million, two Filipina nurses – Filipina Narciso and Leonora Perez - who worked in the intensive care unit at the hospital where most of these patients were being treated, were charged with injecting the patients with the muscle relaxant Pavulon. The jury found the nurses guilty of conspiracy to poison three patients and dropped the murder charge against Narciso.

Through first-hand accounts from a former medical intern at the VA Hospital, a Detroit Free Press journalist, FBI agents, media scholars and activists, archival video and photos, and thousands of pages of FBI documents obtained via FOIA, this 34-minute rough cut of the film, the U.S. v. Narciso, Perez & the Press reconstructs the investigation and trial of the Filipina nurses. In May 2013, the Michigan chapter of the National Association of TV Arts and Sciences, nominated the film for an Emmy in the documentary – cultural category.

The hour-long version was completed in spring 2013. The longer film will include interviews with activists who participated in the movement to prove the nurses’ innocence and the eventual release of the nurses. The documentary will also examine coverage of the case in the Detroit Free Press, Detroit News, Ann Arbor News and Ann Arbor Observer, probing ideological, organizational and individual reporter differences to explain differences in reportage.

Background on the trial
The trial of the nurses is one of the longest in history. Interestingly, the Assistant U.S. Attorney General Richard Delonis called the evidence “highly circumstantial.” Moreover, linguists who analyzed transcripts of the trial suggest that it was the nurses’ testimonies that turned the jury against them.

The case received international attention because it confronted political and racial tensions. Subsequent to the guilty verdict, University of Michigan students and Ann Arbor residents staged rallies in support of the nurses’ innocence because they perceived Filipina and Leonora as victims of the FBI who failed in its search for Patty Hearst and Jimmy Hoffa. Also during this period, anti-immigrant sentiment intensified because of the rise of Asian immigration to the U.S. Abroad, the case rallied many in the Philippines. Pacifico Marcos, president of the Philippine Medical Association and brother of then President Ferdinand Marcos, launched a defense fund for the nurses.

In 1977, the federal judge ordered a new trial, citing prosecutorial misconduct. The decision gave prosecutors a chance to retry the case, but they decided against doing so. Authorities then released the nurses after they served four months in a federal prison in West Virginia. The guilty verdict stands without penalty.

Shortly after Narciso and Perez’s release, they returned to the Detroit area where they continued to work as nurses. In 1983, the Perez family moved to Las Vegas, and in 1985, to Southern California, where Perez is a nurse in the San Diego area. According to her attorneys, Narciso retired in spring 2012 from her job as a nurse at William Beaumont Hospital in Royal Oak, MI. She plans to spend her retirement writing a book about her experiences during the mid-70s.

Geri Alumit Zeldes is an associate professor at Michigan State University’s School of Journalism. geri.zeldes@gmail.com
The 2013 Creative Projects Competition winners will be presented Saturday morning at 8:15 a.m. at AEJMC. We had a variety of excellent submissions; the level of competition was very high. The acceptance rate for the session was 29%. Each submission was reviewed and evaluated by three different judges. We also standardized all scoring (calculated z-scores) so as to account for differences in judging styles across the many judges. Thanks again to all. We hope to view more high-quality submissions next year.

BSU@The Games
Ryan Sparrow, Ball State University
BSU@The Games was an immersive learning experience that allowed 40 students to cover the 2012 Summer Olympic Games. This student-led project took the idea of creating a newsroom and created a successful brand that produced over 400 stories, 60 videos, 200 photos and 14 graphics. Students saw their work published in a variety of newspapers and websites and a one-hour special was broadcast on Fox College Sports. But the most successful element of the project can be summed up by a student who said, “One of the best feelings was when we stopped being student-journalists and just became journalists.” http://bsuatthegames.com/

Multimedia News Storytelling: An Online Learning Tool
Yvette Shen, University of Utah; Nan Zheng, James Madison University
This project is an interactive tool to introduce journalism students to the concepts and best practices of multimedia news storytelling. The goal is to present students with integrated understanding of multimedia journalism from the perspectives such as conceptual thinking, historical context, audience research, and analysis of award-winning projects. http://smad.jmu.edu/multimedianews/

Making Stereotype: Portraits in Black and White
Michael DiBari, Scripts Howard School of Journalism and Communication
In response to a litany of negative portrayals of African Americans in new media, professor and photojournalist Michael DiBari began photographing his own students, as well as any student who happened to walk into his office. The images he captured and the aspirations the students expressed bear witness to the beauty, intelligence, creativity and ambition of Hampton University students.
WHAT IS NEWS? MOST BLACK MEN ARE NOT CRIMINALS
Craig Herndon, Howard University

This video is a case study of the application of Journalistic Ethics clauses in the realm of visual journalism. There is a long history of racism in the U.S. While blatant and conscious racism has diminished considerably, habits of seeing combined with the practicalities of journalism leaves us believing untruths about African-Americans and other minorities. As we approach a time of a completely minority-majority nation, even white people may suffer from discriminatory ways of seeing. As senior staff at news organizations across the country take buyouts, we are losing the senior staff who formerly mentored young journalism staff.

TRANSMEDIA INDIANA: INTERDISCIPLINARY, CROSS-PLATFORM, MULTIMEDIA STORYTELLING
Brad King and Jennifer George Palilonis, Ball State University

In Spring 2013, an interdisciplinary undergraduate class joined 40 students from multiple disciplines (creative writing, journalism, visual communication, telecommunications, history, and theater) to create a single transmedia narrative. Our project partnered these students with the Indiana State Museum as a source for artifacts that would help frame a narrative that takes our audience on a historical chase through the state's history. The final project included a fictional tablet-based book, complete with embedded audio, video and text, several non-fiction websites based on Indiana history, a museum exhibit, geocaching and puzzle-solving, all separate but interconnected in a complex transmedia narrative. http://www.transmediaindiana.com

Quint Randle is Creative Projects Chair and an Associate Professor in the Department of Communications at Brigham Young University. quint@byu.edu

FROM THE LOGO CHAIR

2014 AEJMC LOGO CONTEST WINNERS

Each year, the Visual Communication division of AEJMC holds a student logo design contest to determine the logo for the following year’s annual convention. The winners for this year’s competition to design the logo for the 2014 convention that will be held in Montreal have been determined.

This year, there were a total of 56 logo entries submitted from students at nine different universities. The entries were evaluated by a ten-person panel of judges who went through a two-stage judging process. The first stage winnowed down the total entries to the top five that received the most votes from the judges. The second round judged the finalists and ranked them in order from 1st to 5th place. At the end of the second round, the top three winners were determined.

Thank you to all the students, faculty advisers and schools that submitted entries for this year’s competition. Thank you as well to our panel of ten judges.

Phillip Motley is Chair of the annual AEJMC logo competition and an Assistant Professor at Elon University. pmotley@elon.edu

THE WINNING LOGOS

1st place: Genevieve Cossette
University of St. Thomas
Faculty adviser: Michael O’Donnell

2nd Place:
Rachel Tilson
University of South Carolina
Faculty adviser: Tara Buehner

3rd Place:
Kayla Bauer
Penn State University
Faculty adviser: Ron Smith

Creative Projects

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WHAT IS NEWS? MOST BLACK MEN ARE NOT CRIMINALS
Craig Herndon, Howard University

This video is a case study of the application of Journalistic Ethics clauses in the realm of visual journalism. There is a long history of racism in the U.S. While blatant and conscious racism has diminished considerably, habits of seeing combined with the practicalities of journalism leaves us believing untruths about