What does AEJMC Montréal have for us?

What is the Montréal conference for? There is no single answer because AEJMC holds so many things for us and we cannot experience all of them. We have to plan carefully to take advantage of what it offers for participants.

The highlight of the convention is the exchange of ideas and best practices in teaching and research. Some ideas and information will be found by reading articles, but many of them are not existing in papers, but floating in research presentations, teaching sessions, pre-conference workshops, the keynote address, or even in conversation with other participants in the hallways.

Often we can learn some concepts better through practical experiences. The insights gained from interactions with other participants can be more valuable than those gained from reading articles. The conference provides a platform for discussions and networking, which can lead to new ideas and collaborations that can benefit both participants and the industry.

Continued
VisCom Idea Exchange

VisCom Idea Exchange, a new section of the VisCom Division newsletter, is a place where people can post tips for teaching, ideas for research, thoughts about VisCom education, changes in programs, and general VisCom news. Posts will be limited to 200 words and should be signed by the author and their affiliation. Send your article to mjhaught@memphis.edu for inclusion in the idea exchange.

Thinking about stereotypes in the classroom

One of my favorite exercises when I teach visual rhetoric and culture is the one I use to start the lecture on visual stereotypes. (A lecture that I should mention, is based on Paul Martin Lester’s text.) I have the students take a piece of paper and fold it over and over again, then unfolding it so they have creased the paper into quadrants. Then I tell them to number the quadrants. In square one, I tell them to describe what they look like to the outside world -- their appearance, what their demographic is -- only what is visible. In quadrant two, I ask them to write down the stereotypes associated with people who look like them. In quadrant three, I tell them to write down what the most like about themselves and what they are proud about. Finally, in quadrant four, I ask them to write down what, if anything from square three is VISIBLE, based on what they look like (square one). Square four is often mostly empty — which is exactly the point. This usually launches some good discussion, and personalizes the stereotype lecture that follows.

Mary Angela Bock
University of Texas
mary.bock@austin.utexas.edu
# 2014 AEJMC VisCom Programming Schedule

## Tuesday, Aug. 5

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 a.m.-noon</td>
<td>Infographics and Data Storytelling (Big Data)</td>
</tr>
<tr>
<td>1-5 p.m.</td>
<td>Qualitative Theory Q and Its Practice</td>
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## Wednesday, Aug. 6

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10-11:30 a.m.</td>
<td><em>Teaching Panel:</em> Teaching Compassion: Visuals, Convergence, and Strategies for Overseas Media Courses (Cosponsored with Community College Journalism Association)</td>
</tr>
<tr>
<td>1:30-3 p.m.</td>
<td>Refereed Paper Research Competition</td>
</tr>
<tr>
<td>3:15-4:45 p.m.</td>
<td><em>Teaching Panel:</em> Experiential Immersion Workshops — Students and professors in the field, together: The Teaching Hospital Model (Cosponsored with Newspaper and Online News)</td>
</tr>
<tr>
<td>5-6:30 p.m.</td>
<td><em>Teaching Panel:</em> Film and Television Festivals: Changing Visual Media and City Landscapes (Cosponsored with Media Management and Economics)</td>
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## Thursday, Aug. 7

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>8:15-9:45 a.m.</td>
<td>Creative Projects</td>
</tr>
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## Friday, Aug. 8

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8:15-9:45 a.m.</td>
<td>VisCom &amp; Magazine Joint Teaching Tips Marathon (Cosponsored with Magazine)</td>
</tr>
<tr>
<td>12:15-1:30 p.m.</td>
<td>Members luncheon</td>
</tr>
<tr>
<td>1:45 to 3:15 p.m.</td>
<td><em>Professional Freedom and Responsibility Panel:</em> Video Journalism (Cosponsored with Electronic News)</td>
</tr>
<tr>
<td>3:30-5 p.m.</td>
<td><em>Teaching Panel:</em> Google Glass (Cosponsored with Participatory Journalism Interest Group)</td>
</tr>
<tr>
<td>5:15-6:45 p.m.</td>
<td><em>Teaching Panel:</em> While All Your Students Must Be Programmers II (Cosponsored with Communication Technology)</td>
</tr>
<tr>
<td>7-8:30 p.m.</td>
<td>Members Meeting</td>
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</tbody>
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## Saturday, Aug. 9

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>11 a.m.-12:30 p.m.</td>
<td>Refereed Paper Research Competition</td>
</tr>
<tr>
<td>12:45-2:15 p.m.</td>
<td>Refereed Paper Research Competition</td>
</tr>
</tbody>
</table>

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**TWEET AT US AT AEJMC**

Use the hashtag #AEJVisCom14 at when tweeting about VisCom Division events at AEJMC in Montréal. And be sure to follow us on Twitter @aejmcviscom
Busy schedule for AEJMC Montréal

hands-on training than abstract verbal explanation. That’s why the VisCom division offers two pre-conference sessions on Tuesday: “Big data: infographics and data storytelling” in the morning and “Q-methodology (Qualitative method mixed with quantitative analysis): focusing on practice, not theory” in the afternoon.

We may like to mix with professionals, this time Canadian professionals. The VisCom division lined up a meeting for us: Off-site luncheon with Marcos Townsend, photo editor of the Montréal Gazette, and Melinda Dalton, online reporter for the CBC Montréal. (12:15 p.m. Friday, Aug. 8).

Over the years, we may have read others’ posts after joining listserv groups, followed people on social media or virtually exchanged ideas with many others. This conference may be a good time for us to develop our virtual ties into real ones, which could lead us to a deeper conversation about important issues or a common research or teaching project.

The U.S. is a geographically big country. So we may catch up with old colleagues or the people who went to the graduate programs together about our personal and academic life, our successes and failures, and dreams.

We don’t have to confine ourselves to VisCom activities. The world is getting complex and interdisciplinary works are increasingly rewarded. I believe we will not have any problem finding what we need among activities that are offered by other divisions and interest groups in Montréal.

If you intend to be more involved in the VisCom division, or just learn more about the activities of the division, please come to the 7 p.m. Business Session meeting for members on Friday. If you have any issue to put on the agenda of the business meeting, please email it to me by the end of July, 2014, head of the VisCom division, via byunglee@elon.edu.

You would easily get lost in an avalanche of activities. Please download the official conference app, “AEJMC 2014 Montréal” through “Guidebook.” It would help you find scheduled activities by date or by divisions/interest groups. Using the app, you also can follow new events and activities through social media, connect with other attendees and find information about Montréal.

Don’t forget to carry your passport. I look forward to seeing you all in Montréal soon!

SEND US YOUR NEWS

Articles, submissions, and ideas are welcome to be published in VIEWPOINTS. Please send them to mjhaught@memphis.edu as an attached Microsoft Word or Apple Pages document. The next issue of VIEWPOINTS will come out after the conference.
When I tell professional photographers that I’m a professor, their number one comment to me is, “Be sure you teach them about the business.”

I find that journalism students lag behind those in advertising and public relations when it comes to business savvy. In fact, journalism students often want nothing to do with numbers. We can’t allow that culture to continue. Just like students need to know about résumés and interviews, they also need to prepare for invoicing and negotiation. They are likely to work on contract, rather than on staff, at some point in their careers.

I strongly advocate that all our programs offer courses in business practices. But there are plenty of ways to add business lessons throughout our curricula. Here are some simple ideas.

In project classes, I require students make a proposal and budget for their final projects. In doing so, they apply knowledge of copyright issues, local market prices. They also have to estimate the amount of time it takes to complete a job. At the end of the semester they turn in an invoice documenting how much time they actually spent on the project. (Hint: It’s always more time than they predicted.)

A colleague in public relations takes the assignment a step further. His students must complete a project within a certain number of billable hours. If they have a great idea that takes too long to execute, it’s no good. A client would never pay for it.

These are skills our graduates need whether they work for themselves or for another boss. Many of them want to work for nonprofits these days, which means they will likely be writing grants, which means they will be writing budgets. Other students will be the ones hiring a photographer or a designer, so it’s good for them to see the process from both sides.

In a future column I’ll discuss other ways to prepare students for the business side of their careers.

Cookman retires from Indiana

Claude Cookman, a long-time member of AEJMC’s Visual Communications Division, retired May 31 from Indiana University’s School of Journalism, where he taught since 1990. Cookman taught a full range of visual courses including the history of photography, photojournalism, visual communications, picture editing, graphic design, informational graphics and multimedia storytelling. His classroom work was recognized with 12 teaching awards. More than 5,000 students studied with him.

Cookman greatly valued his participation in the VisCom Division, especially the many wonderful friends and colleagues he encountered. He presented numerous papers at AEJMC conferences and authored several journal articles on his research specialization, the history of French magazine photojournalism in the milieu of Henri Cartier-Bresson. His books include American Photojournalism: Motivations and Meanings, Northwestern University Press. He was a member of the editorial board of Visual Communication Quarterly for several years.

In retirement, Cookman said he plans to pursue three long-time avocations: drawing, cooking and reading world literature.
I’ve always had an attraction to volunteer work; it’s just something that runs in my family. It feels good to give, and to sacrifice a little of one’s time and talents just to try to make things better. That’s the attitude I brought into AEJMC two years ago. My experience with AEJMC has taught me something else too, though: Being a volunteer can really give back in a concrete way. In fact, in can make a huge difference in one’s life and career.

Two years ago I was a junior professor in my fourth year teaching at Syracuse University, and was coming out of my third-year tenure review. My main focus outside of teaching was on research for a textbook based on a class I teach. But I was in need of a publisher, and I had no idea how to even begin the search.

Then one of my colleagues here at the S.I. Newhouse School of Public Communications offered an idea: Shop my textbook concept to publishers in the book vendor room at AEJMC’s national convention in place. I did exactly that. I went to every booth and started a conversation with every publisher there about my book. It so happened that I came home with multiple business cards, and immediately got to work on a proposal.

About a week later it happened: I got a call from a publisher. They wanted to pitch my idea at a meeting. I spent all night creating a tailored proposal, sent it to them, and a few days later was actually looking at a contract. In the meantime, another academic publisher I met at AEJMC called me with a request for a proposal. When I told them I was already negotiating with someone, they immediately drew up a contract and overnighted it. I found myself in the dizzying position of being an unknown, untested author with no track record, courted by two publishers both wanting me to sign on the dotted line.

The book’s goal is to establish a foundational level of competency in visual storytelling across multiple platforms for first-year communications students, regardless of whether they are majoring in film, photography, marketing, screenwriting, public relations, graphic design, or something else. This book is going to be important, because every communications field now requires students to be fluent in visual storytelling skill sets.

Many other colleges require students to learn multimedia storytelling skills, in classes much like the one I am teaching at Syracuse. Here at the Newhouse School, all of our freshman take the required COM117 — Multimedia Storytelling — in their first year. My own share of that is one section of about thirty-five students per semester. Schools have realized that regardless of one’s chosen specialty, communicating in the digital age requires fluency in photography, film, and videography, among other areas, and the ability to combine these
VisCom research sessions slated for annual conference

**Wednesday, Aug. 6, 1:30 p.m. Top Paper Session**

**Top Faculty Paper: Sticking it to Obamacare: The visual rhetoric of Affordable Care Act advertising in social media**
Janis Teruggi Page, George Washington University; Margaret Duffy & Greg Perreault, University of Missouri

**Runner Up: Faculty: Consumer Mood, Thinking Style and Creative Metaphor Techniques in Advertising**
Jun Myers; Sela Sar, University of Illinois at Urbana-Champaign

**Top Student: Photos of the Day Galleries: Representing a More Nuanced World**
Jennifer Midberry, Temple University

**Runner Up, Student: Picturing Health and Community: A Visual Perspective of Photovoice Missouri**
Tatsiana Karaliiova, Heesook Choi, Mikkel Christensen, Frank Michael Russell, & Ryan Thomas, University of Missouri

**Presiding/Moderating:** Seth Gitner, Syracuse University
**Discussant:** Mary Angela Bock, University of Texas at Austin

**Saturday, Aug. 9, 11 a.m.**

*Between the eye and the brain: Investigating how images can teach, persuade or deceive*

**Graphic deception: Individuals’ reaction to deceptive information graphics**
Nicholas Geidner & Jaclyn Cameron, University of Tennessee

**Watchdog, voyeur, or censure? An eye-tracking research study of graphic photographs in the news media**
Nicole Dahmen, Louisiana State University

**What Are Shaping the Ethical Standards? Examining Factors Influencing Public Acceptance of News Photo Alteration**
Q. J. Yao, Lamar University; Zhaoxi Liu, Trinity University & David Perlmutter, Texas Tech University

**Friday, Aug. 8, 12:15 p.m. Scholar to Scholar session**

**Picturing Kennedy: Photographic framing in the 50-year commemorative coverage of the assassination of JFK**
Nicole Dahmen & Hannah McLain, Louisiana State University

**The effects of online news package structure on attitude, attention, and comprehension**
Karen McIntyre, Spencer Barnes, & Laura Ruel, University of North Carolina-Chapel Hill

**Darkness Visible; Blindness and Borders/Memories and Movies**
David Staton, University of Oregon

**Respondent:** Susan Tomasovic, George Mason University
Summer 2014

RESEARCH
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When a picture is combined with a thousand words: Effects of visual and verbal arguments in advertisements on audience persuasion
Shuhua Zhou, Cui Zhang, & Yeojin Kim, University of Alabama; Lin Yang, Xi’an Jiatong University, P. R. China

Moderator: Lulu Rodriguez, University of Illinois, Urbana-Champaign
Discussant: Sandra Utt, University of Memphis

Saturday, Aug. 9, 12:45 p.m.
The Moving Image: Connecting video production and meaning

30-Second Political Strategy: Videostyle of Political Television Spots
Sang Chon Kim, Doyle Yoon & Joonil Kim, University of Oklahoma

The Wedding Video as Personal Interaction: Extending Dramaturgy to the Social Media World
Michael O’Donnell, University of St. Thomas

Understanding Digital and Participatory Communication by Social Media and Prosumption Practices via Video Ethnography
Sunny S. K. Lam, The Open University of Hong Kong & Jo Yung, Ipsos Hong Kong Limited

Unwitting Investigators: Documentary Filmmakers as Investigative Journalists
Jesse Abdenour, University of North Carolina-Chapel Hill

Moderator: Bob Britten, West Virginia University
Discussant: Victoria LaPoe, Western Kentucky University

GITNER
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media into an effective story. This new textbook aims to provide students with these basic skills, as well as to acquaint them with this vital concept of story: Whether the nature of the communication is persuasion, nonfiction, or fiction, the common denominator is always storytelling.

It is my goal to get students onto the path of visual storytelling from the outset, and I hope this textbook will make that easier. The publisher I chose, M.E. Sharpe of Armonk, NY, has been great to work with and has provided much support through the entire writing process. I think my book will be a very good fit in their lineup of communications offerings.

I have learned a lot by serving as both second vice head and vice head of the Visual Communication Division for AEJMC. I have served as a research chair for the Mid-Winter Conference, and have moderated and presided over panels and sessions working alongside and collaborating with academics from other communications schools. I have also enjoyed revamping the group’s Facebook presence, helping to move member conversations from the outdated listserv system to Facebook, and seeing membership in the AEJMC Facebook group subsequently double.

So AEJMC has been good for me over the past two years, and I hope that I have been good for it. I’m happy to be a member, and I look forward to continuing to serve AEJMC’s Visual Communication Division. One thing I could not have foreseen, however, is how being involved in the organization could provide such an important boost to my career, and put me in a place where I never thought I would be: author of a soon-to-be published textbook that I hope will be a landmark in my field.
You’ve worked hard on your project, submitted it for conference peer review and you get good news: your work has been accepted….in a poster session. Do you greet this as good news? Or do you feel like you’ve been granted a consolation prize?

For many years, a poster session has had the stigma of a consolation prize; a way for students to attend a conference but not “actually” present. This is no longer the case, though the stigma persists, and while AEJMC admits all papers according to the same criteria, some employers may not fund travel for researchers assigned to a poster session. As research chair, I can assure you that posters are assigned not because of rank in the competition, but because the topic lends itself well to such a display or (in some cases and) the topic is interesting but can’t be logically tied to other papers in a panel.

Michael Haley, Executive Director of ICA, says that organization has worked to advance the prestige of poster sessions but it’s been an uphill battle. Most recently, the poster session was held as plenary with no competing events in that time slots, gave cash prizes for the best posters, and served refreshments. Some divisions at ICA and AEJ have respondents for the poster session—Susan Tomasovic (thank you, Susan!) from George Mason University will do the honors for us in Montreal again this year—as a way of enhancing the experience for presenters and to add to the distinction to the event.

David Perlmutter, Dean of the College of Media and Communication at Texas and Chair of AEJMC’s standing committee on research, says he’s developed a bias in favor of poster sessions for a number of reasons. A poster, in his words, “forces presenters to boil down essential elements,” it “allows true interaction” and “does not encourage grandstanding and sniping.” Think about how often, in a panel presentation, you’ve heard someone say, “Well, I’d tell you my results, but it seems I’m out of time.” Poster sessions are not formal presentations and while you share a room with everyone else, you don’t share the stage. The displays give you a chance to put your results up on the wall – literally – and talk to people who are truly interested in your project.

AEJMC’s website has great set of resources to advice you on preparing for a poster session including this terrific guide for producing it (with credit to Bob Gustafson of Ball State University).

ICA sends advice to its poster participants, and NCA has a helpful booklet as well.
In between my various AEJMC duties these past couple of weeks (the logo competition is now being judged, thanks to our volunteer judges), I went on WordNet and looked up “visual communications.” This is the answer:

S: (n) visual communication: communication that relies on vision

It got me thinking about the panel I’ve put together for this year’s AEJMC on film festivals and their impact on education and civic life.

Sometimes I find visual communications as an education area doesn’t focus on the full scope of the subject as clearly today as it should. It feels like there is too much curriculum investment in photography and graphics, and not enough on audiovisual communications. I don’t mean screenwriting and auteur directing—they both have plenty of space in film school curriculum—but television, fact and fiction, doesn’t get as much academic attention as it should, even though it still remains the largest visual communicator globally. Then there are all the opportunities students have to communicate through big and small films on Vine and the other Internet outlets.

And finally, there are the documentary films and the films of other countries. Both of these offer so much towards awareness of global issues and the art of visual communications. The primary way for students to see these types of film are through festivals, which aren’t always accessible physically but are increasingly viewable virtually. For students, they offer a great opportunity to imagine what is possible in audiovisual work and to network with people of diverse states-of-mind and place.

That is why I’m very happy we have four educators from four countries participating in our panel—South Korea (Myoung-Hye Kim on how the Busan Film Festival helped mold Korea into the Asian cinema hotbed and Busan into a revived city), Turkey/UK (Murat Akser on the semi hidden world of gay and lesbian film festivals in Turkey), Canada (Ben Woo on how Comic Con is changing how television does business), and the US (Sean Brangan, Director, Center for Digital Media Entrepreneurship at Syracuse University, who every year takes a group of students to be part of SXSW Interactive, which he calls a total immersion in digital media). I hope this is a way to begin a conversation about the value of bringing festivals, even virtual ones, into the classroom.

Not all that’s visual is easy to see

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LOGO CHAIR

Not all that’s visual is easy to see

BOCK

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Building a great display, however, is only part of the work. Temple University’s Adrienne Shaw, the first scholar to win the “Best Visual Display” award at ICA’s conference in Chicago in 2009, says to approach the session more like a cocktail party than a speech: “Give people a chance to look at the poster before jumping in, but do make sure you introduce yourself or at least say ‘Hi’ when people come over,” she suggests, “Have a big take away point ready to share with everyone that stops, but be sure to let them ask you questions.”

Finally: bring your business cards, some copies of your paper, more copies of your abstract, your own thumbtacks and wear comfortable shoes. Use your poster session as an opportunity to meet with people who really want to learn about your project, and enjoy your chance to mingle in Montreal.
We’re delighted to announce the winners of this year’s logo competition. We have nearly 50 entries from 15 schools. But I think we will all remember University of South Alabama this year. And so here are the results:

**First Place:**
Marc Goetti, Hawaii Pacific University; Faculty Supervisor: Brian Cannon

**Second Place (Tie):**
(A) Kelli Dickson, University of South Alabama, Faculty Supervisor: Nadia Bush
(B) Lathea Miskel, University of South Alabama; Faculty Supervisor: Nadia Bush

**Third Place:**
Jaclyn LeBatard, University of South Alabama; Faculty Supervisor: Nadia Bush

**Special thanks** also to the AEJMC faculty members who served as judges: Mary Bock (Texas), Bettina Fabos (Northern Iowa), Tamara Gillis (Elizabethtown), Bob Britten (West Virginia), Phil Loubere (Middle Tennessee State), Matthew Haught (Memphis), Darren Sanefski (Mississippi).
I began teaching a new course called “Interactive Digital Visualization” in January 2014, and it’s given me a chance to explore new creation software I haven’t touched before, namely Tableau and Adobe Edge. My course covers both quantitative (data visualization) and qualitative (interactive storytelling), and emphasizes a lot of hands on projects with the goal of getting students to take complicated ideas and articulating them with visual clarity.

For those of you who are new to data visualization software (often called BI for “Business Intelligence”), Tableau is a relatively recent newcomer. The visualization tool is for users who (like my students) are decidedly non-technical: no scripting is required. Indeed, my reaction to Tableau is similar to my reaction at discovering SoundSlides interactive slideshow software 10 years ago. Something like “Ahhhhhh!!!” Tableau’s interface is so accessible that users can design complex interactive info-graphics in only a few minutes. Data import incredibly easy; data analysis is done by dragging and dropping; and there are many customization options (color, font, variable). Users can also combine charts on a single screen with exceptional layout flexibility. Because Tableau is designed for exploratory data analysis, my students can spend most of their time interacting with their data and making meaningful comparisons rather than learning complicated software.

There are two versions of Tableau: Tableau Public (free) and the more high-powered Tableau Desktop (proprietary). Like Many Eyes, Tableau Public allows users to produce a wide range of visualization types within Tableau’s online environment. There is a Gallery (“see what others visualized”) and an online Community (“join the conversation”), but Tableau has even more interactive power and more customization and layout capabilities. Tableau Public’s purely online environment—one’s visualizations are accessible only as embeds, not as stand-alone files—is a minor drawback. The good news is that any of us who teach at an accredited educational institution can now get free copies of the highly touted (and even more versatile) Tableau Desktop, which extends to an instructor’s entire class. There is no similar option from any of Tableau’s competitors, such as TIBCO Spotfire, Qlikview, and Panopticon. As I’ve extended Tableau Desktop to my students, they are quite ecstatic about their newfound data visualization capabilities and I’ve been likewise thrilled by the strength of their projects. To anyone wanting to introduce new levels of interactivity and data analysis into his or her classroom, I very much recommend Tableau.

Another new software I have introduced this semester is Adobe’s Edge Animate, typically referred to as “Edge.” Edge was first released in 2011 as the HTML5 answer to Flash—I’m sure many of you grew to depend on Flash and have mourned its quick fall—don’t worry, it’s actually making a comeback. By 2012, Adobe turned out three Edge companion tools: Edge Reflow (for responsive web layouts); Edge Code (a code editor); and Edge Inspect (a means for inspecting edge designs on mobile devices before publishing them on a server). I’m asking my students to use Edge to develop interactive infographics similar to New York Times sliders, and to tell stories through parallax storytelling (Snowfall anyone?).
So far the learning curve has been easy (almost too easy?), especially since it has quite a lot of similarities to AfterEffects. As I explore this animation tool and think about how my students will be using it to create interesting, interactive visualizations, however, I find myself constantly comparing Edge to Flash, as many critics of Edge tend to do. Flash experts are decrying Edge’s limited drawing tools—Adobe expects Edge users to do most of their artwork creation outside of Edge—in Photoshop or Illustrator; its underwhelming animation capabilities (individual frame animation is nearly impossible); and its inconsistent delivery across browsers. Here’s PC Pro contributor Tom Arah articulating some of Edge’s deficiencies:

Compared to Flash, Edge Animate’s drawing tools, creative options, animation capabilities, programmability, deployment and performance are awkward, underpowered and inefficient – and that’s ignoring Flash’s extra capabilities for video, Rich Internet Application development, console-quality 3D and so on. Edge’s performance isn’t only embarrassing compared to the cutting edge, but incredibly it offers less creative power than the very first release of Flash. This brave new world Steve Jobs promised is actually a step back 15 years.”

Having successfully taught Flash to 5th graders and seen them flourish with messy, gorgeous expressions of creativity, I can see what Arah means about Edge’s lack of creative power. You can’t draw freeform animations or even create a triangle shape in Edge with ease. Nearly every graphic element must be imported. However, Edge’s ability to create functions like parallax scrolling—in minutes—and generate professional interactive graphics has sold me on Edge. Unlike Flash, the learning curve does not get progressively steeper, and it seems to be exactly what I’ve been looking for.


Tableau lets users create interactive presentations of data. Outputs include a range of colorful charts and maps.