DIVISION HEAD

Service to division trying, but rewarding

I’ll try to keep my last column as head of the Visual Communication Division short and sweet — volunteering to work as a leader of the Visual Communication Division is no easy task. Especially the position of vice head, essentially the planning of the summer convention is this person’s job to plan and arrange. It’s a huge job. I did it when I was vice head and Bob Britten is doing it now. It’s a ton of work. But at the convention when everything works as planned, it’s a great feeling knowing your plan comes together. I am sure the sessions this summer will be sure to please.

As I look back to what I’ve been able to accomplish in my time serving the Visual Communication Division. I look at my involvement as running the VisCom Facebook group as being a big part of the job. I was able to add more than a hundred members to the group (we are now at 367 members of the Facebook group) and I have tried to keep it going by posting relevant information to the group’s members as much as possible. I have tried to limit the membership of the group to academics and/or students interested in visual education. I feel this Facebook group keeps our division alive and breathing between our national conventions. If you are not on the Facebook group I recommend you ask to join by going to https://www.facebook.com/groups/aejmcvis/.

Soon in San Francisco I will bequeath the coveted “Princess Crown” upon the vice head. I believe I will be leaving the Visual Communication Division in a better place and I wish the future leadership of the division the best of luck as we all move forward as visual communicators.

I also wanted to say congratulations to Carolyn Yaschur, an assistant professor at Augustana College in Illinois, and Jennifer Moore, an assistant professor at the University of Minnesota-Duluth, who were each awarded a scholarship to attend this year’s National Press Photographers Association Multimedia Immersion Workshop in Syracuse, N.Y.
Tips sought for online graduate course

I’m working on developing a visual communication theory and practice course for our master’s program at the University of Memphis. Our graduate classes meet in a hybrid format, with some students meeting on campus and other students joining online. Classes are synchronous, so that online students and on campus students tune in at the same time and can interact with one another. My goal is to develop a course that can teach software skills in InDesign, Photoshop, and Illustrator, as well as theory and critical thinking skills about audiences, meaning, and messages.

The challenge is giving a fair experience to both online and on campus students. Typically, courses like this would have time for group work on software, but that seems illogical and a time-waster for graduate students. I’m thinking of using Lynda tutorials for software and using all of the class time for lecture and discussion. I’m looking for tips from anyone who as taught this type of class for ways to keep students engaged, regardless of delivery system, and to make the course a valuable experience for everyone in the class. Email me your ideas!

Matt Haught,
University of Memphis
mjhaught@memphis.edu
Today is a day to celebrate! Yeah! Now you’re asking yourself, “What is there to celebrate?”

You have finished your teaching and classes for the semester. All your research and writing for the first half of the year is complete. You have also submitted your papers for AEJMC San Francisco. Now you’re preparing for our exciting San Francisco conference. I want to provide you with an update of what’s in store for our Visual Communication members during this year’s meeting. The presentations are “The Results of Good Research.”

First, it’s important to review our progress from a research perspective. This year our division received a record 50 paper submissions. The student and faculty papers were blind peer reviewed and varied in research topics, methods, and levels of scholarship. Most of the papers had a visual communication slant, but some were reassigned or disqualified because they did not meet our criteria. These disqualifications highlight the necessity for our division to clearly define visual communication, as well as the need for us to continue to cast our research vision for next year.

As visual communication professors and practitioners, it is essential that we continue educating our members regarding the types of issues this division explores. We discuss matters that speak to visual communication in its diverse topical demands. We seek to focus our research in ways that educate colleagues and the public; that aide others in seeing differently. Moving forward, we will continue to develop the research section of our division by clarifying where we are going and how to get there. With that said, we had twenty-three papers that were accepted. These papers visually examine issues including rhetoric, culture, semiotics, politics, photojournalism, and even graphic information about sexually transmitted diseases. Below are the descriptions and meeting times for our four research papers sessions:

**Thursday, August 6**

**3:15 to 4:45 p.m.**

**Picture Perfect 2: The role visual communication plays in journals and in electronic media for shaping public opinion regarding race, culture, identity, and representation.**

Through the lens of social and cultural understanding in visual communication, this session highlights the various theoretical and
practical ways scholars are applying framing, content analysis, and archival research techniques to examine issues surrounding race, culture, identity, and representation.

Friday, August 7
1:30 to 3 p.m.

Now look at me! Visual research made visual

This visual communication poster session highlights some of the top research papers in poster form. This sessions explores a myriad of topics from the ways visual stereotypes influenced stigmatization of marijuana in Colorado, to the elite media as visual gatekeepers in the formation of iconic imagery, to what young people in America recall from television graphic information about Sexually Transmitted Diseases.

3:15 to 4:45 p.m.

Above and beyond the call: To what extent do we go to create, capture, and communicate our various forms of media in visual communication?

This session highlights the top peer-reviewed papers of the Visual Communication Division. In this session, presenters will delve into the various ways media practitioners create, capture, and ultimately communicate their visual information to consumers. From the Charlie Hebdo massacre to media access restrictions by the President Barrack Obama’s administration, we look at the processes of getting information out in various visual communication platforms.

Sunday, August 9
12:45 to 2:15 p.m.

Why Does Visual Communication work and how do we understand the Signs?

This session focuses on understanding the signs and meanings of issues that have some importance to visual consumers: Sports, politics, and crime. By using a technique called information graphics, researchers provide a deeper understanding of complex concepts like the etymology of photojournalism and the morality of politicians through their non-verbal signs, and make them more digestible.

These sessions are The Result of Good Research. Let's celebrate the hard work of members and look forward to building our Visual Communication research brand by supporting our division. See you in San Francisco!
Each year the various divisions and interest groups of AEJMC utilize hundreds of volunteers to serve as blind peer-reviewers for over a thousand research papers. The visual communication division is no different. We utilize many of our division members, but also recruit other researchers who have a passion for visual communication to read our papers. Some of these volunteers have read over ten papers. As the research chair, I want to thank our leadership team and scores of faculty members who volunteered their time and service for our division. Let’s give a hand to:

Mohammad Abujadail, Bowling Green State University; Rahnuma Ahmed, University of Oklahoma; Osabuohien Amienyi, Arkansas State University; Mary Angela Bock, University of Texas at Austin; Michael Bowman, Arkansas State University; Bob Britten, West Virginia University; Alex Brown, Arkansas State University; Sandra Combs, Arkansas State University; Michael DiBari, Hampton University; Lillie Fears, Arkansas State University; Gil Fowler, Arkansas State University; Joel Gambil, Arkansas State University; Tom German, Muskingum University; Joe Gosen, Western Washington University; Robert Gutsche, Jr., Florida International University; Matthew Haught, University of Memphis; Daniel White Hodge, North Park University; Melissa Johnson, North Carolina State University; Ben LaPoe, Western Kentucky University; Victoria LaPoe, Western Kentucky University; Paul Lester, California State Fullerton; Julianne H. Newton, University of Oregon; Erik Palmer, Southern Oregon University; Po-Lin Pan, Arkansas State University; Leanne Pupchek, Queens University of Charlotte; Tracy Rutledge, University of Tennessee at Martin; Hyunjin Seo, University of Kansas; Alice Stephens, Clark Atlanta University; Gabriel B. Tait, Arkansas State University; Sandy Utt, University of Memphis; Peggy Watt, Western Washington University; Alia Yunis, Zayed University; Geri Alumit Zeldes, Michigan State University; and Li Zeng, Arkansas State University.

Thank you for your service!

LOVE YOUR DIVISION.
BECOME AN OFFICER.

At the annual business meeting at AEJMC, members will elect new officers. All positions except for vice head and head are up for election. If you are interested in running, please email Bob Britten at Bob.Britten@mail.wvu.edu as soon as possible.
Call for Editor-in-Chief

Visual Communication Quarterly

DEADLINE FOR APPLICATIONS: July 1, 2015

The Visual Communication Quarterly (VCQ) editorial search committee is now accepting applications and nominations for editor-in-chief of the official journal of the Visual Communication Division of the Association for Education in Journalism and Mass Communication. The term of the editorship runs from January 2016 to December 2018, and the new editor will work with the current editor to begin reviewing articles in fall 2015.

The editor works in close partnership with the editorial board members, the VisCom Division officers, and Taylor & Francis. The new editor should be committed to rigorous scholarship and creative work, have a strong academic record, and have the ability to coordinate and manage projects, as well as a track record for meeting deadlines.

VisCom Division members interested in the position must agree to provide administrative support, which at a minimum will include postage and other incidentals to usher manuscripts through the review process, and optimally would include administrative time (usually in the form of a graduate assistant) and office space. The editor will also receive a stipend from the publisher.

Any interested Visual Communication Division member should send a letter outlining the reasons for seeking the editorship and describing relevant experience, skills, and interests that make him or her an appropriate candidate. In addition, he or she should send a current CV and a letter from his or her institution assuring administrative support. Applicants must give name and contact info for at least three references. The VCQ editor search committee will review the proposals from candidates, and the applicants will be notified by mid-July 2015.

Send applications, to arrive no later than July 1, 2015, to search committee chair:

Dr. Paul Martin Lester
Department of Communication
California State University, Fullerton
800 Nutwood Ave.
Fullerton, California 92831
VOX: (562) 310-3041
FAX: 657 714-2209
Email: lester@fullerton.edu
Three good pre-conference options for VisCommers

VisCom members have three exciting, visually oriented pre-conference workshop options to choose from this August, even though VisCom isn’t directly involved in organizing a specific workshop this year. All of them are on Wednesday, August 5; some will take up half the day; others will take up the entire day. All of them are worth looking into.

One is the “Google and Data Journalism: A Match Made in Data Viz Heaven” workshop from 8 a.m.-noon, co-sponsored by the Mass Communication and Society Division and the Commission on the Status of Women. The idea for this immersion in Google data visualization tools came from Jaime Loke, who teaches in the area of journalism and mass communication at the University of Oklahoma. After Google delivered a free workshop on Loke’s campus last semester, Loke thought this would be a good thing to share — both the information about Google’s free instruction service and the data visualization workshop itself — in SF. “Not many people know that company representatives will come to university campuses and provide media training to interested parties for free, funding their whole way” Loke said. The session in San Francisco will feature Google data editor Simon Rogers. Rogers formerly worked as a data journalist for The Guardian, and while there founded guardian.co.uk/data, an online data resource that publishes hundreds of raw datasets and encourages its users to visualize and analyze them. He is also an instructor of data journalism at Berkeley, director of the Data Journalism awards, and author of Facts are Sacred (Faber & Faber, 2013), as well as a new series of infographics books for children.

During the four-hour session, Rogers will offer a “high-level overview” of data-driven stories and understand how search works. He will also introduce participants to the interactive map-building tools Maps Engine Lite/Pro and Fusion Tables, demonstrating how to build custom maps with data as well as use these tools for storytelling. The session will also cover Google Earth applications for television and the best way to build a quick and easy Google Earth tour for air, as well as movie rendering tips and Google Permissions guidelines. “I thought the session had a lot of potential and figured it would be of interest to a lot of folks who attend AEJMC,” Loke said. To sign-up, go to: https://aejmc2.wufoo.com/forms/google-and-data-journalism/.

Participants are highly encouraged to bring laptops to gain the most out of this experience.

Another worthwhile visually oriented AEJMC workshop that conveniently starts an hour after the Google visualization workshop finishes, is “More Than A Good Story: Methods for Teaching Digital Storytelling” from 1-3 p.m. Sponsored by the Small Programs Interest Group, the session features five panelists who all teach some form of digital storytelling at various universities. Their goal is to help participants strategize on how...
to effectively design a semester-long digital storytelling course:


■ Jill Van Wyke, assistant professor of journalism at Drake University in Des Moines, will speak about mobile news gathering and pull from her experiences referenced in this article: http://aejmc.us/spig/2013/back-pocket-journalism-what-an-experiment-in-mobile-only-newsgathering-taught-my-students-and-me/.

■ Kathleen Webber, assistant professor of journalism/professional writing at The College of New Jersey, has just finished teaching a digital storytelling course and will share insights from that experience.

■ Cathy Yungmann, associate professor of communication at Cabrini College, has won numerous awards for her work on the multimedia convergence projects her students have produced in an Honors Media Convergence course. Here are some of her students’ websites:
  - http://servingfoodsolutions.com/
  - http://youthvoicesrise.com/
  - http://increasingthepace.com/

■ Jack Zibluk, professor of mass media at Southeast Missouri State University, will discuss his multimedia documentary course and how to sequence the project work.

The intent of the panel is to share with the audience how to blend foundational principles in good storytelling with instruction on new technologies. It will also share how to take students through the entire digital storytelling process. “We want to remove the mystery of how we can lead our students from idea to digital story, and how to look at it as a multi-phase and multi-step project process,” said Dawn Francis, who organized the panel. The workshop will be geared more towards participants who are currently teaching digital storytelling courses and who would like to enhance their students’ performance, rather than for beginners (i.e., what is digital storytelling?), although Francis assures that there will be plenty of information that a beginner will find valuable. To sign-up, go to: https://aejmc2.wufoo.com/forms/2015-small-programs-interest-group-workshop/.

A third workshop, sponsored by the Advertising Division, is a day-long “Digital Bootcamp,” 8 a.m.-5 p.m. Participants will be introduced to the latest strategies employed by a range of tech savvy advertising agencies in and around Silicon Valley. As the workshop description says online, participants will discuss “the brave new techie world of digital content, media and analytics.” As this workshop is still in its planning stages, I don’t have much more information, but it will be of great interest to VisCom members who are wanting to be on the cutting edge of advertising and social media. The emphasis on apps and games as advertising tools will be of particular interest. For information, contact Sheri Broyles at Sheri.Broyles@unt.edu or 940-565-4736 in a few weeks time.

Unfortunately, if you were interested in the Googleplex tour, the shuttle bus is full. Hope you can make it to some of these workshops. See you in San Francisco!
VCU’s Ireland wins Minneapolis logo contest

Ethan Ireland of Virginia Commonwealth University has won the AEJMC 2016 Minneapolis logo competition.

Thank you to all the faculty who submitting their student work this year: We had 70 entries, which made for a healthy competition. We hope faculty participation continues next year.

And I’d also like to thank this year’s judges for their time and thoughtful comments: Phillip Motley, John Freeman, Eric Meyer, Brian Johnson, David Schneider, Sean McKinney, Debra Kelly, Robyn Goodman, Bridget Camden, Tamara Welter.

The top five winners are:

As I've just finished writing my comprehensive examinations, I've been immersed in the swirl of all things theoretical, historical, and cultural related to the communications discipline, and, more particularly, to all such matters informing visual communications.

It's a large task and, as I quickly learned during my exam prep mode, you can't know it all. As an example, some 10 years ago, Sandra Moriarty and Keith Kenney drafted a Visual Communication Bibliography that ran to 120 pages. Another example: the dean of Oregon’s School of Journalism and Communication (and my adviser/co-chair) Julianne Newton once introduced a lecture by saying “The visual is everything.” That’s either daunting or delightful. Scholars — and exam takers — might take any one of a dizzying number of tacks in exploring visual communication from neurobiological to historiographic, theoretical to aesthetic. For me, this wealth (overabundance?) of opportunity is at once confounding and inspiring; it affords a giant sandbox to play and dig deep in, but you may end up with a grain or two in an uncomfortable place. I think that’s a good thing; the chaffing and irritation a grain of thought can provoke can lead in so many directions that, in turn lead to other exploratory directions.

At AEJMC Montréal, this was evident and I, by turns purposefully and accidentally, travelled down many rabbit holes. There, I discovered any number of kindred souls who play in those mental sandboxes and found this validating, inspiring, and, of course informative. From the poster sessions to panels to presentations, I found scholars raising as many questions as they answered and coming at their inquiries using a host of methodological approaches I’d never considered. I began to think of the ways in which the study of the visual can be used as a tool for tapping into and mapping pieces of the subconscious using techniques, such as photo elicitation. That approach often seeks to reveal the self, memory, and perception; the image is a trigger or at the center. A scholar might interrogate that same image employing textual analysis to consider cultural meanings and/or the complexities of production and consumption; its meaning(s) orbit around the image. Is there any correspondence in these methods? In both instances, of course, the visual holds sway; it has a gravity of its own. And, given the right question, one of these might offer up a right answer (not the right answer, but a right answer).

I suppose this was about the time I had that affirming moment in considering that the findings of my research are largely determined by what questions I ask and with what methods and with what images and with what audiences; there’s much room to carefully navigate and negotiate. It’s a bit like a (messy) reworking of Laswell’s famous edict — Who says What to Whom in What channel with What effect? As pedestrian as my affirming moment sounds, it was an eye opener and was further enriched when I reflected on media literacy(ies), both mine and the subjects with which I work. It can be a sticky, tricky endeavor balancing all these.

So many questions, so many options and opportunities to look and learn. I’ll look to find good answers and good counsel once again when I present at the AEJMC annual conference in San Francisco.
BEST OF THE WEB/BEST OF DIGITAL
Top design, content honored

Best of the Web/Best of Digital has another inspiring collection of submissions to this year's competition, with 29 entries from 18 institutions, each demonstrating considerable devotion, inventiveness and journalistic effort on the part of the individuals, classes and institutions that produced them.

Originally titled Best of the Web, the competition has been renamed this year to reflect the increasing number of native apps being submitted. This year there are four categories, two for websites and two for apps, allowing submissions of either individual/team/single-class or multiple-class/institution projects.

The longstanding session at the AEJMC annual conference, which is co-sponsored by the Visual Communication and Communication Technology divisions, is a unique opportunity to see the work being done in programs across the country and how they are using new technology and design concepts to report on and present compelling stories and content.

The submissions were examined by a team of 12 judges. The winning submissions, listed below, will be shown and discussed at a panel session at the annual conference.

Individual/Team/Single Class website

1st place: Whole Hog, Kelly Creedon, University of North Carolina at Chapel Hill
2nd place: Moringa Verdes de Moringa, Amanda Sturgill, Elon University
3rd place: Advancement of the Islamic State, Collin Krizmanich, Michigan State University
Honorable Mention: War Poems, Joel Beeson, West Virginia University

Individual/Team/Single Class app

1st place: Bellwethr Magazine, Milissa Chessher, Syracuse University
2nd place: Highly Potent, Retha Hill, Cronkite School/Arizona State University
3rd place: cpm-the-stacks, Leslie Haines, Middle Tennessee State University

Multiple Class/Institution website

1st place: FW14 Fall Workshop, Renee Stevens, Syracuse University
2nd place: Crooked River, Susan Zake, Kent State University
3rd place: Media Effects Lab, Minjie Li, Louisiana State University

Multiple Class/Institution app

1st place: Zoo Rush, Clay Ewing, University of Miami
2nd place: ROC National Diners’ Guide, Clay Ewing, University of Miami

CREATIVE RESEARCH
Session blends research, creativity

The creative works session at August AEJMC will take place Thursday at 5 p.m. Presentations range from photo projects that have been in the making for more than a decade, to domestic and international documentaries and more. I’ve been organizing this session for several years now and every year I come away inspired to follow my artistic passions more strongly and to take those passions into the classroom as well as my research activities.

If you haven’t submitted before, the session will also provide a great overview as to the types and quality of projects that are voted/accepted for presentation. In general, I’m both blown away by some—“I could never do some THAT good”—but also find myself saying—“Hey, I CAN do that”—as well.

Here is a listing of this year’s presentations:

- “One Crisis Away: Inside a Neighborhood,” Thorne Anderson, University of North Texas
- “One Community, One Week, Many Faiths: The Diversity of Worship and Belief,” Eric Freedman & Howard Bossen, Michigan State University
- “Eyes On LaFollette,” Robert Heller, University of Tennessee, Knoxville
- “Guide to Winning,” Katherine Hepworth, University of Nevada, Reno

I hope you’ll go out of your way to attend this session and look forward to seeing you there.
Teaching non-photo journalism students to see FIRST PERSON PERSPECTIVE

In 1966, photojournalism great W. Eugene Smith wrote, “Photography is a potent medium of expression. Properly used it is a great power for betterment and understanding; misused, it can kindle many troublesome fires” (Smith 1966, 103). Smith, a well-traveled photojournalist, offers reflections on the power of photography as a communication tool to inform viewers.

In early May, a team of 15 students, one staff person, and I trekked across the pond (to London, England) for a study abroad class I created. Inspired by the study abroad teaching experiences of Donald Winslow and his class in Rome 2014, I wanted to replicate the “photography as a teaching model” to aide our students in their learning. I should also note, Terry Eiler, Ohio University; Jim Kelly, Indiana University; and Bruce Thorson, the University of Nebraska–Lincoln all have a history of productive study abroad courses. John Freeman, at the University of Florida

Arkansas State University students Hannah Robey, left, takes photographs at The Royal Observatory, home of Greenwich Mean Time and the Prime Meridian line in London, England. Khadija Brown-Haywood, right, takes photographs with her camera phone. Both students were part of the Arkansas State University Sports, Photography, and Culture in the United Kingdom class.

Continued
has also recently lead students on numerous study abroad assignments in Berlin (http://berlinblog2015.blogspot.de/). Building on Smith's truism on the power of photography and Winslow's "photography as a teaching model," in this column I will provide a few observations and tips for others that may be considering planning an international class.

**Background and Design**

I designed the Sports, Photography, and Culture in the United Kingdom class to teach non-photojournalism students about sports and culture through the lens of photography. More specifically, I provided students, many of whom were student athletes, with digital cameras so they could take pictures and reflect on the images captured. The students were expected to critically examine the changing relationship sport plays in shaping contemporary culture in a cross-cultural setting. I received many questions regarding the course. “How are you going to have students that know very little about photography, take photographs and talk about them,” I was asked.

I answered, “Our students will use the visual research method Sight Beyond My Sight (SBMS).” SBMS is a participant action research method I created that uses photography and the photographs produced by individuals as a communication and anthropological tool to learn about culture and issues pertinent to participants. In this case, student athletes would use the photographs they produced to talk about sports and culture in the United Kingdom. SBMS proved to be a good method in this cross-cultural context. We will briefly discuss the SBMS effect later. But first let me present a few tips to help in planning your course

**Planning**

Planning is a one of the most important aspects in any successful study abroad class. If you are a faculty member preparing to take your students on an international assignment, you should begin planning your course at least one year in advance.

**Prepare a class proposal and assure that your management is on board.**

- Be sure to make clear the opportunities the students will receive in your class. These opportunities should touch on the academic, cultural, and social opportunities that will be afforded to class participants.
- Develop a syllabus that is structured, but flexible to the demands of an international assignment. During the first week of our class, our course management system was updating. Students were not able to submit their assignments as planned. We had to find an alternative method for students to submit their course work.

**Identify any financial and equipment sponsors and partners.** Study abroad courses can be very expensive. Travel, lodging, and meals are generally the bulk of expenses. However, the planner should not forget about in-field expenses, such as transportation, venue fees, and insurance.

- If possible work with a study abroad organization that has multiple offices. For our class we used International Studies Abroad. A partnership with ISA or an organization similar (CIS abroad, CEA Study Abroad, or SAI) can make your life a lot easier.
- Identify any equipment or field partnerships

If you are partnering with an equipment company (e.g. Canon or Nikon) assure that you have read through the equipment usage policies. One question to ask is, who is responsible for the equipment if it is lost or stolen?

In my travels I have seen a number of private partnerships (persons or organizations that want to support the vision of the class financially and materially). These partnerships should be clearly defined and align with your university’s policies.

If you have a global initiatives or study abroad office, review your proposal in conjunction with these departments. There may be opportunities for partnerships, but make sure all
communication is clear and that all parties are on the same page. As an undergrad at Slippery Rock University in Pennsylvania, I was really impressed with the level of organization and their global partnerships. Research your respective institution to identify the possibilities.

Preparation is the most important part of any study abroad assignment. As you think through your course proposal, take seriously the challenges and opportunities that are on the horizon.

In-field Activities
When students are in another country, especially countries in Europe that offer many amenities, it easy for students to become distracted. It’s important to present your itinerary for the course upon arrival. Frontloading the class will help them stay focused on the expectations of the course. In our case, we were using sports and cultural venue visits and the photographs students were taking to learn from the students. I have included a brief program itinerary above. Please note it was my attempt to balance class time with infield exploration.

Photographs as tools for learning
So what type of photographs did the students produce? What did they learn during the class? Hundreds of photographs were taken by the 15 students. Some were engaged and shot many images. Other students were not
so engaged and produced the bare minimum 36 photographs. Of these photographs, each student was required to meet with me to discuss their pictures and also produce a detailed caption sheet. From these meetings and captions sheets, I was able to assess their learning and confirm their insights. Two general themes evolved:

Theme one: Sports are different in the United Kingdom: Many of the photographs the students produced compared and contrasted soccer with football, cricket with baseball, and tennis with other sports that are considered to be a part of high culture. Their photographs were largely photographs of record. The photographs generally showed students at a particular event as a spectator or participant. Don Winslow refers to these photographs as establishing as a, “timeline of context.” The descriptions of the photographs and the reflective meaning assigned by the students to the photographs help establish a noticeable link.

Theme two: Knowing the culture’s history is important to learning: I was surprised by this theme. The majority of the class had several clusters of photographs that spoke to the history of London. Some images were of the architecture; others were of bridges, castles, and gardens. All the images were referenced by their historic context. For example, regarding images of the castle students may refer to the “oldness” of the structure or the members of the royal family that currently resides in the structure. One student had an enlightening moment after taking photographing the mummies at the British museum. He stated that he did not realize that Britain had such an influence on Egypt and how periods of history were interconnected.

From our experiences in London, we were able to recognize that utilizing the SBMS photographic methodology enhances cross-cultural learning. Photographs enable the students to continue to reflect on images and experiences for long periods of time after the initial encounter. SBMS was a good method to draw out these conversations, but the cross-cultural learning experience was the main catalyst for the students’ learning. Winslow rightly concludes that, during study abroad assignments, three things generally happen for students: “Their worldview changes, the way they view themselves changes, and how they view their place in the world changes.” Each of these growth points highlights the benefits of a study abroad class. As each of you start to think about study abroad opportunities, keep in mind the hard work on the front side, but the transformation often occurs on the backside. Again Winslow observes from his United States context, “Students become less American, and more students of the world!”
Thursday, August 6

8:15 to 9:45 a.m.
“Just off the Vine: Instantaneous Image Sharing and New Challenges to Copyright Law”

The instantaneous exchanges of photos and video by social media are changing established rules and practices surrounding visual culture, news, marketing and advertising. The visual image drives much of today’s instantaneous communication, presenting significant challenges to copyright law and to organizations whose images are significantly remixed and reshared. Instagram, in particular, has been a game-changer in terms of the kinds of images that are shared on a global level, and has raised new questions about the creation, sharing and ownership of visual culture and about marketing and advertising practices. This panel will explore these new practices and the challenges to law and to media and marketing organizations. (LAWP, VISCOM)

Moderating/Presiding: Derigan Silver, Denver

Panelists: Margo Berman, Florida International; Leslie-Jean Thornton, Arizona State; Ashley Messenger, Senior Associate General Counsel, NPR; Kathy Olson, Lehigh

1:30 to 3 p.m.
“Ethics, Emotions, and Photojournalism: Lessons learned from the #MikeBrown shooting in Ferguson and Unrest”

From arrest and protest photos to tweets of signs and T-shirts, the images of Ferguson were key to our understanding of the shooting of Michael Brown and the subsequent unrest. Lester will dig into the role-related responsibilities of photojournalists and conflicts between values and loyalties when deciding on pictures to take and use. Bock will combine ethnographic observation, long-form interviews and qualitative textual analysis to examine the nature of cop-watching and its product. Tait will discuss how the surge of so-called citizen journalists and the photographs they produce served as a repository of data and images for the media and community to understand the insider’s perspective. Finally, LaPoe and Meltzer will discuss the digital Ferguson storytelling that emerged, as norms and routines are changing for multimedia journalists and those who teach them. (VISCOM, PJIG)

Moderating: Matt Haught, Memphis

Panelists: Paul Martin Lester, California State, Fullerton; Mary Bock, Texas; Gabriel B. Tait, Arkansas State; Victoria LaPoe, Western Kentucky; Josh Meltzer, Western Kentucky

3:15 to 4:45 p.m.
Refereed paper session: Picture Perfect 2: The Role Visual Communication Plays in Journals and in Electronic Media for Shaping Public Opinion Regarding Race, Culture, Identity, and Representation

Moderating/Presiding: David Staton, University of Oregon


“Citizen framing of Ferguson in 2015: Visual Representations on Twitter and Tumblr,” Ceeon Smith, Arizona State; Mia Moody-Ramirez, Baylor; Lillie Fears and
SUMMER 2015

2015 CONFERENCE SCHEDULE

Brenda Randle, Arkansas State.
“Images of Arab Spring Conflict: A Content Analysis of Five Pan-Arab TV News Networks,” Michael Bruce, Alabama.
Discussant: Julianne H. Newton, University of Oregon
5 to 6:30 p.m.
Creative Works Competition. This session will showcase presentations of some of the best visual communication projects from your AEJMC colleagues.
Moderating/Presiding: Quint Randle, Brigham Young University
“One Crisis Away: Inside a Neighborhood,” Thorne Anderson, University of North Texas.
“One Community, One Week, Many Faiths: The Diversity of Worship and Belief,” Eric Freedman & Howard Bossen, Michigan State University.
“Eyes On LaFollette,” Robert Heller, University of Tennessee, Knoxville.
“Guide to Winning,” Katherine Hepworth, University of Nevada, Reno.
Discussant: Quint Randle, Brigham Young University

Friday, August 7

8:15 to 9:45 a.m.
“Religion reporting and the Media Manipulation of ISIS: Do we just say No?”
The videos have been called barbaric — a beheading out on a barren wasteland — but they’re being taped on top-drawer equipment with multi-camera directing with sophisticated audio tracks and editing. It’s about religion. It’s about news. And it’s a mouthpiece for violence that has taken the world by storm. Come to this panel and share your thoughts on whether news coverage of ISIS is a contribution to their cause or a significant perspective in the marketplace of ideas. How should religion journalists cover extreme fundamentalism that involves, and breeds violence? Your questions will help raise new ones for your colleagues and your students. (RMIG, VISC)
Moderating: Guy Golan (Syracuse)
Participants: Michael Longinow, Biola; Paul Lester, Cal State Fullerton; Julianne Newton, Oregon; Zahra Billoo, Council on American-Islamic Relations; Halima Kazem, Independent Journalist

1:45 a.m. to 1:15 p.m.
Visual Communication Annual Luncheon
(See page 18)

1:30 to 3 p.m.
Scholar-to-scholar session: Visual Communication Division presenters: Visual research made visual
This visual communication poster session highlights some of the top research papers in poster form. This sessions explores a myriad of topics: from the elite media as visual gatekeepers in the formation of iconic imagery, to what young people in America recall from television graphic information about sexually transmitted diseases.
Topic — Now Look at Me! Visual Research Made Visual
“Twitter Images in Middle Eastern Higher Education: A Visual Content Analysis Approach,” Husain Ebrahim and Hyunjin
Please join us for the Vis Com division annual luncheon, featuring Jen Cotton and David Wright of Twitter Design. You do not want to miss these dynamic speakers!

You must register for the luncheon separately from the online registration for the conference.

**Jen Cotton, Senior Product Designer, Twitter, @jencotton**

Jen Cotton is a Senior Product Designer at Twitter where she helps build products for verified users and influencers. Prior to working at Twitter, Jen worked as an Interaction Designer at New York Magazine on their digital products, most notably designing Vulture.com's mobile site and creating interactive features on NYMag.com. She has been working in the media space for the past 10 years, at companies like Scripps Interactive and Glamour magazine, and is passionate about content design in the digital landscape.

**David Wright, Staff Product Designer, Twitter, @dwjr**

David Wright is a digital product designer at Twitter in San Francisco. Prior to Twitter, he was the Digital Design Director at NPR where he helped shape the design of award-winning news experiences for NPR digital platforms. During the past 15 years, his work for news agencies has been recognized by organizations and publications including Communication Arts, Editor and Publisher, The Peabody Awards and AIGA. He's taught classes in Web design and platform development at American University's School of Communication and volunteered with the Society for News Design, White House News Photographers and the Online News Association.

The luncheon is on Friday, August 7 from 11:45 a.m. to 1:15 p.m. at historic John's Grill, [http://johnsgrill.com](http://johnsgrill.com), located at 63 Ellis Street, which is just around the corner from the Marriott Marquis. The price for the luncheon is $45. You will have a choice of three entrees: Maine Lobster Ravioli, Pacific Red Snapper, or Chicken Dijonnaise. The lunch will also include salad and housemade vanilla bean ice cream for dessert.

For additional information, contact Nicole Dahmen, University of Oregon, at ndahmen@uoregon.edu. See you there!
2015 CONFERENCE SCHEDULE

Seo, Kansas.

“Anti-smoking Ads and College Students,” Sung Eun Park, Alabama.


Discussant: Benjamin LaPoe, Western Kentucky University.

3:15 p.m. to 4:45 p.m.

Refereed paper session: Above and beyond the call: To what extent do we go to create, capture, and communicate our various forms of media in visual communication?

This session highlights the top peer-reviewed papers of the Visual Communication Division. In this sessions presenters will delve into the various ways media practitioners create, capture, and ultimately communicate their visual information to consumers. From the Charlie Hebdo massacre to media access restriction’s by the President Barack Obama’s administration, we look at the processes of getting information out in various visual communication platforms.

Moderating/Presiding: Paul Lester, Cal State Fullerton


“Visually Framing Press Freedom and Responsibility of a Massacre: Photographic and Graphic Images in Charlie Hedbo’s Newspaper Front Pages Around the World,”*** Kristin Gustafson, University of Washington

Hudson to represent VCQ on editors panel

Meet the Editors session

1:30-2:45 p.m., Friday August 7

Moderator: Louisa Ha, Bowling Green State University

Presenters:
Louisa Ha, JMCQ Editor
Maria Marron, JMCE Editor
Linda Steiner, JMCM Incoming Editor
Wat Hopkins, Communication Law and Policy Editor
John Haman, Managing Editor, Journal of Communication Inquiry
Patrick Lee Plaisance, Journal of Media Ethics Editor
Dan Stout and Judith Buddenbaum, Journal of Media and Religion Co-Editors
Bey-Ling Sha, Journal of Public Relations Research Incoming Editor
Ran Wei, Mass Communication and Society Editor
Sandra Utt, Newspaper Research Journal Co-Editor
Berkley Hudson, Visual Communication Quarterly, Editor-in-Chief

Bothell; and Linda Jean Kenix, University of Canterbury.


“How The New York Times Uses Infographics and Data Visualizations Across
2015 CONFERENCE SCHEDULE

8:30 to 10 p.m.
Members’ meeting

Saturday, August 8

12:15 p.m. to 1:45 p.m.
“Publishing and Licensing Images for Visual Research and Creative Projects”
Since the 1990s, various institutions have developed outstanding permanent photographic online collections. Nonprofit public archiving initiatives such as the Europeana initiative and Wikimedia Commons join existing commercial agencies as sources of images for research and creative projects. This panel explores creative options historians and visualizers have for delivering images into the public sphere. Explore new archiving and display initiatives such as FORTEPAN and commercially-backed archiving and display possibilities through Google’s Cultural Institute and Open Gallery software, which presents innovative ways to incorporate archival imagery into historical work via interactive maps and graphics, photograph animation, and interactive digital chronologies. The panel also addresses copyright and the potential financial burdens of image use for creative and scholarly authors.

(VISC, HIST)
Moderating: Keith Greenwood, Missouri
Participants: Bettina Fabos, Northern Iowa; Sergey Golitsynskiy, Northern Iowa; Berkley Hudson, Missouri; Jane Kirtley, Minnesota

1:45 p.m. to 3:15 p.m.
“Six Ways to Design Collaborative Courses for Digital Publications and Interactive Media”
What does a magazine course look like at a time when magazines have gone partially or totally digital? This panel explores that question and offers practical tips that you can take back to your classroom. Whether you are curious about which tools to use for publishing, the legal issues that arise from putting a magazine online, how the concept
of branding applies to a magazine class project, or how students can create a magazine that reaches beyond local and even national boundaries, this panel will have something to offer you. (MAGD, VISC)

Moderating: Carol B. Schwalbe, Arizona
Participants: Seth Gitner, Syracuse; Rachele Kanigel, San Francisco State; Thom Lieb, Towson; Josh Meltzer, Western Kentucky; Laura Ruel, North Carolina; Lisa Villamil, North Carolina

3:30 to 5 p.m.
Teaching Marathon
Join faculty from the Magazine and Visual Communication divisions as we share new classroom strategies, materials, and lesson plans that better prepare students for the ever-shifting media landscape. Handouts provided for each tip. (MAGD, VISC)

Moderating: Bob Britten, West Virginia
Participants:
Vanessa Gregory, Mississippi: “Five First-Person Roles: Teaching the ‘I’ as a Character”
Jim Shahin, University: “Better Know an Editor”
Nicole Dahmen, Oregon: “Photos Beyond Borders: Visual Presentation from a Global Perspective”
Ann Auman, Hawai‘i: “I’M VAIN: A News Literacy Tool”
James Rada, Ithaca: “What It Means to Be a Journalist”
Aileen Gallagher, Syracuse: “What We Talk About When We Talk About Paraphrasing”
Alia Yunis, Zayed (Dubai): “Film and Television References Across Cultures”

Sunday, August 9
12:45 p.m. to 2:15 p.m.
Refereed paper session: Why Does Visual Communication work and how do we understand the Signs?
This session focuses on understanding the signs and meanings of issues that have some importance to visual consumers: Sports, politics, and crime. By using a technique called information graphics, researchers provide a deeper understanding of complex concepts like the etymology of photojournalism and the morality of politicians through their non-verbal signs, and make them more digestible.
Moderator: Gabriel B. Tait, Arkansas State University / Jennifer Midberry, Temple University
“Hashing Out the Normal and the Deviant: A Visual Stereotyping Study of the Stigmatization of Marijuana Use Before and After Recreational Legalization in Colorado,” Tara Marie Mortensen, South Carolina; Aimei Yang, Southern California and Anan Wan, South Carolina.
Discussant: Matthew Haught, University of Memphis

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