54th Annual Conference
of the International Visual Literacy Association

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Futures of
Visual Literacy

University of Jyväskylä, Finland

Book of Abstracts

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A time-traveling first-person armchair detective adventure into photomedia

Gary McLeod, Department of Visual Design, University of Tsukuba, Japan

'Slow Glass' is a fictional material conceived by science-fiction writer Bob Shaw for a 1966 short story called *Light of Other Days*. When light passes through, the image from the other side appears delayed at fixed lengths of time or 'thicknesses' ranging from a few seconds to ten years. For photographer Naoya Hatakeyama, this slow glass is now realized in a wide range of recording methods best summarized by Jai McKenzie as 'photomedia' where photography is just one of a range of devices in which light is the defining characteristic. Coupled with space and time, photomediating devices (e.g. cinema, video, mobile phones, and photocopiers) not only ensure that past recorded moments can be in the present, but they also come in different 'thicknesses'. Although digital photomedia has immediate benefits (e.g. convenience, reach, response), there is a need to recognize the temporal nuances of all photomedia and to help learners (as photomedia users) understand how they are *refracting* light (not reflecting upon it) and how quickly or slowly that happens. For media philosopher Vilém Flusser, this would be a matter of possibilities of freedom in the face of automation, highlighting an unbridgeable gap between the temporality of photomediating devices and inaccessibility to users. Time in photography often refers to illustrating a passage of time that usually cannot be seen, but temporal nuances do more. For instance, the use of a DIY pinhole camera can encourage a user to reconsider when to start and stop an exposure, how their gesture looks to others, and how else to use the time of waiting for a picture to appear. Such thinking can mean a difference between viewer and participant, or, between 'reading' and 'writing' with images. Photography has long supported development of visual literacy, but adventures in photomedia are needed to keep it honest.

Presentation types: Keynotes

Promoting wellbeing and multiliteracy through playful learning and media education

Marjaana Kangas, University of Lapland

Health and well-being are widely regarded as the most precious values in our lives, and promoting good is a global goal in education. In addition, the promotion of new literacy, learning to be multi-literate, is key to managing global change and learning to be a creative and active citizen. The past ten years have shown that playful learning has increasingly become one of the top pedagogical approaches in education. It is widely acknowledged that playful learning supports learners' creativity and innovation, management of risk-taking and enjoyment of learning. Globally, there is a mission to find new ways to encourage creativity and playfulness in learners and, thus, support their learning and well-being. In my keynote, playful learning is based on the view of the specific meaning of play and playfulness in human learning. Playful learning also refers to game-based learning and gamification. Against this backdrop, the fundamental goal of my keynote is to provide research evidence about playful and gamified learning in different learning contexts and to consider how multiliteracy can be promoted through playful learning and media education.

Presentation types: Keynotes

Shapes and Shadows

Sarah Blair, Royal College of Art, London

This presentation will envisage the future of visual literacy via a hundred years of examples in the Arts of visual thinking, expression, and communication, drawing on Modernist abstract experiments and contemporary explorations of delightfully experimental visual/verbal modes such as infographics.

I will simplify by highlighting how two broad approaches to visual translation render different qualities of insight that are hugely helpful in creative educational contexts. I call these 'shapes' and 'shadows': the first lending a generalising clarity to complex detail; the second drawing out underlying patterns otherwise scarcely apparent. Thus, one mode simplifies helpfully, and the other conjures an illuminating echo.

These two ideas will be used to demonstrate that engaging with visual forms makes possible a special condition of awareness that complements and enhances other types of literacy very favourably. Indeed, switching into visual mode sharpens and intensifies understanding by forcing critical thinking to happen—energising functions such as prioritisation, thematization, analogy, and metaphor.

I will suggest that, rather than thinking of the present era as becoming 'more visual', what we are witnessing is a proliferation of visual modes via new technology, though inevitably deeply rooted in the tendencies of older creative strategies and conceptualisations. The possibilities of the digital need to be viewed in this light, and the present generation of art-and-design students are actively mixing analogue and digital processes and formats to explore and communicate not just how they see the world, but how all their senses engage with it. This is a very rich model for educational growth.

Multimedia paper presentations, on-site

Presentation types: Multimedia Paper Presentation

Virtual Reality Peace Work by A/R/T-itecture: Spatial Imaginal Critical Play for Security and Peace

Yelyzaveta Glybchenko, Tampere University

Keywords: virtual reality, peace, spatial design

Given the recent increase in usage of virtual reality (VR) technologies in (digital) peace efforts, this essay explores VR tools for peace work by zooming in on their components - images, and the processes of image-making as critical play. The images are investigated as spaces and places of security and peace, which could not only be 'immersive experiences' for learning and briefing, but also themselves serve as tools to perform peace work. The essay adopts the critically playful approach of A/R/T-itecture in considering VR tools as spaces and places through the lenses of Art, Research and Technology. Creating original pieces of toy photography, the essay argues that images can be designed to enhance security in/and peace, if the process of constructing them is thought through along the following three lines: a) people on the grassroots level (co-)design VR pieces, b) VR pieces target pro-peace transformation instead of communicating every experience on the ground, c) VR pieces allow virtual visitors to re-design virtual environments by interacting with selected single images as spaces/places of security/peace. A VR environment and a short animated movie, developed by the author to complement critique and recommendations of the essay, invite digital visitors to explore the essay's ideas and potentially become peace workers through virtual interaction and image-transformation.

Presentation types: Multimedia Paper Presentation

Images on the margins: appreciating and developing the visual language of disadvantaged citizens of Europe

Andrea Kárpáti, Corvinus University Budapest; Lajos Kovács, Corvinus University Budapest

Keywords: visual language; marginalized groups; arts-based social interventions

The Acting on the Margins: Arts as Social Sculpture (AMASS) project of the EU HORIZON 2020-SC6 Framework Program is related to the Socioeconomic and Cultural Transformations subprogram that focuses on social change. The project team, artist, educators and researchers from eight countries: Czech Republic, Finland, Great Britain, Hungary Italy, Malta, Portugal, and Sweden, intends to use the power of the arts to develop cognitive and affective skills of disadvantaged citizens. Although different in economic status, all these countries are situated on the European geographical and cultural peripheries that offer experiences, insights, and experiments from a marginal perspective.

Artists, educators, social workers and researchers collaborated to realise five projects in seven countries in the course of two years, partly during the pandemic. Our arts-based interventions were multimodal (utilising more than one art form), multicultural (integrating visual languages of local minorities, refugees and the physically or mentally challenged with contemporary idioms of "high art" and multifaceted, ranging from eco-design in endangered by global warming areas, through museum learning of ghetto kids to arts therapy. Diverse in genres, but manifesting common iconographic features, the visual language of disadvantaged communities around Europe shows striking similarities. This presentation will discuss the skill set, theme range and styles of their visual messages in four arts genres. Examples of visual utterances will be selected from one or two project for each genre.

VISUAL ARTS FOR EQUAL ACCESS TO LEARNING: the Hungarian project entitled Mathematics Through Art develops numeracy, spatial skills and digital literacy of children with ADHD through visual literacy development. Building and construction will lead these
DRAMA-BASED INTERVENTIONS FOR SOCIAL INTEGRATION: "Suitable citizens" - a collaborative art workshops for people from different national and cultural backgrounds catalysed a community building process IN Malta, that advocated for social justice, empowerment, and civic engagement. The experiment proved that artistic advocacy facilitates, beyond creativity development, the social integration of disadvantaged citizens also.
ENVIRONMENTAL AND DESIGN EDUCATION for environmental appropriation and an experience of citizenship: the Finnish project, Soft Power Art addresses the role of the arts in expressing strong socio-political messages. Six artists collaborate in the Artic with local craftsmen and offer a unique environmental focus and practice feminist ethnography, ecofeminism, bio-arts and community arts for social wellbeing.
MEDIA EDUCATION FOR SOCIAL EMPOWERMENT: a team of designers and photographers teach the language of traditional photography in the poverty-stricken Italian South, and participants of the Roma Cultural Influencer Course devise a new image of the Hungarian Roma in social media, powerfully representing their cultural heritage and current problems.

Visual literacy versions, developmental needs and results and creative achievements of the above marginalised groups will be presented on the basis of the assessment of the arts-based social intervention projects: a background questionnaire about participants that helps identify local visual dialects, video documentaries and participant observation notes about creative processes, semi-structured interviews of project promoters and stakeholder groups, and, in school-based cases, results of skills tests and tasks.

Presentation types: Multimedia Paper Presentation

How to Create Generative Drawing Surrounded Instructional Videos for Strengthening Multi-Sensory Learning Experience

Pınar Nuhoğlu Kibar, Hacettepe University

As a multimedia material, videos became one of the most frequently used dynamic instructional graphics during the pandemic period, for different purposes such as lecturing, giving instructions or giving feedback. As a matter of fact, how learners interact with videos, which are presented as an important component of the teaching process, has become more critical in terms of learning. At this point, the questions of how a video should be presented to the learner in a learning environment, with what kind of instruction and surrounding activity have gained importance. Surrounding the instructional videos with generative activities such as note taking, imitating etc. to increase the impact of them is recommended. Generative drawing, as one of the generative activity types, aims to provide more deepening learning environments during multimedia learning by drawing or drawing-like activities.

Based on the highlighted question, this study emphasizes how generative drawing can surround instructional videos in order to increase their effectiveness. The study covers the second meso cycle of the research carried out with the educational design research method. The aim of this study is to improve the proposed design process on generative drawing activity supported instructional videos. In line with the first meso cycle consisting of analysis and exploration, design and construction, and evaluation and reflection micro cycles, a 6-stage design process was proposed: identifying the topic, creating the project card and the mood board, creating the storyboard, creating draft of the generative drawing activity, development of video and drawing activity, self assessment with the rubric.

The design process was revised in line with the results and was re-applied in this study within the scope of the second meso cycle. This study was carried out in the optional Multimedia Design and Development course. Nine 3rd grade university students who were Information Technologies pre-service teachers participated in the study. In order to strengthen the design process especially in terms of these three dimensions, 1) the dimension of creating instructions for drawing was examined in detail during the design process, 2) focused on strengthening the connection between video and drawing activity, and 3) the user test dimension was added to the end of the process as a design phase.

The designs were evaluated with rubric and it was seen that the precautions taken after the first implementation were meaningful. The usability reports prepared by the learners during the usability test phase were examined. It was determined that the feedback on the reinforcement of the instructions regarding the drawing activity surrounding the video was predominant beyond the video they developed. This finding indicates that the usability test dimension is an important step in terms of enabling designer students to make inferences about the aforementioned three points that they should pay attention to in the design process.

Presentation types: Multimedia Paper Presentation

Integrating Visual Literacy into Interdisciplinary Learning: How the Arts Can Help Us Re-Imagine the Future

Eric Sung, Providence College; Tuba Agartan, Providence College; Nicholas Longo, Providence College

Keywords: Interdisciplinary, Future, Education

Over the past two years, our action research team has studied the impact of COVID-19 on local artists, creative institutions, and community-based organizations in Providence, RI, an interdisciplinary research project recently awarded a National Endowment for the Arts grant. Stories and experiences of COVID-19 demonstrate the need for re-thinking the role of arts to help us re-imagine the future. Specifically, we are finding: visual literacy can't be siloed or on the margins; rather, it needs to be part of a holistic approach that is integrated into interdisciplinary learning.

Our team (from disciplines global health, community studies, and art) have captured "community portals'' through visual literacy, most especially using photography. We completed interviews on the role of arts and visual literacy as an engine for renewal. This has confirmed that artists have the unique potential to tap into visual clues from our surroundings to articulate, understand, and express the deeper impact beyond what other methods can gauge.

We will draw upon three case studies in our presentation:

Integrating photography into action research in the community. Professor Eric Sung (Photography) has documented the experiences of local organizations with COVID through photography, which have been exhibited locally. We will discuss how action research can use the visual medium to coincide with our interviews and focus groups.

Embedding digital storytelling into courses in global health and community studies. Sung, along with Professors Tuba Agartain and Nicholas Longo have co-taught courses in global health and community studies. We will discuss how photography and digital storytelling can transform traditional areas of learning.

Engaging in dialogue through "democracy walls" and visual responses. Our team has been inspired by public art displays to create "democracy walls" (using chalk boards) which ask for public responses to timely questions in visible locations on campus. We will discuss how public art can lead to civil dialogue on polarizing topics.

Our cases demonstrate the unique civic roles played by artists and cultural workers using visual literacy. Through these actions, cultural institutions can be the glue that holds us together in difficult times. Our research shows how visual culture and the arts provide social connections, while helping people make sense of the loss and despair of living during a pandemic. Artists and cultural organizations–the local theaters, coffee shops, restaurants, nonprofits, and cultural centers– have the unique ability to tap into and cultivate community assets. This creative process, which one cultural worker described as "place keeping," illustrates the power of art and

cultural work to "unearth and weave memories together to preserve a place and build it stronger."

The presentation will be experiential with emphasis on actually using visual tools to make the session interactive and engaging. This will include visual prompts related to each of our cases above– photos, digital storytelling, and visual prompts– to help participants to understand and to use these tools in the future. Our work communicates deeper layers of complex problems and how visual literacy requires multidimensional and integrated conversations.

Presentation types: Multimedia Paper Presentation

Visual Literacy of Labyrinths

Mary Emilie Steinacker, Stockton University

Keywords: Labyrinth, self-reflection

Labyrinths contain elements of intentional visual design that mirror where we are in our lives by providing a pathway for participants to reduce stress, quiet the mind and open the heart. This presentation will explore the patterns in nature and archetypes that inspire the labyrinth design; the labyrinth terminology; the art and symbolic expression of visual markers to those on the journey of self-reflection and discovery; sacred geometry and its role in the design of labyrinths through proportions, placement, and position; and the goals and stages of using the labyrinth for a variety populations.   `

Oral presentations, on-site

Presentation types: Oral Presentation

Teaching Visual Communication, both theory and practice, in a digital environment, challenges and practical solutions

Oskar Aspman, Malmö University; Anna Arnman, Malmö University

Keywords: visual communication drawing

Anna Arnman (Senior Lecturer and Program Manager for the Bachelor Program Visual Communication at Malmö University)

Oskar Aspman (Artistic Lecturer in Visual Communication and Graphic Design at Malmö University with a special interest in Comics and Graphic Storytelling)

The focus of our presentation is two-fold since we approach these issues from different angles within the program Visual Communication at Malmö University, Sweden and also as lecturers. The program is equal parts theory and practice, with a strong conviction that neither is redundant. We need to work with the theories to understand the practice and we need to apply this understanding to the practical work to understand the theories. This dualist and cyclic approach are fundamental to give our students competence in developing their visual literacy and to put it to use in making their own visual communication. During the pandemic, all teaching in our program (and our free-standing courses at School of Arts and Communication) have been moved online. This includes all workshops and exercises on drawing, image composition, development of visual narratives and discussion about the application of theory after viewing visual material together in class.

This shift to distance teaching has removed our ability to be active agents in the students' work in the classroom. Suddenly the work of the students and the conversations between them surrounding these processes were removed. We previously had an intertwined process where the work-in-progress and the work-to-be was pushed towards an end result through criticism, feedback and reflection. We now instead have a fragmented process where the introduction and the reflection take place in a large group (together in zoom) and the work itself is performed by the students in breakout rooms (small groups in zoom) or individually (alone at home). This division of the process also takes place in an environment that in itself is divided into two parts where we on the one hand are together (digitally) and separate (spatial and/or temporal), which results in both process and environment becoming neither and both.

This situation has forced us (as it has all teachers, we presume) to develop alternative strategies and methods for teaching visual composition processes, showcasing as well as exercising visual narrative-production processes. Didactic strategies have been developed to overcome the restrictions caused by online low-resolution visuals, the inability to unobtrusively observe and participate in design processes, to involve all students actively in critique-sessions, etc. Anna, whose main focus is on the field of theory, will focus on the overarching difficulties in the program, and how we talk together about the visual material when we teachers have no way of

impacting how the students actually see/hear/project the material. How do we apply a theoretical framework when the technical conditions are different for each student?

Oskar, whose main focus is on the practical field, will talk about the differences in understanding drawing and how to apply this understanding when teacher and students are separated not only by space but sometimes also by time. Our presentation is based on observations in the classroom, discussions with students and more practical comparison of those two realities: before and after the pandemic. What did we learn in these new classroom settings, when we were forced into a digital transformation? Is it all bad, or can we also draw positive fruitful conclusions that have bearing for the future of teaching visual communication in practice and theory?

Presentation types: Oral Presentation

Designing K-12 e-Textbooks that Reform Technology-Based Education

Maria D. Avgerinou, Deree- The American College of Greece

Keywords: e-textbooks, design, K-12

Introduction At the dawn of the 21st century, e-Textbooks (and Digital Educational Resources/DER), open or not, are perceived as an integral part of the educational process regardless of their form and functionality or the type of instructional process which they support and facilitate (Gomez et al., 2019). With the proliferation of e-Textbooks in the K12 and their ever-evolving nature due to related technological advancements, this study puts forward research-based considerations for the effective design of K12 e-Textbooks: an extremely important, though rather under-researched topic especially for its impact on student learning.

Defining e-Textbooks An e-Textbook is a "digital learning tool that contains a systematic and complete presentation of the subject or part of it, ensuring the completeness of the didactic cycle of the learning process, creating an individualized active educational environment (Makarova, 2019; Abuzjarova, 2018; Ashmarov, 2018; Aminova & Tsakhaeva, 2018; Badakhova, 2017; Bolotin et al., 2017; Borisov, 2018 in Sergeeva et al., 2020, p. 3) … The main feature of the electronic textbook is that it includes not only the content of education, but also the selected learning technology. An electronic textbook is an automated training system that includes didactic, methodological, and informational reference materials for an academic discipline, as well as software that allows using them in a comprehensive way to obtain and control knowledge independently" (Sergeeva et al., 2020, p. 5).

Design Considerations

If e-textbooks are to play a leading part in reforming technology-based education (Yu & Kim, 2019), they need to clearly "differ from printed textbooks in terms of design, usability, content, didactic concepts, and features that support learning. Only digital learning applications auguring clear added value beyond printed textbooks, fulfilling the needs and learning objectives of today's users, and designed with regard to users' capabilities and motivational factors, will be widely utilized (Schulmeister, 2013). This view is supported by the expectancy-value theory (Wigfield & Eccles, 2000)" (Behnke, p. 12, in print). In light of the above, the following e-textbooks design considerations are proposed with specific reference to the K12:

• The content of an e-textbook should present methodological, declarative, procedural knowledge in the associated subject area, and knowledge of information retrieval, techniques and methods of search, processing and use of information when making decisions (including information literacy) (Ivanova & Osmolovskaya, 2016). It should also facilitate the development of declarative and procedural memory, consolidate understanding, attract and sustain attention. (Flores, Ramos, & Escola, 2015).

• Interactivity must be both embedded and be fully functional (Behnke, in print; Flores, Ramos, & Escola, 2015; Grönlund, Wiklund, & Böö, 2018; Zhang, et al., 2006; Preradovic, Lauc, & Panev, 2020).

• A consistent implementation of all learning process components in the e-textbook information educational environment (i.e. motivational-targeting, content, operational-activity, evaluative-resulting) should take place, and be reflected in all steps of the learning process and requisite components of the online educational environment The entire sequence of the learning process from setting goals to achieving results shall be implemented as well: a module – a hypertext – interactive tasks – evaluation of educational achievements. "Thereby, an e-book is an information and educational environment that implements the interaction between teachers and students through an e-book at a new level" (Nurgaliyeva et al., 2019).

• There must be an alignment between the contents of the e-textbook and teachers' lesson plans and overall teaching value of the lesson (Behnke, in print) Flores, Ramos, & Escola, 2015; Grönlund, Wiklund, & Böö, 2018).

• The e-textbook must be of high-quality regarding text readability (Gunawan, 2018); interoperability of content across platforms, and lifespan of supporting must be ensured (Chapman et al., 2016; Lokar et al., 2011); subject information and with pedagogical content knowledge guiding the design of the e-textbook (Ivanova & Osmolovskaya, 2016) should be provided; and the design must be carefully considered- both visually attractive and behaviorally interactive design (Shangguan et al., 2020).

• Considerations regarding technical and functional satisfaction of the end user (i.e. the student) should be taken into account in the design stage. These involve easy and consistent orientation and navigation; clear interfaces; easy access to important information; user-friendly note-taking and bookmarking; multimodality through text, video and animations; adaptation in support of student needs and disabilities; inclusion of learning support tools (dictionaries), teacher tools, communication and collaboration tools (Chapman et al., 2016; Dutkiewicz et al., 2018; Flores, Ramos, & Escola, 2015; Grönlund, Wiklund, & Böö, 2018; Xie et al., 2018).

• Good e-textbook quality as described above may help the reader avoid superficial (vs. deep) information processing which typically occurs as a result of on-screen reading during the limited class time (Delgado & Salmerón, 2020).

• Teachers need to be trained properly to utilize all features/tools of the e-textbook, and also be able to model the tools for the students (Chapman et al., 2016; Clinton-Lisell, Kelly, & Clark, in-press; van Horne et al., 2016).

• Programmers or ICT specialists need to be involved in the design and development of the e-textbook, especially as technology advances rapidly and AI, machine learning, and voice/natural language technologies start making their way into the e-textbook in order to improve student learning further (Leddo et al., 2020).

Presentation types: Oral Presentation

DRAWING FROM EXPERIENCE: Visualizing the impact of COVID 19

Tracey Bowen, University of Toronto Mississauga

Keywords: drawing research, COVID 19, instagram

COVID-19 has presented challenges to individuals globally in a myriad of ways. During this time, many individuals have found outlets to express their frustrations, showcase newly developed passions, and illustrate their experiences. Social Media has been a public venue for individuals to creatively and most often visually express their experiences. Instagram posts of art created during quarantine, Youtube videos of balcony opera singers, Zoom orchestral concerts, and DIY family garage bands have provided insight into the ways people have been coping. This COVID-19 moment in our history provides a unique opportunity to examine how individuals visualize their experiences of a globally shared phenomenon that has impacted daily life. This presentation examines visual data in the form of drawings that were collected from June 2020 to October 2021 based on the question "How has COVID-19 impacted you? Participants were recruited through Instagram posts and an email recruitment campaign and asked to submit photos of their drawings that illustrated their perceptions and experiences of COVID-19. The drawings collected provide an opportunity to examine the ways in which individuals use graphic representations to communicate their understanding of a complex time and produce a concrete representation of their experience.

Two primary research questions regarding themes and visual constructs guided the analysis: i) How do individuals communicate the impact of COVID-19 through drawings and/or graphic representations, and what are the common graphic representations, objects, symbols, and metaphors used to depict their experiences? The drawings were analyzed and categorized using Engelhardt's (2002) Graphic Representation Types framework, a typology for classifying drawing types and identifying graphic objects and shared symbols.   The initial analysis of 32 drawings collected suggest six different approaches to structuring the drawing content including non-linear narratives linked by arrows, a central isolated figure, and a two-sided structuring of the composition illustrating before and after effects or positive and negative impact. Content categories included Covid 19 depicted as a monster, and the ubiquitous practices related to online connecting and masking. Five different graphic representation types including network, grouping, and linking drawing types were used to visually describe the participants' experiences. An interesting hybrid developed in four of the drawings that combined a link drawing that usually signals a causal relationship, with a grouping diagram that represents clusters of similar objects. These drawings used arrows or glyphs combined with text based labeling to show relationships and connections that were important to the meaning and impact of the experience represented.

In addition to the collected drawing data, a targeted review of drawings posted to Instagram using the hashtag #covidartchallenge, provided a broader context in which to analyze the study drawings. This presentation will focus on the themes and structures of the study drawings and pose questions about the similarities and differences of visually communicating the impact of an

event such as the pandemic in response to a particular research question, compared to the public sharing of visual expressions on social media.

Presentation types: Oral Presentation

Teaching and Learning Mathematics with Visuals: An Anecdotal Error Analysis

Frank Cerreto, Stockton University; Jung Lee, Stockton University

Keywords: Graph, Venn Diagram, Visuals in Mathmatics

(Main text without citation and figures: 495 words. Unable to upload Figures)

Data graphs and other visual displays of quantitative data are used to facilitate the communication of complex data. Speier (2006) found that human brains process graphs much faster than other information presentation formats; thus, graphs save the reader's time in analyzing information and making decision. Moreover, other visual representations, such as Venn Diagrams, are used often to present content, including quantitative information. Hence, many fields including science, business, marketing, use these visuals.

Although graphs can enhance communication and decision making, previous studies have shown the weakness in graphing abilities of students of all ages (Berg & Phillips, 1994; Berg & Smith, 1994; Boote, 2014; Brasell, 1987; Cerreto & Lee, 2012: Cerreto, Lee, & Geremew, 2016; Glazer, 2011; McDermott, Rosenquist, Popp & van Zee, 1987; McMahon, Stauffacher, & Knutti, 2015; Tairab & Al-Naqbi, 2004). Similarly, students often struggle with the representation of quantitative data in Venn Diagrams.

We have been teaching and using graphs and Venn Diagrams in a higher education for more than 60 years (combined). Whenever these modalities are used in instruction, we observe a multitude of students' misinterpretations and misconstructions. We collected students' errors in graph and Venn Diagrams and analyzed them.

For example, Figure 1 shows two graphs presenting annual immigration quotas; one is more appropriate than the other. When students were asked to choose the more appropriate graph, most students chose the wrong one (on the left) because they said that graph truncated unnecessary numbers and shows data more clearly. However, with the left graph, people tend to conclude that workers and investors are the majority of immigrants. The more appropriate chart (on the right) shows that relatives comprise the biggest portion of the immigrants. In many cases, students do not look at the data, but the overall appearance of graphs.

Figure 2 depicts a sample of a problematic graph that a student constructed. The graph does not make any sense at all. This is only one of many mis-constructed graphs that students in higher education created. They tend to rely on the default setting of software program. Also because professional survey sites, such as survey monkey, use a pie graph as their default graph, students tend to choose a pie graph for data presentation all the time over other graph types.

Students also exhibit misconceptions related to quantitative Venn Diagrams. First-year students were asked to construct a Venn Diagram to represent a data set and use the diagram to answer a question about it. Almost all students answered the questions incorrectly. Figure 3 shows the questions and one incorrect response.

This presentation will include a collection of students' misinterpretation and misconstruction of graphs and our analysis. Traditionally, educators demonstrate correct examples as models for students. However, in recent years, incorrect examples have been used for the purpose of student-conducted error analysis (Rushton, 2018). Große and Renkl (2007) suggested that by introducing errors in the learning process, students would be encouraged to reflect on what they know and then generate clearer and more complete explanations of the solutions. Although the results of these studies are not consistent (Chen, Mitrovic & Mathews, 2020; Richey, et al., 2019), if we, educators, understand where and when students make errors, we can develop better pedagogical strategies to approach students from their point of view.

Figure 1. Future Annual Immigration Quotas (Kosslyn, 2006)
Figure 2. A sample of a misrepresented chart created by a student
Figure 3: A Venn Diagram construction problem

Below are the results of a survey of 100 students who were asked whether they like mystery, sci-fi, and comedy movies:
31 like comedy only
22 like sci-fi only 37 like mystery
10 like all three
16 like mystery and sci-fi
18 like mystery and comedy

a. Draw a Venn Diagram representing this situation. Include all numerical values that can be determined.

b. How many students like exactly one of the three types of movies?

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Presentation types: Oral Presentation

Love can not be framed

Wally De Doncker, Author; Katerina Dermata, Panteion University of Social and Political Sciences

Keywords: Photography, visual arts, philosophical thinking

Distance and communication during corona times were one of the challenges of the last two years worldwide. While travelling was difficult, new technologies and visual stimulus provided opportunities to overcome those obstacles. This presentation describes the creative process of the art project titled "Love can not be framed" implemented Wally De Doncker and Katerina Dermata. The two distant lovers, while "trapped" in their own countries, creatively challenged each other during the corona period. Every week they proposed a new theme in which they were expected to surprise each other by taking photos from their own living environment in Belgium and Greece as a personal visual interpretation of the theme. Those photos, one Greek and one Belgian for each theme, created a synthesis. As a writer Wally De Doncker interpreted each theme and synthesis, based on the photos, in a particularly literary and philosophical way and created an artistic album. The initiative of this art project indicated that distance is not always a barrier to creativity. It is an example of how love bridges a global epidemic. How even corona knocks away borders.

Presentation types: Oral Presentation

The datatext at the local Knowledge Exhibition: A new visual discourse for the effective communication of civic facts

Murray Dick, Newcastle University UK

Keywords: visual communication, misinformation, data visualization

Since 2012, Ipsos Mori's annual Perils of Perception survey has shown that public understanding of many aspects of modern life (and the lived environment), are routinely, and sometimes wildly out of step with reality. This mismatch plays out within a wider debate about cultures of online misinformation, fuelled by more personalised habits in media consumption, by a fragmenting media landscape, and by political polarization. Given our increasing reliance on screens, and hence the increasingly visual nature of modern life, a question arises about whether visual communication may effectively be used to challenge this problem. There are historical precedents in this field to learn from. In the 1930s Otto Neurath and a team of specialists coordinated public displays of social indicators and information on public governance in the form of Isotype exhibitions, at the Gesellschafts-und Wirtschaftsmuseum, in Vienna. Neurath conceived of Isotype not as a visual language per se, but rather as a "universal slang," a "universal jargon" (Burke, 2013, 89), or as a "language-like technique" (Ibid., 91). Isotype's symbols were designed to convey a sense of objective neutrality, though in practice they were used to communicate "visual arguments" (Ibid., 84–85) about the lived environment, both locally and globally.

Isotype in turn owes an intellectual debt to logical positivism, with its emphasis on universalism, and its championing of the rational actor model. But this school of thought became increasingly challenged (and was eventually defeated) by a new wave of philosophers during and after World War II, who viewed themselves less as rational actors, and more as something like metaphysical animals (MacCumhaill, 2022). In turn it may be said that the scientistic neutrality in Isotype's design may, metaphorically speaking, have detached the Vienna public's sense of itself from the message; providing no space for emotional attachment to the lived (local) environment.

This paper sets out the theoretical terrain for an alternative approach to Isotype, what I call the Datatext (after W. J. T. Mitchell), that may be used to bridge the rational/emotive divide in public communications. Here I conceive of infographics for use in civic campaigns as a multilevel discourse comprising visual arguments mutually re-enforced by combinations of words, numbers and images. I set out a new approach to infographic design that draws on theories about representational and embodied metaphors (including image schema theory), and on pragmatic conventional best practice in infographic design. I will conclude with recommendations for designing effective datatexts for optimal communication with local publics.

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Presentation types: Oral Presentation

Coloring Outside the Lines: Imaginary Reconstitution of Security in Yemen through Image Transformations

Yelyzaveta Glybchenko, Tampere University

Keywords: visual security, visual peace, Yemen

In the context of the 2020 power-sharing agreement in Yemen raising hopes for an end to the conflict, this essay explores the possibility of peace and security in the country through visual digital image-making. It analyzes the artistic transformation of a series of photographs submitted by a Yemeni citizen to the informal art-for-peace project "Color Up Peace" and turned into coloring pages for further engagement and transformation. Employing the utopia-informed methodology of Imaginary Reconstitution of Security, the analysis explores coloring pages as fields of opportunity to participate in peace work. Three questions guide this exploration: 'what are visual images?', 'what do they do?' and 'what is the normative basis of employing them?' - in relation to security as part of sustaining quality peace. The essay seeks to emphasize the importance of inclusive peace processes and arrangements, informed by everyday experiences of (in)security of regular citizens and allowing for a wide range of actors to participate. The included virtual exhibition of photos, coloring pages and colored art further asks questions about participation, visuality and digitality of images and invites readers to make art and make peace within the project.

Presentation types: Oral Presentation

A Visual Literacy Educational Intervention for Graduate Students of an «ICT in Education» Program

Catalina Huilcapi-Collantes, Pontificia Universidad Católica del Ecuador; Azucena Hernández Martín, Universidad de Salamanca; Juan Pablo Hernández-Ramos, Universidad de Salamanca

Keywords: Visual Literacy, Higher Education, Teacher Training

Visual literacy (VL) is essential for improving the visual communication skills of graduate learners who build instructional and teaching material or manage ICT-mediated learning in different educational environments. However, in the current challenging and highly visual digital world, the Ecuadorian context lacks a well-structured graduate program of VL. Indeed, the importance of promoting visually literate professionals of Education and other related fields has not yet been understood as a complement of their digital competence development. Thus, it was essential to design a pilot proposal for a VL training program for graduate students. Their undergraduate academic background indicated that they had not had significant training to develop the abilities to effectively find, interpret, evaluate, use and create images and visual media.

This educational intervention was conducted with students from different fields of study who were in an «Information and Communication Technologies in Education» graduate program. The professor integrated the specific content into one of the subjects titled «Read and Write in Digital Environments» to understand visual literacy and its relevance better. The VL training module described focuses on the themes, subtopics, and the teaching methodology. The intervention assessment includes crucial moments' systematic observation and an analysis and evaluation of students' production. Furthermore, it identifies the topics that became complex for students since they struggled to understand and apply them in their assignments and tasks throughout the module.

This experience aims to help scholars, teachers, or researchers who want to perform an intervention in a similar context to make learning design and content decisions. Moreover, it ratifies that visual literacy is a complementary and transversal process to develop the educational field's much-needed and well-known digital competence. Finally, the VL intervention's general evaluation helped the authors restructure the program outside of formal education to manage the time and the themes according to the specific needs.

Presentation types: Oral Presentation

ZOOM - interactive exhibition to develope visual literacy

Zuzana Jakobová, TEREZA, educational center; Bára Dvořáková, TEREZA, educational center; Bohuslav Binka

Keywords: visual literacy, exhibition

The Czech Educational Centre TEREZA is the organizer of the exhibition ZooM, whose main goal is to increase the visual literacy of children aged 6-12. The project is realized thanks to the financial support of the US Embassy in Prague, which has the development of visual literacy, critical thinking and the fight against misinformation as a priority topic. The exhibition will open in September 2022 at the leading Czech science centre Svět techniky in Ostrava, which is the project partner responsible for the implementation and operation of the exhibition.

It is a long-term exhibition whose main aim is to teach children in a fun and interactive way to read photographs, to discover the stories behind them, to perceive their own emotional reaction to a photograph, to understand the message and intention of a photograph, its context and to reveal possible manipulation.

The exhibition is loosely inspired by the popular New York Times educational series "What's going on in this picture". However, many other sources and the expertise of the authors, designers, graphic designers, photographers, and other professionals involved in the creation and execution of the exhibition were used. The children themselves were also drawn into the process of creating the exhibition, participating in the testing phase of the selected activities and selecting the photographs for the exhibition.

TEREZA, an educational centre, as the author of this exhibition, is responsible for the content of the exhibition, creation of the script, design concept and graphics for the exhibition, as well as the selection of image material for the exhibition. It is the creator of the activities and accompanying materials for the exhibition. In our presentation we will take you through the exhibition virtually, sharing our experiences of creating and realizing the exhibition as well as the reactions of the first visitors. We will also show you some of the accompanying activities and other resources.

Presentation types: Oral Presentation

Key Principles of Visual Pedagogies in Higher Education: A Subjective Review of Selected Practices

Joanna Kedra, University of Jyväskylä

Keywords: visual pedagogies, higher education, review

The call for more visual education remains less heard in the university generally, although visual pedagogies continue to develop within the familiar contexts of photography education, art, design, and teacher education. Yet, there is a lack of comprehensive pedagogical guidelines, frameworks, assessment rubrics, and compilations of visual activities, which could assist less experienced educators.

I use visual pedagogies, deliberately in plural, as an umbrella term that covers the rich variety of concepts and teaching approaches, including, for example, visual literacy, critical visual literacy, object-based learning, photomedia literacy, drawing as an educational tool and learner-generated video production. Drafting a theory of visual pedagogies should start with defining its objects of enquiry, and so, by unpacking three terms: image, vision and visuality. Choice of the principles of visual pedagogies is determined by the course content, learning objectives and the nature of the visual used in teaching, but even among very diverse approaches, some shared practices can be identified.

One of the main pedagogical tools used in visual education is student's reflection on learning, which can be implemented in different forms. In their learning process, students are guided and supported through facilitation that leads to learner-centered education. This provides freedom for thinking and acting, which allows the questions 'how' else and 'what' else can be seen. Visually immersed education requires some level of creativity from students, and that may raise anxiety. Overcoming the boundaries toward creative ways of thinking is crucial to advance students' learning. Relevant visual activities can support this process. Visual learning is also a shared, collaborative experience that motivates and engages students, and therefore enhances the development of creativity. Images are emotionally engaging. The focus on emotions in visual learning is important because it helps students to connect with their inner self, their previous experience, and their (cultural) background. These are often the most valuable resources for new ideas in terms of image production and analysis. The implementation of visual pedagogies requires from educators the willingness to merge and mix different theories, concepts and approaches, and to think about visuality in novel terms, for instance, as a multi-sensory experience. Visual pedagogies are an emerging, multidisciplinary field of educational practice, with connections to visual literacy, art education, visual methods, information design, object-based learning, and other areas. This means that further theoretical development is needed and the principles that I introduced can serve as a starting point for both the implementation of new practices in this area and for theory-building. The challenges posed by visually immersed teaching require concrete solutions, which should be developed through systematic research in conjunction with practice. Specifically, there is a need to take a closer look at the various forms of assessment, considering the nature of the subject of visual pedagogies, that is, the image, visuality and learning to see.

Presentation types: Oral Presentation

Dilemma of Data Visualization

Kazuyo Kubo, Lesley University; Kate Castelli, Lesley University

Keywords: Data visualization, Social Observation

Data visualization often involves the refinement and reduction of elements collected to produce meaningful images. While working within the limitations of given parameters can stimulate artists to be inventive in the data visualization process, it can also lead to many dilemmas. In this presentation we will compare students' data visualization work produced in the virtual travel course in January 2021 and January 2022. In comparing the two we observed some notable differences particularly in how students presented the "big picture" of social phenomena they observed. The theories of sociological imagination, norms and stigma, and infographics were utilized to inform both cohorts social observation and data visualization skills. Students integrated these social observation methods and data visualization techniques to enhance their visual literacy during the January 2021 and January 2022 "virtual travel" course. By comparing the two cohorts we can examine some of the challenges of the data visualization process for students as they are tasked with making nuanced observations of their personal lives and drawing conclusions that connect with broader concepts introduced in the course.

In both semesters, the students employed observation methodology to study social cultural, psychological, and political processes as they unfold in one's personal life and offer a key to understand how our public lives are intricately woven into the structure of society. In January 2021, the students constructed data visualizations of one-week observations of a self-selected habit of their personal life during the pandemic lockdown. In January 2022, the students were asked to visualize one-week observations that focused on their personal consumption habits. In 2021, the changes and restrictions experienced as a result of the pandemic were still new to students and offered a stark contrast to their lives before. This drastic contrast of "then" and "now," may have contributed to their observations being more detached and allowed students to make stronger connections to the theories of social norms/stigmas as external factors. Their data visualizations and conclusions exhibited more clarity than the work of the January 2022 cohort.

In 2022, the structure of the course shifted to an environmental theme. Readings, discussions, and collaborative projects with partner colleges in Japan focused on examining the roles individuals, municipalities, and institutions play in consumption and waste. With the pandemic experience becoming increasingly normalized, we noticed that the students' observation on their consumption habits were more critical and triggered stronger responses of shame and judgement in their conclusions. This criticality often prevented them from making connections between their observations of their personal experience and the sociological concepts introduced in the course. Furthermore, their data visualization work tended to suffer from presenting the complexities of the social processes they observed.

This presentation, therefore, engages in a discussion contemplating whether refinement of parameters matter in data visualization. We ask if tightly defined parameters create a better framework for students to narrow focus, draw conclusions, and more clearly identify the intentions of their data visualization.

Presentation types: Oral Presentation

Adolescents evaluating Instagram posts: Perceptions of the credibility and persuasiveness

Author of Abstract: Reijo Kupiainen, Tampere University; Carita Kiili, Tampere University

Keywords: Instagram, credibility evaluation, adolescents

In a so-called post-truth era, the ability to evaluate the credibility of online information has become increasingly important. Inaccurate information spreads on different websites but also on social networking sites and via apps. Several studies have investigated adolescents' ability to evaluate the credibility of websites but there is a lack of understanding how young people evaluate the credibility of visual social networking posts. The present study explored upper secondary school students' practices to evaluate the credibility and persuasiveness of Instagram posts.

Instagram is one of the most famous photo and video sharing social networking services used especially by young people. Instagram is highly visual. An image or video is a main element of the post, and a caption follows the image. Instagram posts are a combination of multimodal elements, including the main image, profile photo and name of the profile, and a caption, that can contain written text, emojis, and other visual elements. This combination of multimodal elements makes information more vivid and emotional compared to written information, and more challenging to evaluate.

To explore adolescents' evaluation of Instagram posts, we selected ten authentic Instagram posts. The selected posts represented two themes: eating meat and digital healthy. Both themes are contradictory and of adolescents' interest. In addition, the posts represented different image types (infographic, image of a person, meme, and promotion image) and different author types (organisation, expert, celebrity, blogger, and pseudonym).

We used think-aloud methodology to investigate participants (N = 9) evaluation practices when they explored the posts. Participants were instructed to verbalize all their thoughts simultaneously when they watched, read, and evaluated the posts. Think aloud brought available adolescents' concurrent thoughts when they evaluated multimodal Information.

In the analysis, we used episodes, and utterances or a chain of connected utterances as units of analysis. Episodes were used to capture the elements of the posts that adolescents paid attention to during credibility evaluation. Episodes were classified into five categories: 1) exploring an image of the post, including number of likes, 2) exploring of a caption, 3) exploring of a bio/profile, 4) final credibility judgment, and 5) other. In order to examine adolescents' evaluation practices, we identified and categorized utterances or a chain of connected utterances that included evaluative talk.

In this presentation, we focus on utterances that included evaluation of visuals. We found that adolescents used various visual elements, such as main image of the post, logos, emojis, design of the images, and bio/profile pictures, to evaluate the credibility of Instagram posts. Our findings suggest that research on credibility evaluation of online information, that has mainly focused on

written arguments or sources of information, should pay more attention to evaluation practices related to visuals.

Presentation types: Oral Presentation

How I used the oldest selfies by Edvard Munch to encounter people experiencing agoraphobia in Norway during the pandemic

Roseline Lambert, Concordia University

According to the KODE Museum in Bergen, Norway, the famous painter Edvard Munch was one of the first artists to took selfies from 1902 while experiencing experimental photography. For some art historians, Munch was also suffering from agoraphobia in the last part of his life. I did a multi-sensory ethnographic Ph.D. fieldwork in Norway in 2019-2020 to understand the contemporary experience of agoraphobia in this European country with the highest rate for this disorder. The selfies by Munch opened me a way to discuss urges to be visible and invisible with the informants that I met that experienced agoraphobia. I will discuss in this presentation how I integrated photography in my methodology and how it became an important part of my multi-sensorial fieldwork, supervised by Pr. David Howes. I will also discuss the specific context of the pandemic for some of the participants, already confined to home not by a virus but by panic attacks, and the way they experienced how we are visible or invisible in the private and public spaces.

Presentation types: Oral Presentation:

Zine-making, Storytelling, & Visual Literacy: Learning to "see", reflect, and make

Megan Lotts, Rutgers, The State University of New Jersey

Keywords: visual literacy, creativity, making

Organizations and people often associate visual literacy and creativity with a particular function such as art, design, or marketing. However, visual literacy, creativity, and innovation are key to the everyday fabric of society. Creativity and visual literacy draw on feelings, existing ideas, playfulness, as well as knowledge of practical skills. Creativity is at the heart of both Art and Science and both fields require the understanding of manipulating materials to produce an outcome. Honing ideas and materials are a form of expression.

The only real difference between an artist and a scientist is the outcome and both fields are reliant on visual literacy when it comes to sharing the results and story.

Visual literacy is the ability to make meaning from information presented in the form of an image, extending the meaning of literacy, which commonly signifies interpretation of a written or printed text. Although visual literacy is nothing new, many people are unfamiliar with the concept and the skills it requires. Creativity usually defined and used as a noun indicates a state of being or mind-set. Both concepts rely on each other and when combined, understanding, reading, and making images can turn into a dynamic hands-on learning experience which empowers students by helping them find their voices all while learning more about skills associated with scholarly research.

This presentation will discuss creativity, visual literacy, and the process 20 students experienced while learning about storytelling and making zines during a 10-week seminar. Participants will learn more about how to introduce non makers to the concepts of creativity, play, and visual literacy. As well as, look at the outcomes from the course and how to assess this type of work.

Presentation types: Oral Presentation

Building a Visual Literacy OER: Materials, Methods, and Progress So Far

Marty Miller, Louisiana State University

Keywords: OERs, instruction, authoring

The availability of college-level open educational resources for visual literacy (VL) is limited. It appears as a chart, a graphic, or a brief overview, addressed early in the larger topic of art or art history. This is often all the attention it receives for the duration of a class or in a textbook. Like any skill set, visual literacy requires practice to be effective. My own research indicates that many college students, regardless of their field or years of study, need more focused instruction on and practice to become truly proficient in visual analysis. An OER can serve as a resource for instructors who cannot devote instruction time to focused enhancement of VL skills but who wish to add a practice element to their courses. Since OERs are freely available and adaptable, they are attractive to both instructors and students who have limited funds to purchase textbooks.

In the past year, I have been actively involved in the Louisiana Library Network's (LOUIS) Interactive OER for Dual Enrollment project. In this presentation, I will discuss how this experience inspired me to create a VL OER. The purpose of this project is to develop a practice tool, with an eye to refreshing and improving students' VL abilities. This outcome would be accomplished through a series of progressively difficult, hands-on activities. I will highlight my progress so far, including my planning process using The Rebus Guide to Publishing Open Textbooks (so Far), as well as my tentative timeline for completion. I will discuss the quality control methods I am using, visual materials I have selected and H5P enhancements I've chosen as tools for honing student VL skills.

I will speak to the pros and cons of different OER platforms that I am considering, including Pressbooks, OER Commons, College Open Textbooks, and others. The challenges and advantages of single authorship are addressed, as well as changes to the initial plan.

Presentation types: Oral Presentation

Anthropological Filmmaking Education to Promote Cross-Cultural Communication Skills

Kazuyo Minamide, Kobe College

Keywords: Filmmaking, Education, Visual Anthropology

Global society, with its more rapid flow of immigrants and information than ever before, strongly demands education in media literacy through a university education, which means the ability to communicate with others interactively and to analyze information objectively. In this decade, as a cultural and visual anthropologist by train, I have been engaged in university education in media and communication from the anthropological perspective. I have been providing lectures about the theory of visual anthropology as well as practical teaching for making short documentary films with university students. In this presentation, first, I would like to introduce my educational practice for education on visual media, then highlight how education on visual media could be responsive to social demands. The process of filmmaking includes three steps: planning, shooting, and editing, which can be understood as the research plan, fieldwork, and ethnographic writings carried out in the process of anthropological work. Building relationships with the subjects is indispensable for filmmakers as well as for anthropologists. The existence of a camera between the filmmaker and the subject indicates that their personal negotiation will be made public. Furthermore, the filmmaker should be conscious of the responses from the audience since their products will be shown in a public space, such as through the Internet. Students of filmmaking could empirically learn the process of rapport-building with their subjects and their commitment to society by imagining their public audience. Moreover, their film products may indicate their concerns and the characteristics of their relationships. Through this educational practice, I insist the education on anthropological filmmaking not only has the possibility to contribute to education in media literacy and technical learning but also to encourage students to build relationships with their society and promote mutual understanding.

Presentation types: Oral Presentation

Visual Literacy: A Foundation for Design Foundation Curriculums

David Moyer, Pennsylvania College of Technology; Brian Flynn, Pennsylvania College of Technology

Keywords: Visual Literacy Foundation

LiteracyVisual Literacy is the ability to see and understand the form and content of a visual image. The Visual Literacy Course at the Pennsylvania College of Technology forms the bedrock of the design foundations program. It is a systematic approach to understanding visual form and content through the application of basic design and content theory in a process of reflective observation and written analysis. Students conduct a series of bracketed observations of form and content isolating and examining the elements of visual content and design from their pictorial context. The bracketed form and content analyses are sub-sequently summarized and synthesized in relation to form and content individually and then in relation to one another (form to content). This process develops the students ability to objectively articulate their observations through the presentation of their analysis and the class discussion that follows. Emphasis is placed on the students ability to give coherent reasons, based on design and content theory, for the opinions they express through the use of appropriate vocabulary. Students also develop an abstracting vision enabling them to see recognizable objects for its purely visual form and the ability to apply their knowledge to a variety of visual contexts.Visual Literacy: A Foundation for Design Foundation Curriculums is the presentation of a step by step approach to understanding visual imagery through the application of basic design and content theory in a process of reflective observation and written analysis. In addition to the presentation of course specifics we will examine the impact our Visual Literacy course has had on student performance in subsequent design courses, its impact on design curriculums, and positive student retention.

Presentation types: Oral Presentation

Color in the information design process: Which aspect of color do non-designers have difficulty in applying?

Pınar Nuhoğlu Kibar, Hacettepe University; Sara Copetti Klohn, Loughborough University

Keywords: Information design, colors, non-designers

Color is an important feature in information design and significantly affects the communication of the visual message. Color can be explained in different terms from different disciplines, including technical, psychological, and aesthetic. Due to its multidimensional characteristic, non-designers often encounter difficulties in choosing a color palette and effectively applying it when designing infographics. In this study we analyze colors in educational infographics developed by non-designers, aiming to identify areas where the educators could receive support to boost their knowledge and skills in using colors. Besides the obvious role color has in contrasting background and foreground to facilitate reading text and images, other aspects can contribute or disrupt the message communication in infographics. Based on these aspects we determined six criteria that can influence the visualization and understanding of the information. This study was carried out with the participation of 42 2nd year university students who are also information technologies pre-service teachers. Multi-block educational infographics designed by the participants were analyzed based against the criteria to identify the most common color issues in the sample collected.

The criteria are:

i. Number of colors. Cognitive load theories argue that the human brain has a limit for how much information it can process at a given time. Hence, infographics that are visually busy can be more difficult to understand, reducing the number of colors can reduce the cognitive load and make the information easier to understand.
ii. Color as information. Colors should not be used merely as decorative visual features, dismissing its high informative potential. Colors can be used for coding and linking information within the infographic.
iii. Consistency. Consistent use of colors to categorize and organize information, helps the reader to understand and navigate through the infographic.
iv. Capture attention. Colors should be used to highlight essential information to capture and sustain attention.
v. Reflect the subject matter. Colors can represent the reality (e.g. green for grass), or symbolic atmosphere which is culturally constructed (e.g. pastel colors for a nursery)
vi. Text/ background contrast: The text should be easy to read against the background. Usually, dark texts in a white background are easier to read than white text in a dark background. Additionally, complementary colors used together on text and background might create a visual vibrance that makes the text uncomfortable and, therefore, more difficult to read.

The sample of infographics was analyzed, grading each criteria from 1 to 4 as: unacceptable (1), needswork (2), competent (3), and exemplary (4). The initial evaluation suggests the colors were used consistently (criteria iii), but were less effective in capturing attention to relevant

information (criteria iv). Infographics from the sample were randomly selected and sent to an independent researcher who is currently validating the analysis. The final results will form the basis of a rubric for development study on color applications in information design. This intends to support non-designers with regards to color application when designing infographics.

Presentation types: Oral Presentation

Chernobyl dreams: A Case-Study investigating Visitors' Visual Memory Practices in the Chernobyl exclusion zone

Veera Ojala, University of Turku

Little is known about the overall meaning of the Chernobyl exclusion zone from the visitors' point of view. This study attempted to elucidate the narrative articulations as a product of context imagination in the Chernobyl exclusion zone as it was captured from the qualitative interviews and photographs of three different visitor categories. With the assistance of qualitative and phenomenological methods this study explores the ways in which the heritage and cultural meaning of the exclusion zone is imagined and articulated in tourism at Chernobyl. The chosen methodology with the assistance of the theoretical framework of this study, four experiential domains of consumption imagination (narrative, material, emotional and value) produced a thematic structure with three different themes that describe visitors' narrative positions, narrative articulations, and performances regarding the heritage in the storyscape Chernobyl. These visitors' performances were further condensed from the point of view of the contemporary storyscape dynamics (conformity, enactment, and contestation). Visitors' imaginaries and performances co-produce the site and at the same time they entail fluid and even conflicting narrative articulations on the site and its cultural significance. This study provided a more nuanced understanding of the different visitor categories in the exclusion zone and their group specific ways to articulate, imagine and co-produce the storyscape Chernobyl. The study draws attention to the power of the physical place in tourist experience and the more intangible and experiential aspects of heritage destination, through which the heritage is articulated and co-produced. In addition, this research contributes to the discussion on the cultural meaning of contaminated and radioactive sites for communities, societies and subjectivities. Gaining insight into the narrative imaginaries and on-site performances of tourists will contribute to the discussion of narrative consumption and embodied performances in places of difficult heritage in general as well as the mediation and the construction of memory spaces through visitors' photographs.

Presentation types: Oral Presentation

Collaging Our Way Inside/Out: Enhancing Prison Education Through Introducing Visual Literacy Principles Through Collage

Ashley Pryor (Geiger), University of Toledo: Jesup Scott Honors College

Keywords: collage prison education

My paper will discuss an enhanced curricular opportunity for incarcerated students at the Toledo Correctional Institution (TOCI) in Toledo, Ohio (USA) that integrates visual literacy and community-engaged arts pedagogies and practices through a succession of individual and group collage and writing assignments.

The course, "Community and Collage," is being taught now (spring 2022) at TOCI in conjunction with the international Inside/Out Prison Exchange Program. The course brings together students from the Jesup Scott Honors Program with a cohort of students who are serving long-term prison sentences (10-20 year to life sentences) for a three-hour seminar that combines intensive individual work with collage and paired writing prompts that ask students to reflect on multimodal visual literacy principles, collaborative group projects that draw upon best practices with the community-engaged arts movement, within the structure and educational philosophy outline in the Inside/Out Program.

In the paper, I will discuss the pedagogical principles and assessment strategies that I used to design the curriculum, describe a few foundational assignments, provide samples of student work in response to these assignments (both individual and group collages), and the process of working with students to collaborate, curate, and exhibit a group collage of exhibition.

Finally, I will share tips for educators interested in establishing a similar program within their community (from working with the prison administration, college or university administration, and garnering community support).

Presentation types: Oral Presentation

Developing Critical Observation Habits Using the Process of Slow Looking

Author of Abstract: Dana Thompson, Murray State University; Stephanie Beene, University of New Mexico

Keywords: visual literacy, multiliteracy, multimodality

Since the late twentieth century, the speed of technological innovation has led to renewed interest in cultivating mindfulness and attention, including a multitude of "slow" movements. This presentation examines the practice of slow looking, a means of gathering information through sustained observation and deeper inquiry. Slow-looking activities span institutional settings, including K-12 and higher education, libraries and archives, and museums and galleries. In this presentation, we will connect several slow-looking exercises, examining how they empower learners to become critically discerning and reflective across contexts. These exercises include Visual Thinking Strategies™, Question Formulation Technique, The New York Times "What's Going On in This Picture?", and Digital Image Guide (DIG) Method.

The examined exercises represent a movement within art and museum education to foster critical inquiry through close observation. Each exercise empowers learners through intentional dialogue, placing learners' experiences at the center of the discussion. Through these processes, learners make connections between concepts, generate ideas, and use logic to categorize or link ideas together. Educators practicing these techniques have remarked on how learners exhibit more curiosity and critical inquiry because empowered students are more engaged in their learning.[1] Indeed, developing skills in these areas has been shown to strengthen abstract thinking and curiosity, metacognition, and critical thinking.[2] Some of the exercises, such as those outlined by Shari Tishman, can also be practiced individually, strengthening these same skills and providing an opportunity for personal reflection.

The cultural shift towards slow movements is indicative of a search for time to examine the deeper meanings hidden within the design of everyday objects, environments, artworks, news media, experiences, food, and so on. It also suggests a return to intimacy, away from a world that demands more attention with less time and focus. Slow looking exercises can lead learners to form connections with others and with oneself, leading to stronger communities and more critical engagement as citizens. By articulating their observations, listening to feedback from peers and instructors, and working collaboratively, learners strengthen their chances for future success in a wide variety of contexts (e.g., academic, professional, personal).[3] Through these activities, learners can develop the dispositions to mindfully consider visual information they encounter on a daily basis.

Slow looking techniques are unique from other research and inquiry practices because they begin with visual stimuli to spark curiosity in viewers. While other research processes supplement text with visuals, these practices begin with visual information as the site of inquiry. In this reflective process lies a type of discovery and creative thinking that can be tapped via sustained looking.[4] As members of the Association of College and Research Libraries (ACRL) Visual Literacy Task Force, we believe that slow looking is an essential practice for developing

critical dispositions, such as greater discernment and visually literate citizens. We hope that educators and educators can layer these techniques onto their preexisting pedagogies to enrich learners' critical observation dispositions.

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Presentation types: Oral Presentation

The Role of NFTs in Visual Literacy Education

Michelle Wendt, IVLA, Stockton University; Fred Wendt, IVLA

Keywords: NFTs, non-fungible tokens, Blockchain

NFTs (or non-fungible tokens) have become a trending topic in conversations regarding emerging movements in visual literacy and arts education. NFTs are digital items that can be in many forms, such as photos, videos, or GIFs, but they all have one thing in common - authenticity. This session will explore possible uses for NFTs in art education and how they may impact the visual literacy field. In a world where new technologies are revolutionizing education, students are interested in learning about Non-Fungible Tokens and discussing the potential for using NFTs in creative and artistic processes. The arts have always been a great outlet for creativity. We examine the potential of using NFTs to promote and encourage artists and creators to express themselves by making digital art collectible, sellable, and legitimate.

Presentation types: Oral Presentation

My Ateneum – Employing visual literacy skills on virtual guided tours

Inka Yli-Tepsa, Ateneum Art Museum, Finnish National Gallery; Mari Jalkanen, Ateneum Art Museum, Finnish National Gallery

Keywords: visual literacy, cultural education, virtual learning environment

Mun Ateneum – Employing visual literacy skills on virtual guided tours

The "My Ateneum" project develops distance-learning museum visits for students in the fifth and sixth grades. Conducted over the course of 2021 to 2022 and funded by the Ministry of Education and Culture, the national project will provide 400 school classes a two-part package consisting of a virtual guided tour and virtual art workshop complete with background materials. Museums are key out-of-school learning environments. They have expertise in working with children and young people, and teachers know how to use their services. Most people are familiar with museums as places where we gather to view art together in a shared space. What will happen if the genuine presence that museums afford, is pursued virtually? Is it a feasible proposition?

My Ateneum is a project that investigates how interactive engagement and learning can be achieved when a guided tour is conducted virtually in the classroom. Launched in autumn 2021, the project has already succeeded in answering several questions. We now know that a lively and in-depth discussion about art is possible even with a large class.

Of the many goals we set for the project, number one was to support participation. All content is linked to the school pupils' own sphere of experience. However, the main learning objectives involve the promotion of visual literacy, and for this we have used two methods in particular: Visual Thinking Strategies (VTS), and drawing from observation.

VTS promote focused and sustained examination of art. The guide begins by telling pupils to examine the work of art quietly on their own. This initial appreciation is followed by a discussion of observations and interpretations of the work. The purpose of the discussion is to guide pupils to make detailed observations, to help them formulate interpretations and opinions and support them with arguments, and to listen and appreciate the views of others, also when they are different. The guide's task is to maintain an atmosphere of appreciation and to validate the importance of each pupil's contribution as part of a collectively developed interpretation of the work.

"I realised that people can see and imagine a work of art differently."

Because drawing is such an important part of the Mun Ateneum project, we sent artist-quality paper and pens to each participating class in an effort to ensure a pleasant drawing experience. Pupils were encouraged to experiment with different drawing techniques and to draw from observation. Drawing is used in the project as a method of accurate observation, of investigating one's surroundings, and of thinking.

"I particularly liked the drawing assignment because I could let my creativity run wild with it."

In August 2022, the project will be at an advanced stage, and we will be able to share our experiences of working with about 400 school classes and teachers. Because we collaborate with the Department of Education at Helsinki University, our presentation will also include perspectives and preliminary research results.

Workshops, on-site

Presentation types: Workshop

Maps & Multiliteracies: Exploring Cartography through Active Learning

Author of Abstract: Jacqueline Fleming, Indiana University-Bloomington; Theresa Quill, Indiana Unviersity-Bloomington; Leanne Nay, Indiana University-Bloomington

Keywords: visual literacy, spatial literacy, maker literacy

Visual literacy is an interdisciplinary concept with overlap to other literacies, including spatial literacy and maker literacy. Spatial literacy is defined as "the competent and confident use of maps, mapping, and spatial thinking to address ideas, situations, and problems within daily life, society, and the world around us"[1] while maker literacy addresses the ability to "invent, design, fabricate, build, repurpose, repair, or create a new derivative of some 'thing' in order to express an idea or emotion, to solve a problem, and/or teach a concept."[2] One discipline where these three literacies clearly overlap is with cartography.

This workshop offers a proven educational practice for exploring these multiliteracies through hands-on activities. Participants will use their own hand-drawn maps, compared with historical and contemporary cartographies to interrogate overlapping concepts in visual, spatial, and maker literacy. We will discuss skills for reading, creating, and interpreting maps, including the importance of typography and color in influencing how a map is perceived. Participants will be introduced to topics in critical cartography and will discuss how creator bias, imperialism, and colonialism influence modern and historical cartography and images of a place. This workshop includes two hands-on activities: creating physical maps and exploring examples of conventional cartography.

The workshop will open with participants individually creating hand-drawn maps. As a group, we will then have a discussion about the design process. Participants will be encouraged to think critically about their cartographic practices and consider questions such as:

How did you choose what information to include/exclude in your map?
How will viewers know how to read your map?
How did your materials shape the final product?

This discussion will lead to a brief lecture about the specific ways in which visual, spatial, and maker literacies intersect within cartography as well as how the presence of these literacies impact the work of a cartographer and the experience of the viewer. At this point, participants will be broken into small groups. Each group will spend time at stations with a variety of different maps where they will have the opportunity to ask critical questions and discuss with their group members. After the groups have rotated through each station, we will come back together as a group and consider key take-aways from the hands-on activity, lecture, and group work.

While we hope that workshop participants will expand their knowledge of spatial literacy, maker literacy, visual literacy and critical cartography, we also offer this workshop as an engaging format that participants can reproduce in their own settings.

[1]Diana S. Sinton, "How would you define spatial literacy?," Diana Maps: Maps, Mapping, and Spatial Perspectives (blog), July 25, 2012, https://dianamaps.com/2012/07/25/how-would-you-

define-spatial-literacy/.
[2]University of Texas Arlington Libraries. "Maker Competencies," Maker Literacies.
https://library.uta.edu/makerliteracies/competencies.

Presentation types: Workshop

Showing the world one drawing at a time: The Rutgers Urban Sketching Project & Workshop

Contact person of the abstract: Megan Lotts, Rutgers, The State University of New Jersey

Urban Sketching is a movement created in 2007 by Seattle journalist and illustrator, Gabrile Campanario. Although similar to plein air painting (to paint outdoors), a term which was made most well-known by the French Impressionists during the 19th century. Urban Sketching looks at the ideas of visual storytelling in a virtual environment, and the educational value of on-location drawing. This movement encourages drawing spaces and places on location, rather than drawing from photographs. Urban Sketching brings together an international group of people who "Show their world one drawing at a time". The goal is simple sketch what you see, in or outdoors, and share online. You don't need to be an artist, expert or someone who draws all the time.

The Urban Sketching project encouraged our campuses to think about life in new ways during a stressful time. During the pandemic, people needed activities, like urban sketching, to help them connect, share, and escape their everyday lives. Sketching scenes from daily life elevated seemingly mundane moments, allowing us to see our own world from a different perspective. Urban sketching relieves stress, hones observational and analytical skills, and forces us to take a moment to stop and "draw the roses." But also, urban sketching is similar to the scholarly research process. Both rely on observation, analysis, storytelling, and contributing to community knowledge and, both processes use a curated set of data and observations to tell a story that will likely turn into something more.

This workshop will last 90 minutes and include a 15-minute presentation addressing the Rutgers Urban Sketching project including an assignment for student workers, a staff workshop, virtual drawing sessions, campus drawing sessions, highlighting collections, a research guide, an assessment plan, and more. Participants will also be led through a series of warm up drawing exercises, timed sketches, and weather permitting there will also be a short excursion outside to sketch the local landscape. No experience necessary and everyone is invited to participate, engage, and share their sketches if they choose. Participants are invited to bring any medium they prefer to use when sketching, as well, a variety of paper, pens, pencils, and markers will be available for use at no cost.

Presentation types: Workshop

Small Books, Big Impact: a Workshop on Community-Engaged Arts

Barbara Miner, University of Toledo-Department of Art; Lee Fearnside, Independent Artist; Ashley Pryor, Jesup Scott Honors College The University of Toledo

Keywords: Community-engagement, Hands-on, Educational

Drawing on the artists' experience using a book structure to amplify community voices in "The Holding Project," during this workshop, participants will create book-forms which will house small artist's cards, completed by all of the workshop participants. Using prompts, we will invite our visitors to think about, write about, draw, or collage about themselves and people in their own communities who have been affected by the ongoing violence against AAPI people and other marginalized people. Discussion and sharing of ideas both visual and verbal will be encouraged and supported. At the completion of the workshop, each participant will have a small book and a small card(s) reflecting on safety, humanity, and thoughtful creativity. Information about groups that support AAPI and other marginalized people and ways of learning more about the bigger questions of race, kindness and inclusiveness will be provided. Each of the IVLA workshop participant's response cards will be digitally documented and find a permanent home in the larger, Holding Project archive which is an ever-expanding collection of community responses.

Lee Fearnside (artist, independent curator, and educator), Ashley Pryor (writer, philosopher, artist, educator) and Barbara Miner (artist, educator) have been urgently working on a publicly engaged, art-based response to the continuing violence against AAPI people in our communities. This proposed workshop is an extension of The Holding Project, a response to the rise of anti-AAPI (Asian Americans and Pacific Islanders) violence in the past two years. The project consists of an ever-expanding concertina book structure that holds community responses to the questions, "what makes you feel safe?" "what makes you feel unsafe?"

The Holding Project has connected with audiences at an arts festival, 20 branches of a public library system, inmates at a maximum security state prison and in classrooms. We believe that art can form a bridge and invite community voices to both elevate awareness and to unmask our vulnerable humanity creating open spaces for generous dialogues to take place. By creating art together with our community, we are committed to change.

Collaging the Curriculum: A Workshop on Practical Ways to Integrate Collage (and Visual Literacy) for Deepening Discussion around Difficult or Politically Charged Topics

Ashley Pryor (Geiger), The University of Toledo -- Jesup Scott Honors College

Keywords: collage, education, curriculum

Workshop Description:

Collage (analog and digital) is a wonderfully democratic and accessible medium of artistic expression requiring minimal materials and expense. Since its inception as a recognized art practice, collage has been used to create highly personal commentaries on the individual's place within society (Höch) and as a vehicle for broadening discussions of social justice and inclusivity (Bearden). Collage is a medium that is well-suited to demonstrating foundational elements of effective design (the law of thirds, the golden ratio, etc.) and for practicing many of the dispositions characteristic of best practices of visual literacy.

Drawing upon my experience integrating collage and short, written reflection papers on students' collage practice into my courses (HON 1010: Ideas in Society, an introductory level course in the Humanities and HON 4960, an upper-division seminar, "Collage and Community," taught through the Inside-Out Prison Exchange Program), I will walk participants through the process of identifying opportunities to integrate collage into course curricula with an eye of extending and deepening discussions about complex or politically charged issues surrounding identity and difference. Specific topics that we will cover in the workshop: Best practices for introducing (analog) collage into the classroom Recommended directions and materials for creating an in-class collage activity (a quick, five-minute collage; more extended, 20-minute collage) Guidelines for creating a written component to extend further the learning objectives and process of creating the collage Information about how to source collage materials, the pros and cons of creating collage kits for student use Guidance for framing the exercise -- especially as it relates to debunking preconceived notions about artistic and creative competence. Workshop attendees will have the opportunity to create a five-minute collage and describe it to the group using visual literacy standards. Time for follow-up questions, comments, and exploring other collage applications in the classroom.

 Intended Audience: This workshop is designed for educators (high school and university-level) who have an interest in infusing the visual arts and visual literacy standards into their course curricula but who are hesitant to do so because they do not have formal training in the fine arts. "The five-minute identity collage" provides a vehicle for fostering inclusive, open-ended, and multifaceted discussions around an otherwise highly-charged, often polarizing topic. By offering students an opportunity to reflect on identity using scraps of paper and other found objects, educators can use simple visual literacy and design standards to help facilitate meaningful discussions of identity and difference in their classroom.

Oral presentations, online

Presentation types: Oral Presentation

The Ambiguity of Photographs in Contemporary Era under the Lens of Chomsky's "Propaganda Model"

Faizan Adil, Visiting Lecturer/Beaconhouse National University

Keywords: Propaganda Model, Ethical Photojournalism, Postnormal

This enquiry delves into an investigation of whether the ambiguity of a photograph can be further manufactured by removing or adding accompanying text, by changing its placement, or by editing, retouching, altering or distorting it. The enquiry also looks at the art of photo-editing and manipulation both in the historical and the contemporary context to assess the exploitative impact of photography in the form of spreading mistruths, distortion of facts and propagating false narratives.

The enquiry looks at photographs under the contemporary lens to see how the visual medium has evolved over time by not only becoming more accessible but also by providing easy access to several tools. Furthermore, to describe the application of ambiguous photographs in the contemporary era, I will rely on Noam Chomsky and Edward Herman's "Propaganda Model" theory (Chomsky & Herman, 1988).

This enquiry delves into an investigation of whether the ambiguity of a photograph can be further manufactured by removing or adding accompanying text, by changing its placement, or by editing, retouching, altering or distorting it. The enquiry also looks at the art of photo-editing and manipulation both in the historical and the contemporary context to assess the exploitative impact of photography in the form of spreading mistruths, distortion of facts and propagating false narratives.

Presentation types: Oral Presentation

Photographic deception and visual literacy

Zsolt Batori, Kodolányi János University / Budapest University of Technology and Economics

Keywords: photography, manipulation, deception

Photography was a complicated and expensive process, thus photographic image making was available to very few people until the last decade of the 19th century. However, when George Eastman produced the simple, handheld Kodak camera with roll film and the slogan "You Press the Button, We Do the Rest", the exclusive nature of photography suddenly changed. Ever since this invention taking photographic images has become simpler and simpler, and available to more and more people. Today virtually everyone has a camera in her mobile phone, with the ability to take technically high-quality images. The increased availability of taking photographs was also followed by the increased availability of the various means of controlling the image making process, which included the various forms of analogue image manipulation as well. However, it was the era of digital photography that made image processing and image manipulation available to virtually everyone. The ease of the photo editing process has also created the widely held assumption that we can no longer trust photographs the way we trusted them in the good old days, when analogue image manipulation still required specialist knowledge and technology.

However, I think that it is not only image manipulation that we should be aware of in terms of photographic deception, and I would like to argue that increasing the level of visual literacy in general and photographic literacy in particular may provide effective resources against several forms of photographic deception. My paper is a case study in developing such resources, examining how photographic image manipulation and deception influence both interpretation and evaluation of photographs.

In my paper I first discuss the difference between the manipulation of photographic images and photographic deception, arguing that only some instances of the former constitute a subcategory of the latter. This discussion is embedded in the context of explicating photographic deception in terms of coming to have false beliefs about the depicted content of the image. I distinguish between image manipulation and deception by clarifying that image manipulation does not necessarily lead to deception in terms of forming false beliefs. I also argue that image manipulation is not the only way of using photographs deceptively, and I provide examples for photographic deception that do not rely on image manipulation. Then I consider the role of readability of photographic properties in the process of the various forms of photographic deception. I examine what role the readability of photographic properties (including if and how they have been manipulated) plays in their interpretation. I introduce the notion of photographic illocutionary acts for explaining the interpretation of photographic images and for providing an account of the mechanisms of photographic deception. I also argue that the default interpretation of photographs is always based on our knowledge of the specific ontological and epistemic status of photographs in general, and which distinguishes them from non-photographic images. I conclude that our knowledge about the ease and frequency of analogue or digital image manipulation does not alter our default interpretation with which we approach photographs.

Presentation types: Oral Presentation

Digital Color Design Literacy Foundation: The RGB and HSB color models as cognitive tools for art and design teaching and applications

Petronio Bendito, Purdue University

Keywords: color models, media arts, design

Historically, three-dimensional color models have been used to frame our understanding of color and visualize color attributes. For example, Albert Mussel (1905) defined a color model by precisely mapping three attributes of color: hue, value, and chroma. The model has been used in science (e.g., for precise color matching) and for art and design applications (i.e., expressions and marketing). In the mid 20th Century, color television introduced a new way of seeing moving pictures by adopting the RGB color model for rendering color on the screen (by mixing Red, Green, and Blue lights). In the 70s, Apple Inc. introduced digital color displays based on the RGB model to everyday consumers, starting a revolution in art and design practices--as media arts and graphic design flourished. In the 21st Century, the proliferation of digital color technologies calls for new methods and pedagogical approaches for teaching art and design foundations, especially color theory and design. In contrast, paint (e.g., Johannes Itten's method, in the early 1900s) and colored papers (e.g., Josef Albers' teaching approaches around the 1900s) are proven methods for fostering color design literacy. However, they are not feasible approaches for teaching color in computer labs and arguably via online education in the 21st Century. In this presentation, we argue that the RGB color models should be the foundation for building color design literacy. It is a crucial component for developing 21st Century digital color literacies. This does not mean that paint and paper should be avoided, instead they should be integrated when analog media practice is essential. The shift from pigment to paper began a shift from technically-based approaches to teaching color (mixing paints) to conceptually-centered methods in color education, as shown in Albers' pedagogy (Bendito, 2005). Media literacy studies suggest that digital technology can enhance cognitive-based approaches for teaching (Driscoll (1998). In this paper, we examine the perceptual structures of the RGB color cube and its derivates, such as the HSB color cylinder, as cognitive tools to foster color design literacy. We compare and contrast how RGB and HSB models appear in Graphical User Interfaces (GUI) in programs such Adobe Creative Cloud applications (e.g., Photoshop and Illustrator), Procreate and VR tools such as Google's Tilt Brush, Gravity Sketch and Horizon Worlds, a Metaverse creative platform. We discuss the difference between mathematical and perceptual color organizations related to the RGB color model and its derivatives, their limitations, and implications. For artists and designers, the RGB color model and its derivatives are tools for making color design decisions, rendering them powerful cognitive tools. But as with any cognitive tool, learning how to use them and their applications accelerates their impact on teaching and learning. Visual literacy in this area is of utmost importance.

Presentation types: Oral Presentation

The Age of Allegory

Sara Benninga, Tel Aviv University and Bezalel Academy of Art and Design

Keywords: allegory, meaning, image

In this paper I wish to claim that we live in an age of visual allegory. Every image is relatable and feeds off meanings of other images. As an outcome of consumer society and the use of artistic methods for advertisement and financial growth, art itself has become a coin. It can be interchanged for money, ideas and status. The paper will discuss allegory as a poetic and visual means: how it works, what is the method of delivering content through a kind of visual code? I will investigate the meaning of allegory by looking at past examples such as Rubens' cycle of Marie de Medici, or Velazquez's Los Borrachos. I will also discuss some modern and contemporary examples such as Beuy's How to Explain Pictures to a Dead Hare.

Presentation types: Oral Presentation

A Historical Approach: How It All Began the "Art of Looking " At the Barnes Foundation

Carolyn Berenato, Cabrini University

Keywords: Visual Art Education

The Barnes Foundation began as an educational institution, giving instruction in the appreciation of art, particularly of painting, to a highly selected group of students. Barnes conceived his Foundation as an educational institution not as a museum. John Dewey, the father of American progressive education was one of the staff members. He was the first director of education at the Barnes Foundations. The Foundation was setup with an elaborate series of courses with lectures using the paintings to illustrate theory. These courses are still taught and exist today. The program offered by the Foundation's Art Department is unique in both its approach and its procedure. Based on the tenets of John Dewey's philosophy as he applied them to education in general, the program consists primarily in demonstrating the working of the objective method of investigation, familiar in the field of science, and the applying that method to the study of art.

 The purpose of this presentation is to provide a historical perspective to the analysis of the enduring influence of John Dewey's educational philosophy on the Barnes Foundation. The nature of John Dewey's educational philosophy in relation to his understanding of art educational theory. Barnes created a field test for Dewey's ideas at Barnes' argyrol factory. They created a stimulating learning environment for the workers during their lunch hours based on the Deweyan principles of participatory interaction, shared experience, and cooperative effort (Mullin, 1923: Suplee, 1995). This is where the ideas for the Barnes Foundation took hold. As early as 1918, Barnes was actively involved in education, with the establishment of classes for the workers in the A.C. Barnes factory that explored philosophy, psychology, and aesthetics (Barnes, 1923, p.65). Barnes educated 16 of the factory workers, some who were literate and some who were illiterates. This consisted of eight white women and 8 negro men in the art of looking. These factory workers were given a series of lectures on philosophy and while they were being exposed to art. The factory workers answered a series of questions on their view of the Barnes art collection and their answers were recorded for research purposes.

This presentation will share the findings of these recorded interview questions of the workers and how this research informed the conception of the Barnes Foundation. It was Dewey who urged Barnes to create an educational foundation with his art collection. Barnes absorbed Dewey's theories of "Learning by doing", education as experiential, and transformative power of education. Dewey's influence and a desire to provide nondiscriminatory access to art and education led Barnes to create the Barnes Foundation in 1922.

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antecedents, and "method" for appreciation (Doctoral dissertation, The Pennsylvania State University, 1995). Dissertation Abstracts International, 57/01, (UMI 9612839).

Presentation types: Oral Presentation

Generational differences in visual literacy: An empirical exploration of the digital natives claim

Eva Brumberger, Arizona State University

Keywords: digital natives, eye tracking

In 2001, Mark Prensky coined the term "digital natives" to capture the idea that younger individuals have lived their entire lives in an environment that is mediated by digital technologies and are therefore inherently comfortable and skilled with such technologies. Prensky, followed by many others over the past two decades, contended that this ongoing exposure to and interaction with technologies that are visually oriented also makes younger generations inherently more visually literate than previous generations. In fact, digital natives have been labelled "intuitive visual communicators" (Oblinger & Oblinger, 2005, p. 2.5) and even "visual experts" (Tapscott, 2009, p. 106). It is inarguable that today's college students—even more so than college students just one decade ago—have been steeped in the visual world from infancy on, throughout all of the most formative years of their cognitive development. But, are they in fact visually literate, skilled at both interpreting/evaluating visual communication and using it to communicate? There has been only a limited amount of empirical work that investigates the digital natives argument. This presentation will report on a study that utilizes eye tracking to explore the visual literacy of digital natives.

The study compares the visual literacy of younger individuals to older individuals by using eye tracking to examine patterns in the ways they interact with visual stimuli, specifically journalistic photographs. Participants in the study included 29 college students aged 18-22 (mean=19), and 20 non-student members of the university and surrounding community, aged 40-63 (mean=50). Eye movements were recorded using a TobiiPro x2-60 eye tracker connected to a 17-inch gaming laptop. If younger individuals are more visually literate than older individuals, there should be observable differences between the eye movements of the two groups, with the younger group's viewing patterns being more efficient. However, the differences observed between the two groups of participants were very limited and did not point to any consistent patterns that would suggest differing levels of visual literacy.

Presentation types: Oral Presentation

Rediscover Needs in Teaching Visual Literacy Skills in College Classrooms

Yuqiao Cao, University of Delaware Library, Museums and Press

Keywords: academic library, library instruction, assessment

The Visual Literacy Librarian at the University of Delaware Library, Museums and Press launched a campus-wide assessment to identify faculty and instructors' current awareness and gaps related to visual literacy skills taught in classrooms across disciplines. This presentation will report on the survey design and highlight the results of this environmental scan of our campus community. The presenter will propose new opportunities for faculty and instructors to understand visual literacy teaching and learning as an interdisciplinary effort and teach them more effectively in their educational practices and beyond.

This mixed-method approach assessment seeks to understand the current teaching needs across colleges and disciplines related to emerging knowledge of visual literacy and the evaluation of visual information online or in other formats. The online survey and voluntary interviews show that faculty and instructors in sciences and engineering share similar interests with those in arts and humanities, where the majority found visual literacy critical in the classroom. Despite the interests, only half of the participants encountered the idea of visual literacy in their professional careers. The results show a mix of faculty and instructors' confidence in teaching visual literacy: some had engaged deeply with visual literacy in their teaching and research, while others found it a struggle with little background and professional development. They had limited recognition of the value or availability of library and museum programs and learning resources regarding the topic. On the other hand, visual literacy appears in assignments and classroom strategies in the forms of analyzing images, interpreting data visualizations, creating infographics and communication tools, and as part of curriculums. Specifically, a significant number of participants expected students to succeed in their courses with the familiarity of available visual sources and subject-related content and the skill to interpret data represented within data visualization. The ongoing voluntary interviews will collect participants' personal teaching experiences and address themes and gaps identified from the survey results. The presenter will also share findings from the interviews during the presentation.

The variety of experiences and different levels of expertise among faculty indicate key opportunities for the Library and Museums to review and introduce programs and resources that enhance visual literacy teaching and learning. The presentation will provide examples of possible future opportunities, including interdisciplinary visual analysis instruction using museum collections, library cross-department collaborations on workshops about data visualization and visual materials in media, and library resources that assist faculty in online learning environments.

Presentation types: Oral Presentation

Critically examining visual representations of Chinese in contemporary picturebooks

Xiaoning Chen, National Louis University; Ran Hu, East Carolina University

Keywords: Critical visual literacy, Chinese visual representation, Picturebooks

Many young children are exposed to picturebooks where illustrations convey as much meaning as, if not more than, words. Through the exploration of the illustrations, children not only build their visual literacy skills, they also develop an understanding of their own identities and those of others while they view/read what people from diverse cultural groups look like and how they interact with each other (Short & Fox, 2003).

Research has identified cultural authenticity as a key issue in multicultural children's literature (Cha, 2009; Jan-Thomas, 2013; Rodriguez, 2018; Short & Fox, 2003; Wee et al., 2015). In addition to exploring authenticity in text, a few studies have examined the visual representations of diverse people and their culture (Cai, 1994; Mo & Shen, 2000; Yokota, 1993). For instance, Cai (1994) points out that picturebooks often confuse images from other cultures with those from Chinese culture. Further, stereotypical images such as slant eyes are frequently used to portray characters from the Chinese cultural background.

This session features a study that examines visual portraits of Chinese and/or Chinese Americans in contemporary picturebooks. It builds and expands on a pilot study which reviewed a small sample of contemporary picturebooks. The rationale to focus on the ethnic group of Chinese is due to a lack of studies critically analyzing Chinese in comparison to other minority groups in children's literature (Harada, 1995; Hsieh, 2018; Lowery, 2000). Further, studies that examine visuals using the critical visual literacy approach are scarce. The researchers argue that examining how Chinese and/or Chinese Americans are visually represented in picturebooks may offer new insights on how the social discourses about race and ethnicity are constructed, and in the long run, promoting changes toward social justice.

The study adopts critical visual literacy as the analytical lens. Critical visual literacy is defined as the ability to take an active stance in interacting with visuals. The focus is to place visuals in the socio, cultural, and political contexts and investigate the power relations illuminated by visual production and perception (Chung, 2013; Kim & Serrano, 2017; Santos Costa & Xavier, 2016). The research questions focus around the how and why Chinese/Chinese Americans and their cultures are visually portrayed: 1) Who are represented/excluded in the contemporary picturebooks? 2) How are they visually represented in these books? And 3) Why have they been represented this way? (Janks, 2014).

The data sources are visual portraits of Chinese and Chinese Americans from the contemporary picturebooks that met the selection criteria set by the researchers. A total of 30 picturebooks are reviewed. Both researchers review and code the images in the selected picturebooks and use the grounded theory (Corbin & Strauss, 1990) to generate codes and categories using constant comparative analysis.

The preliminary findings show progress in representing diverse Chinese and Chinese Americans in contemporary picturebooks. However, female characters from middle class background are more dominant. Many visual representations still reinforce stereotypes of Chinese and their cultures. This study provided suggestions for developing culturally rich and dynamic Chinese characters in future picturebooks.

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Presentation types: Oral Presentation

Integrating STEM, Language, and Visual Literacy to Engage and Support Multilingual Learners

Xiaoning Chen, National Louis University; Vishodana Thamotharan, National Louis University; Xue Han, National Louis University; Eun Ko, National Louis University

Keywords: Visual literacy, multilingual learners, STEM

While multilingual students in the K-12 classrooms are steadily increasing, diverse learners are significantly underrepresented in STEM (Science, Technology, Engineering, and Mathematics) fields at the post-secondary level and workforce (National Academies of Sciences, Engineering, and Medicine, 2018). To bridge the gap, STEM educators should place priorities on creating learning experiences that build on multilingual students' funds of knowledge and supporting these students with effective practices and strategies.

Lee and Januszyk (2021) suggest that the contemporary views of science and language have undergone significant changes, as reflected in the Next Generation Science Standards (NRC, 2013) and the WIDA (World-Class Instructional Design and Assessment) framework (2020). The view on science has shifted from what knowledge is to what knowledge does. Similarly, the view on language has shifted from what language is to what language does. Moreover, the WIDA framework (2020) prompts a multimodal approach that expands beyond traditional print to include modes of communication such as visuals. The pedagogical implication is to integrate STEM, language, and visual literacy is to engage multilingual students in STEM.

The session, drawing insights from a professional development (PD) project funded by the Library of Congress Teaching with Primary Sources Midwest Regional Grant, shares ideas on how to integrate STEM, language, and visual literacy from an equity lens. The goal is to provide educators with strategies to develop a culturally responsive curriculum that is accessible to all students and leverage multiple modes of communication while engaging learners in STEM practices.

The presentation includes two parts. Part one is to explain the theoretical perspectives that frame the project and their connections to each other. The theories include culturally and linguistically responsive teaching (CLRT) (Ladson-Billings, 1995; Lucas & Villegas, 2010), inquiry-based learning (Anderson, 2002; Attard et al., 2021; Wang et al., 2010), and visual literacy (VL) (Avgerinou, 2001; Lowe, 2000; McTigue & Flowers, 2011).

In part two, we will share examples of how the integrated approach works from the instructional activities developed by participating teachers and pre-service candidates in the project. Specifically, our examples fit into the following four categories. First, visuals are used as texts to help multilingual students make sense of phenomena (STEM content) and bridge everyday discourse to specialized academic discourses. Second, visual aids (e.g., graphic organizers) support multilingual students' comprehension of content and relationship among concepts. Third, with language support, visual literacy strategies engage multilingual learners' in STEM practices of CER (McNeill et al, 2011), namely developing claims, locating evidence, and constructing reasoning from visually represented data sets. They also develop critical thinking

skills as they interrogate the source, purpose, and format of data visualization. Fourth, with access to visuals and other modes, multilingual learners are empowered to communicate their learning and design solutions to problems. In conclusion, visuals and visual literacy create engaging and meaningful contexts for multilingual learners to learn and practice academic language within scientific investigation.

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Presentation types: Oral Presentation

Reading-Viewing a Picturebook by its Cover

Geri Chesner, National Louis University

Keywords: picturebook cover, design, aesthetics

Images are designed to capture attention and draw viewers in and this is true for children's picturebooks as well—but more than just catching attention, picturebook covers need to draw child reader-viewers into the content within and encourage them to open and read and view the book. What makes for an appealing and well-designed picturebook cover for children? How has this changed over time? There is ample research and dialogue about effective design of picturebook covers and their purpose to visually express something intriguing about the content, draw reader-viewers in, suggest a story or encourage a question about it, and ensure the design is appropriate to the subject matter and book's content.

This paper presentation focuses on ongoing research related to peritextual elements of picturebooks, which include the physical components that encompass and surround the book's content such as the front and back covers, endpapers, title and dedication pages and dust covers. Each design element in well-developed picturebooks are specifically envisioned and created to enhance the visual appeal and storytelling elements of the book. Book covers are often the first thing young reader-viewers experience when choosing and engaging with a picturebook.

Throughout the history of children's picturebook publishing, visual design of the covers has evolved and changed to meet the demands of publishers and young people and their adults. This research explores that history and the design of picturebook covers, as well as how children's visual preferences have changed over time. This image-rich presentation will be a feast for your eyes and engage you in experiencing picturebook cover design and preference related to design elements and principles and the simple pleasures of these objects of art.

Presentation types: Oral Presentation

Beyond the Obvious: Visual Literacy Professional Development to Enhance Practice with Multiple Representations

Michele Colandene, George Mason University

Keywords: Multiple Representations, Visual Thinkg Strategies, Teacher Professional Development

During the past two years of the pandemic, schools around the world have required students to learn from visuals of all kinds. Teachers in particular needed to choose images for their students that best clarified and enhanced curriculum standards. With so many image variations to choose from, teachers faced a daunting task. To enhance teachers' visual literacy practices that require visual thinking, I developed a professional development workshop using multiple representations and critical viewing techniques.

Participants included high school teachers and administrators at a mid-Atlantic public school in the U.S.. In the workshop, participants engaged with a variety of visual representations that serve different purposes. I asked them to look closely to uncover subtle information conveyed within each and I modeled the use of Housen's (2001) probing visual thinking strategies (VTS) of "What do you see?", "What makes you say that?", and "What more can you see?" to stimulate discussion and reflection.

Once teachers learned how to use VTS with the general images, they were shown six different cell membrane images students might encounter in biology. I used VTS questions to uncover teachers' thoughts about the images, as well as reflections regarding artistic choices in different cell membrane representations. Participants were given opportunities to talk with other participants to stimulate and translate ideas about how to use visual thinking strategies in other content areas. I modeled instructional practices for the teachers through a video of my own teaching with a biology class of English language learners. Teachers discussed how the strategies developed curiosity and critical thinking with diverse populations to promote equity and inclusiveness.

During the final portion of the professional development, I gave the teacher participants time to reflect on VTS strategies and complete a survey about take-aways from the workshop. Data was collected through researcher memos and the surveys to understand the ways teachers envisioned using VTS strategies to help improve student visual literacy in various content areas. The findings suggest that explicit discussion about multiple visual representations in a content can help students make deeper connections to content topics. Participants stated that "visuals are not always obvious" and that given "time to analyze and understand the image" gives viewers an opportunity to see underlying meaning. Teachers further indicated a need for visual literacy development within all content areas.

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Presentation types: Oral presentation

Documentary Film Workshop Women Directors Building Bridges between Latin America and Spain

Sara Manuela Duque García, Autonomous University of the State of Morelos (UAEM); Esther Perez Nieto, Complutense University of Madrid

Keywords: Women filmmakers, documentary film, Feminist Film Theory

Our proposal was born in the V International Micromachismos Congress. There we met and began to collaborate on a documentary project about women murdered in Mexico. As a result, we developed a theoretical and practical orientation workshop. We want to get closer to the cinematographies of Spain and Latin America by the hand of young female directors since the year 2000. In their films they expressed "individual subjectivities in order to modify collective ones" (De Lara, 2019, p. 22). We consider that today much of the teaching programs need the incorporation of works that are still unknown in academic forums. These films are examples of an intersectional feminist thought where ethnicity or nationality, class and gender coexist.

Chilean filmmaker Carolina Astudillo defines documentary by referring to the "point de vue documenté" defended by Jean Vigo in À propos de Nice (personal communication, January 13, 2021). The academic tradition that studies the documentary as a portrait of reality is being left behind, while new transversal approaches are being imposed, we would dare to say rhizomatic, taking Deleuze and Guattari's concept (A Thousand Plateaus, 1988). To understand these phenomena, it is necessary to build bridges to establish dialogues between the Global North and South.

Among the documentary filmmakers we will talk about, most of them born between the 60s and 80s, are Virginia García, Mercedes Moncada, Tatiana Huezo, Xiana do Teixeiro, Luciana Kaplan, María Ruido, and Carolina Astudillo. We have had the pleasure of interviewing some of them. We will refer to the themes of their works, which revolve around traditions, the patriarchal system, oral culture and stories of violence. We will also consider the formal elements involved in their films. Several excerpts will be screened for discussion. This presentation will focus on 4 main subjetcs.

1. System of "Uses and traditions": This system in México is a mechanism in which the indigenous communities preserve their traditional forms of government. This practice protects ancient cultures, but also legitimizes gender inequalities inscribed in them. We will delve into the film The Passion of Maria Helena, of Mercedes Moncada, who addressed the reality of women living in these communities.

2. Motherhood in conflict, intimate conversations: Through conversations between women, documentalist show, their conflicts, and contradictions around motherhood and their roles as mothers, guides, and protectors in different circumstances. The film we will focus on is La Mami, by Laura Herrero.

3. Shared Pain: Filmmakers invited us to witness intimate moments, in which women share difficult experiences. From these secure spaces, individual pain can be resignified, and the

patient and understanding listening of others become support and straight. Here we will address Intimate Battles, by Lucia Gajá.

4. Portraits of other women, and of oneself: As human being we see ourselves through others, their memories, experiences, fights, joys, and pains construct and transform us. The film we will aboard here is Ainhoa, I'm no that, by Carolina Astudillo, a kaleidoscopic portrait of herself through the women who came before her.

Presentation types: Oral Presentation

The Meaning of My Art and Ekphrastic Responses: Excerpts from Van Gogh's Letters

Sharon Fish Mooney, independent researcher (ekphrastic anthology editor, Ohio Poetry Association)

Keywords: ekphrastic, Van Gogh

Ekphrastic prose and poetry in response to art has long been a practice and is still very popular. A number of on-line and in-print journals are devoted to or have a special focus on ekphrastic writing e.g. The Ekphrastic Review, Ekphrasis, and Rattle. Writers often respond based on their own experiences and feelings triggered by the art they have viewed, but may have little understanding of what the artist might have meant to convey. Viewers also respond to art with their own experiences in mind. Artists, however, generally do have their own ideas about what their art is meant to express and sometimes they have written about them in letters. Van Gogh is one example. He often sent sketches of his art to friends and family and commented on why he was painting a particular person or scene and what emotions he meant to trigger in those who viewed his art. One example is Van Gogh's pencil, chalk, ink and watercolor sketch titled Roots, a picture of an aged tree half torn up by a storm and clinging to the river bank. "I wanted to express something of life's struggle…in those gnarled black roots with their knots," Van Gogh wrote to his brother, Theo in 1882. In his pencil and pen drawing of a naked and pregnant woman bending over as if in despair and titled Sorrow, Van Gogh wrote: "Whether in figures or in landscapes, I would like to express not something sentimentally melancholic but deep sorrow."

This presentation will focus on the art of Van Gogh accompanied by Van Gogh's own interpretations of his work and some of my own ekphrastic poetry* based on his art and letters as an encouragement to get to know the artist whose art one is writing about or viewing. This is not to diminish in any way our own personal responses to the art but to give us a more in-depth appreciation for the art we are viewing or writing about.

*Sharon Fish Mooney (2016). Bending Toward Heaven: Poems After the Art of Vincent van Gogh. RESOURCE Publications: Wipf and Stock Publishers

Presentation types: Oral Presentation

"Cunt is beautiful! ... Cunt is knowledge": Germaine Greer's illustrated magazine articles as sex education for women

Author of Abstract: Ya'ara Gil-Glazer, Tel-Hai Academic College, Israel

Sharp, provocative and sexy, Germaine Greer (1939-) is a feminist public intellectual whose worldview was inspired by the bohemian and anarchist groups of the 1960s-70s. Born in Australia, she moved to the UK in 1964. In 1968, after receiving her Ph.D. in Cambridge, she became an English literature lecturer at Warwick University, followed by the University of Tulsa, Oklahoma, and back at Newnham College, Cambridge. At the same time, she was active in the London counterculture scene, including writing for Oz underground magazine and serving as cofounding editor of the feminist pornographic magazine Suck (Kleinhentz, 2018; Wallace, 2013).

In both magazines, which combined written text and visual images to an equal degree, Greer promoted her ideas about feminine sexuality as a subversive revolutionary force. She called upon women to know their sexuality and use it in their struggle for equal rights, claiming that "A woman who cannot organize her sex life in her own interest is hardly likely to reorganize society upon more rational lines" (Greer, 1970, p. 18). Alongside her criticism of male sexual views, she held women responsible for change.

Despite the fact that magazines played a significant role in promoting her ideas, unlike her well-known books, including The Female Eunuch (1969), and Sex and Destiny (1984), this aspect of her work remains understudied. In Oz – the prominent counterculture magazine – she served as an important counterweight to the male-dominated editorial desk. This was particularly true in the special issue dedicated to "Cuntpower", her theory that "encouraged women to explore the variations of their own heterosexuality in the name of women's and sexual liberation" (Le Masurier, 2016, p. 28). In Suck, which may be defined as part art magazine part feminist sexual education booklet, she also counterbalanced the approach of the two male founders with her emphasis on practical information and personal experience instead of "whatever was funny and shocking" (Haynes, 1984, p. 228). In both magazines, the combination of Greer's texts and creative, humorous, and subversive drawn and photographed illustrations – including her own nude photos – made for a unique and revolutionary sex education message that was way ahead of its time, and ours, shattering the myth of the Englishwoman lying in bed and contemplating the map of England.

In the proposed article I argue that Greer was a sex education agent that provided women with precious information about their sexuality – much of it silenced at the time, and still sorely needed. I examine her texts and the attached illustrations in several Oz and Suck issues, within the theoretical framework of critical visual literacy and critical sexual literacy. The article addresses the following research questions: How Greer's ideas are reflected in Oz and Suck image-texts? and how these image-texts serve as essential sexual pedagogy materials for women?

Presentation types: Oral Presentation

Learning on Display: Student-Curated Art History Exhibitions in the Academic Library

Catherine Girard, St. Francis Xavier University; Rose Sliger Krause, Eastern Washington University

Keywords: Engagement, art history, library

In this dialogical presentation, we—an academic librarian and an art history faculty—discuss a collaborative model we developed to embed the active learning of students with the visual in repurposed library spaces during a one-term art history course. Together, we coordinated the production of five exhibitions by undergraduate students at Eastern Washington University, a comprehensive regional university nestled in rural Washington State, between 2018 and 2020. Driven by a principle of inclusivity, we designed a model that is attuned to the limited resources of arts and humanities programs in public institutions and supports meaningful interactions with artworks without having access to an art collection or proper exhibition space. We stimulated student engagement by centering the exhibitions around topical themes, such as consent and structures of gender-based exclusion, and by giving them access to and agency over physical spaces traditionally controlled by librarians. Drawing on the librarian's curatorial experience and on the faculty's background in critical theory, our presentation will provide colleagues with the tools to replicate and adapt this model. First, we will present the theoretical foundations on which we built our collaborative approach. For the librarian, this project allowed her to embrace the rise of engagement as a prime concern in library studies and to shift her role from gatekeeper to facilitator. For the faculty, a project-based assignment aligned with the principles of critical pedagogy and calls to decolonize the discipline that have become central to her practice. The techniques implemented in the classroom to adequately prepare all students to produce creative displays about the visual focused on growing what Shari Tishman calls their "self-awareness as observers." In the second part of our presentation, we will address the operational and instructional considerations required to make a library space welcoming to student contributions. From utilizing display equipment and supplies already on-hand, like book stands and plexiglass sign holders in standard sizes, to helping students find creative solutions to install their hand-made artifacts and improve the visual impact of their display, our practical remarks will emphasize the benefits of adopting a truly collaborative approach between the librarian, faculty, and students. In conclusion, we will offer thoughts on the epistemological impact of relinquishing some of our control, as educators, over the content and methods of our courses, and of the importance of welcoming student disruptions to our hegemony over academic discourses and institutional spaces.

Presentation types: Oral Presentation

The role of affect in visual learning: Is the room for affective and embodied experiences in visual literacy?

Maria Guglietti, University of Calgary

Keywords: affect, embodiment, visual reflection

The study of embodied and affective responses to material culture is the focus of material cultural studies, and area of anthropological inquiry that for nearly 30 years has investigated the material and affective conditions of production and reception of visual artifacts and practices, particularly photography (Edwards, 2012). Material cultural studies emphasizes the subjective and emotional experience of objects (Keane, 2005). In a famous article, Keane (2005) asks: "What do material things make possible? (…) How might they change the person?" (p.191). These questions suggest an approach to culture that focuses on the possibilities afforded by material objects to users. Keane rejects the common conceptualization of objects as just referents of signification. The questioning of semiotics as a preferred approach to visual and material culture has also reached the field of visual culture. Bal (2003), for instance, proposes a notion of visuality as an event that is felt by the whole body and that is simultaneously cognitive, affective, social and semiotic. The "impurity" of visual objects and practices (Bal, 2003) necessarily complicates our discussion of visual literacy as visual literacy skills should account for the "impurity" of visual events and recognize the role of affect and the body in our relationships with visual phenomena. Influenced by this turn towards the embodied and emotional aspects of our experience of visuality, this presentation will ask: how are we changed by embodied and affective experiences of visual practices and artifacts? More specifically, what is the role of the body and emotion in visual learning?

To answer these questions, this paper will discuss findings of an investigation into reflective visual journals, a reflection assignment that requires students to visually respond to different topics of visual culture. The study, conducted between Spring 2020 and Winter 2021, consisted in the analysis of 232 reflective visual journal entries and nine qualitative interviews with student participants. While the original research goal of the study was to learn more about the role of visual reflection in the development of visual literacy, the data revealed the consistent presence of emotions in students' accounts of reflective visual journaling. In addition, in some journal entries students engaged in "concept re-enactment," a visual reflective practice in which students performed a concept or an argument to feel different aspects of visual culture. These findings propose a conceptualization of visual literacy acquisition as an emotional and embodied experience and calls for a more central role of the body and affect in discussions of visual and multimodal literacies. Some of the questions that this paper addresses are: how does reflective visual journaling constitute embodied and emotional visual learning? What are the feelings associated with visual learning? What is the potential of affect and the body in the development of visual literacy?

Presentation types: Oral Presentation

Online participatory digital storytelling: An alternative way of enhancing visual literacy in the new normality of COVID-19

Hiroko Hara, Prefectural University of Kumamoto (Japan)

Keywords: Digital storytelling, higher education, online classroom

This paper explores the significance of participatory digital storytelling in the university classroom. The COVID-19 outbreak transformed the conventional way of teaching and learning in higher education worldwide. In Japan where the researcher currently resides and teaches, numerous university students are suffering from drastic changes in everyday life, education, and the labor market. To cope with this difficult situation, participatory digital storytelling is an effective approach. Some scholars have suggested that participatory digital storytelling contributes to building up a learning community and helps learners enhance visual literacy increasingly needed to live in the digitized world (e.g., Lambert & Hessler, 2018; Robin, 2008; Spurgeon & Burgess, 2015). What is it like to conduct participatory digital storytelling in the university classroom under the new normality? What possibilities can be found by practicing it? In conceptualizing this study, I employ Bhabha's (1994) idea of living "in the beyond". Applying it allows digital storytellers to go beyond the custom of being physically together and work collaboratively online. Practicing participatory digital storytelling in my online class resulted in the production of a short movie bilingual in English and Japanese. I argue that screening the completed movie online has the potential of connecting with the viewers in the cyberspace and forming empathy beyond the physical borders.

For this project, my seminar students (twelve in total, aged from 20 to 21) majoring in intercultural communication at a university in Kumamoto, Japan and I started to collaborate together in September 2020. Brainstorming, discussion, storyboarding, and post-production were carried out online, and as a result, a short digital movie "A New Normal for Our Future" was completed in January 2021. The produced movie is a compilation of video and audio clips recorded by the student storytellers respectively. It shows their stories valuing both verbal and nonverbal communication during the pandemic when social distancing restrictions are embedded in their daily lives. In July 2021, the movie was virtually screened for students at the university in Kumamoto, and I conducted an online survey to examine how the viewers interpreted it. This paper not only proposes an alternative educational approach for enhancing visual literacy in the new normality but delineates its process and student storytellers' reflections on their collaboration as well as audience reception based on the survey results. Hence, the practice of online participatory digital storytelling presented in this study can inform similar project implementations in various school settings.

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Presentation types: Oral Presentation

An Ethics of Participation: Spatial Research with Young Children in Urban Spaces

David Herman, Jr., Temple University

Keywords: Spatial research; urban art education; new materialism

Research in higher education requires us to address critical ethical questions, particularly when working with participants who have been historically and systematically underserved and marginalized. Reflecting on the last twenty years of using photography and visual literacy curriculum to engage children living in urban spaces, the author focuses attention on spatial research with preadolescence as a way to parse out the value of spatiality in research as an ethics of participation. The author argues for an ethics of participation in contemporary visual art education that calls for a broader consideration of research data that moves beyond objective knowledge towards a co-generative "being" of experience that involves the agency of humans, non-humans and the more-than-human entanglements that form the fluidity of a child's lived-experience.

Presentation types: Oral Presentation

Foster Deep Learning with VR, AR, and Animations

Wanju Huang, Purdue University

Keywords: VR/AR, Multimedia, Sceanrio-based learning

This multimedia presentation will showcase three different instructional design cases that utilized a variety of emerging technologies to convert learning materials into multimedia formats to enhance learning outcomes and learning experiences.

Case one: A construction site safety training that used virtual reality. This case was piloted with construction site safety professionals in one of the top 10 construction companies in the midwestern United States.

Case two: A traffic intersection safety evaluation project that used augmented reality. This case was implemented in an online occupational safety undergraduate program at a four-year university.

Case three: A psychiatric nurse practitioner diagnosis case study that was delivered through an animated video. This case was implemented in an online psychiatric mental health nurse practitioner program master's degree program at a four-year university.

In addition to demonstrating these three cases and discussing their effectiveness, the presenter will discuss the design process behind the cases and share the learning theories incorporated in the cases. More specifically, they will address how scenario-based learning along with andragogy were utilized to guide the design. Hursen and Fasli (2017) emphasized scenario-based learning creates "a connection with the real world so that learners could establish a connection with the applications they would encounter in their future professional lives" (p. 266). Additionally, for the target learners of these three design cases – adult learners, it is important to create learning activities that enable them to see what they learn is connected to the real-world and allow them to apply what they learn immediately (Knowles, 1980). The presenter will discuss how the scenarios in each case were crafted and shaped to create the simulated learning environment. Also, they will discuss what types of knowledge-check opportunities were designed and embedded for the learners to practice and apply their knowledge and skills. While these three learning applications were well received by the target learners, with the evolution of technologies and learning design strategies, the presenter will also share their reflections on these three cases and discuss future iterations.

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Presentation types: Oral Presentation

Foto-passeio: photo-walking as a method for understanding migrational footprints of a Brazilian community in the Japanese landscape

Marita Ibañez Sandoval, University of Tsukuba

Keywords: photo-walk, migration, landscape

Photo-walks may be seen as a technical photographic production methodology and as a way of observing an urban environment (Monteiro et al., 2013). Nowadays, some photo-walks are inspired by Debord's ideas of "dérives," searching for spontaneity and knowing a city from within, leading in many cases to participatory research practices (Pyyry 2018). Photo-walks have been used to document a community's environment and get to (re)know a place that is inhabited, facilitating observation of the interactions in the environment with a camera (González Granados 2011). Photo-walking pays attention to the particular in everyday spaces by making the familiar unfamiliar (Pyyry 2014). Although a common practice in photography, photo-walks have been studied mainly as a tool for urbanistic research, geography studies, social analysis, and ethnographic research (Latham 2003; Dobińska & Cieślikowska-Ryczko 2020) and might be useful as a trigger to expand our ideas or as a pretext for other activities (Itou, Kuwano & Munemori 2016). In that sense, by leaving a gap for further visual literacy studies, we may expand our knowledge from a visual literacy point of understanding the instrumentality of photo-walking.

This paper is part of an ongoing visual inquiry into migration in Japan that aims to understand the migrational footprint of Latin American communities within the Japanese landscapes. Ibaraki prefecture is home to a prominent Brazilian population; in Jōsō City, forty percent of the migrant population is Brazilian, most of them Japanese descent (Matsumoto & Okumura 2019). As a case study in Jōsō, three photographic visits facilitated a search of the migrational footprint and its effects on the urban-rural landscape, developing a methodology consisting of photo-walks, rephotography, photo-archiving, collage, and photomontage. The approach involved walking through the city by a previously traced but unknown route while using different photomedia tools. Mindful that photo-walks have been present in research with migrant populations to understand space (Mainsah & Sanchez Boe 2019) or, as this research aimed, the urban landscape. Solo exploration (as opposed to collective) led to generating photomontage scale models of the city –– an intermediate point between the printed photograph's two-dimensionality and the visited landscape's three-dimensionality –– while exploring an analogical photomontage's materiality capable of sparking history, stories, and memory (Napolitano 2015). Although first dialogues with the city were unidirectional, the models themselves could serve as a framework for then including the community. A workshop was set in Jōsō with participants members of the dekasegui Brazilian community as a means of testing this possibility.

Through this practice-led research, the author, a Peruvian migrant settled in an academic context in another Ibaraki city, sought to make sense of the visual communication of the city as a foreigner to the context. Revisiting Flusser's ideas of migrants in a community as mirrors and windows for understanding their environment, and Urano's studies of Latin American "dekasegi" and their influence in media in Japan, as a theoretical framework, this research questions the

relationship of migrants with the city and acculturation processes while understanding how migrant identities are expressed in the landscape.

Presentation types: Oral Presentation

Violence and Women in Art and Media: Visual Literacy Augmenting Education

Author of Abstract: Maureen Kochanek, Seton Hill University; Sara Tinnick, Instructional Designer DEO

Keywords: Women Art Media

When art history, technology, and social responsibility intersect, students are engaged in a tradition that is living, rather than dead. Faculty at Seton Hill University utilize their resources and talents to give voice, image, and presence to name, understand, and ultimately end violence towards women.

At Seton Hill University our commitment to women, mobile technologies, and pedagogical approaches that obliterate the traditional classroom are delivering quality 21st- undergraduate education. Our presentation will describe and explore a current curricular model that immerses students in analysis, discovery, communication, utilizing the ROAR augmented reality (AR) platform. We will conclude with a process piece for conference members, allowing them to experience how AR can engage the student by interacting with what was once just a static image inside of a presentation.

Art history continues to extend the discipline to engage students like never before; the physical confines of the classroom take on a vibrancy and immediacy in the real world. This initiative sends two clear messages to students: most men do not condone violence, and sexual and domestic violence are not just "women's issues" but rather impact everyone. Using static imagery from the student's textbook and supplemental examples during lecture, ROAR extends the educational reach of the lecture, engaging the student in an immersive experience. By harnessing AR's ability to attach website links, audio, and video, students can easily dig deeper into the western cultural tradition of violence towards women. The role of the visual and performing arts extends beyond the consumption of things, the arts instruct, uplift, and define us as a culture. Art can transform, educate, and inspire entire communities to action. And it does. Students can use their smartphones and tablet devices to interact with information to cultivate deeper connections with the subject matter and strengthen their Visual Literacy knowledge.

We are committed to women's issues – they are everyone's issues. Seton Hill's support of the arts and women, along with a collaborative partnership AR design experts outside of the university has resulted in successful advocacy projects.

Presentation types: Oral Presentation

Paradigm Expansion and Inclusion: Visual Literacy Research for the Field of Information

Yan Ma, Graduate School of Library and Information Studies, University of Rhode Island

Keywords: visual literacy, paradigm expansion, information research

Abstract The needs, trends, and challenges for the field of information to embrace visual literacy research needs attention. In addition to my continuing call for the inclusion of visual literacy into the curriculum for library and information science education, a paradigm expansion in research to develop and lead an interdisciplinary research advancement is a pressing task. Such advancement of research will enhance information field research, education, and professional services in this visual information world. This research paradigm expansion focuses on expanding from text-based information research and its services to a whole paradigm expansion of information research methodology changes, advancements, and embracement of interdisciplinary spectrum for research opportunities to establish a critical and social construction of knowledge by examining the encoding and decoding of meaning process in the visual information world.

Presentation types: Oral Presentation

Disseminating Knowledge, Visually: Imagistic Excesses and their Allowance for Hermeneutic Shifts

Lily-Cannelle Mathieu, Institut National de la Recherche Scientifique (INRS), Canada

Keywords: #Knowledge dissemination   #Hermeneutics   #Imagistic excesses

This theoretical presentation discusses how the use of visual tools, such as diagrams, infographics, illustrations, visual artworks, and cartoon strips, allows for epistemic shifts in the dissemination and transfer of academic knowledge. This presentation argues that by using visual tools to disseminate their findings to a broader audience, scientists pass on a significant proportion of their analysis' interpretative load to their audiences, as the passage from textual scientific knowledge to visual tools of knowledge transmission implies a creation of interpretable imagistic "excesses" (Candea, 2019) and thus a loss of the interpretative control scientists have on the informational products and knowledges they create. Hence, as per Barthes' theory (1967), it is argued that visual tools of scientific knowledge transmission imply a hermeneutical "death of the Author", or of the scientists, and a consequent "birth of the Reader", or visually literate audiences, as masters of the interpretative act. Thus, embedded in the transformation of purely textual knowledge objects into image-based ones containing "visual excesses" (Candea, 2019) is a sharing of epistemic authority over the knowledge that is being put in circulation through the visual object: a silent hermeneutical or epistemic revolution, one might say (Klein, 2017). As Archibald et al. (2014) effectively note, knowledge diffusion projects mobilizing artistic tools often involve interpretive ambiguity, which happens to be in tension with sensory and emotional elicitations of meaning. In other words, the more artistic the method of meaning elicitation and the more it relies on sensory- and emotion-based forms of understanding, the less clearly the meaning of the scientific content is conveyed and the more ambiguous its interpretation becomes. This tension between the sharing of interpretative authority and the different modalities of cognitive elicitation that can be employed by a knowledge dissemination tool reveals paradigmatic issues of epistemic hierarchization around the acts of knowing and of knowing (Dumais, 2011), as well as issues related to the symbolic recognition of individuals' interpretative and cognitive capacities (D'Anjou, 2021). This presentation suggests that the production and use of visual tools of knowledge dissemination is an occasion for scientists and researchers to develop a reflexivity concerning their very own hermeneutic and epistemic practices (Nocerino, 2018), and that a broader use of visual knowledge transmission tools by scientists, by allowing them to share their hermeneutic and epistemic authority with audiences, could allow the public to connect more meaningfully with scientific knowledges.

Presentation types: Oral Presentation

Visualization and Symbolism in Refugee Students' Stories

Ekaterina Midgette, St. John's University; Priti Haria, Stockton University

Keywords: visualization, writing, refugees

Student demographics has changed considerably in the last decade and will continue to transform in response to global turmoil where millions of people are forced out of their home countries due to surges of violence, deteriorating economies and climate change (UNOCHA , 2022). As the response to demographic changes, new pedagogies tailored to the needs of culturally and linguistically diverse students place an increased emphasis on valuing students' funds of knowledge, and embracing life experiences that are often vastly different from those of the teachers and most other students (Singh et al, 2013). The purpose of the study was to explore the effects of multimodal writing instruction on personal narratives of 9-11 year old refugee students. Symbolism in personal narratives and visual art were chosen as the venue to access the students' experiences and to facilitate the creation of personal narratives. Drawing upon the framework of a culturally responsive pedagogy, this study explored how refugee students from a variety of linguistic and cultural backgrounds and with wide range of English Language proficiency were negotiating the writing process through visual forms of literacy as they participated in an intervention designed to provide linguistically accessible and inclusive writing instruction.

Previous research has alerted us to the potential of using visualization in culturally-relevant teaching of English as a new language, as they provide an entry point to build authentic connections between multimodal texts and refugee students' funds of knowledge during reading (Arizpe et al., 2014; De Koning & van der Schoot, 2013). Our study was designed to build on this research by extending the implementation of visualization and symbolism to writing personal narratives. We sought to explore efficacy of engaging refugee students in creating responses in the form of symbolism paintings as supporting the students' writing in their new language and facilitating content-generation based on the students' life experiences, culture, emotions and feelings (Emert, 2021; Stewart, 2015). Throughout the intervention, the instruction focused on interpreting visual information found in multimodal texts and drawing upon the students' sensory experiences to create visual representations of events, abstract notions, or actions that held significance in their lives. The students were also taught to make writing more powerful by providing visually stimulating details in their stories.

Qualitative case study approach was utilized to understand each students' context and multimodal writing samples. The researchers used purposeful sampling to study the effect of visualization instruction on refugee students' writing. Preliminary analysis showed consistent patterns in refugee students' personal writing. Initial coding indicated that students added more details and coalesced their thoughts around the main idea represented by a symbol more effectively after they participated in the intervention. The researchers used color, form, shapes and object proximity to code paintings. The analysis showed that visual information contained in the paintings was communicated in students' second drafts indicating that the visualization

strategy supported students' use of details in written stories. Implications for the use of visual forms in new language pedagogy will be discussed.

Presentation types: Oral Presentation

The magic of manifesting through intentional drawing

Iryna Molodecky, IZM Visuals

Keywords: Drawing, doodling, intention

According to Dr. Deepak Chopra, "intention is the starting point of every dream". Wayne Dyer describes intention "as a force in the universe that allows the act of creation to take place". Much has been written about the principle of intention and how to apply it, however, other than vision boards, there seems to be very little on the use of visual aids to support co-creating with deliberate intent. Through my own experiences, I have found that combining the visual element of drawing or doodling with intention increased the power to manifest.

In this presentation I share visual examples and theoretical insights of my experiences with drawing for the purpose of achieving desired outcomes. I propose that intentional drawing (or doodling) in its simplest form – a visual line, shape or colour – has the power to hold energy that can transform thoughts, release emotions, shift perspectives, reframe situations, and connect with others. I believe that the deliberate, purposeful act of drawing with a specific intention, has the ability to integrate thoughts with the body and the energetic field in a way that adds power to the intent.

My work with visuals has been focused on drawing for communication (specifically for teaching business). But when I broke my dominant arm in early 2020, I discovered the potential of drawing for healing. Using my non-dominant hand, I drew multiple images of my broken arm as if it was already healed. People who successfully manifest their desired outcomes using intention, 'think from the end' – they live as if it has already occurred. By changing the way I saw my arm through drawings, I was able to speed up the process of healing.

I had the opportunity to test the power of intentional drawing a year later when my cat suffered a life-threatening head injury and was not able to walk. By deliberately drawing her as if she was healthy – climbing trees and catching mice – I was able to 'see' her damaged body through my new drawings of hope and possibility, rather than fear and despair. I believe she sensed this and soon regained her strength and vitality (to the amazement of all). Since then, I have tested the effectiveness of intentional drawing for a variety of situations I wished to change. I'm not proposing that intentionally drawing preferred outcomes is all that is needed to resolve challenges, but my experiences have shown me that it does support thoughts and emotions associated with visualizing positive outcomes both in the one doing the drawing and the recipient of the drawing.

I believe that "drawing from the end" when added to "thinking from the end" is a powerful manifestation tool. When you change the way you look at things, and strengthen it with a visual drawing or doodle, the things you look at will change. I believe there is potential for everyone to benefit from this visual tool, especially during these challenging times.

Presentation types: Oral Presentation

A New Kind of Syllabus – Starting with a Visual Presence

Mary Jane Murphy-Bowne, Stockton University

Keywords: Visually Enhanced Syllabus

At a comprehensive state university where I study and teach, forty-two percent of the undergraduates surveyed last fall, reported that they have seen content in a course syllabus that made them think they could not be successful in that course.

In my role as an instructional designer, I have seen countless courses syllabuses that are pages of dense text with language that is not necessarily welcoming or supportive. How many times do instructors struggle to even get students to read the syllabus? There must be another way.

When I began designing an online course for undergraduates, I was interested in implementing course design strategies that promote diversity of thought, fair treatment, and inclusion of all individuals so that all students feel they can be successful in the course. My reasoning, from the perspective of an instructional designer, was that diversity, equity, and inclusion can be advanced by the way a course is designed rather than just by the content of the course. Since the syllabus is the starting point of a course, that is where I wanted to start. I wanted a syllabus that was easy to access, visually engaging, and interactive. My investigation led me to the work of Dr. Michelle Pacansky-Brock, author, and faculty mentor for California Community Colleges. When I heard her discuss the concept of a liquid syllabus, I knew this was the basis for the kind of syllabus I wanted for my course.

Rather than just a name and an email address of introduction, the syllabus I designed included an instructor welcome video. The visual presence of an instructor in an online, asynchronous online course is essential. In addition to written descriptions of project expectations, it included multimedia presentations to help students envision projects. Rather than long passages of text about all the school services, I organized the information in short sections that students could access by interactive buttons. In this way, students were visually cued to find the information they need, rather than tuning it out because it was so much text.

Since this syllabus was web-based, students could access it easily from outside of the learning management system. We know many students are more likely to have a phone than a computer, so that makes this syllabus accessible. Instead of the syllabus presenting a host of instructor-dictated rules, this syllabus included a way for students to contribute to what they thought should be the norms for the class, making it equitable and inclusive. The norms they came up with included the structure I needed as an instructor, and they even thought of concerns that I would not have.

For this presentation, I will share the visually enhanced syllabus that I designed with an overview of how to create one. I will also present student survey results summarizing their impressions about this strategy. In this survey, I asked students such questions as did this visual introduction to the course, welcome them, and support them for a successful start.

Presentation types: Oral Presentation

Methodologies for Reading Time & Ecology in Postclassic Mexican Codices

Sreekishen Nair, University of Minnesota, College of Design

Keywords: Indigenous Pictographs Codex

 This paper discusses and interprets the pictographic content in the "Borgia Group of Codices": a collection of six painted manuscripts authored by Indigenous scribes from Central Mexico, sometime between the 13th and 16th centuries ce (i.e., the Late Postclassic period). Although they each come from separate regions, these manuscripts appear to share some of the same calendars and almanacs that, among other functions, coordinated seasonal and religious cycles. Their seasonal referents suggest that some materials in the "Borgia Group" may address ecological concerns. Moreover, the Group presents a sample of the modes of pictographic communication that circulated in Mexico for centuries, and that waned during the decades that followed the arrival of European conquistadores.

Among their many innovations, the indigenous peoples of ancient Mesoamerica developed visual languages that used graphic signs to record and communicate a diverse range of information. Through these signs they narrated histories, charted out economies, managed timekeeping, explained topographies, calculated celestial movements, and so forth. Trained scribes could broadcast their pictographic statements on a variety of surfaces, most notably a type of uniquely Mesoamerican screenfold-text that modern researchers refer to as a codex (pl. codices). The "Borgia Group" consists of six such screenfolds of varying provenance, each containing a complex assortment of pictographs.

The use of Native graphical systems met an unsteady end with the trauma of America's colonization, when purges by European missionaries destroyed countless Indigenous books, libraries, and artifacts. The manuscripts of the "Borgia Group" were among the few Native texts to escape that fate, having been sent to Europe as looted war booty and gifts for elites. In the decades following the conquest of Mexico, Native modes of visual communication were targeted for eradication, yet Indigenous scribes were also conscripted to prepare bilingual texts for European administrators. These texts paired Native pictographic statements with alphabetic glosses, and today serve as "Rosetta Stones" for Central Mexican paleography.

Working from these documents, a wide body of scholarship has attempted to decipher the ancient picture-writing of Central Mexico, including the inscribed content of the "Borgia Group". While these efforts are fraught with challenges and missteps, significant interpretive advancements have been made. Most fascinating is recent research indicating that graphics in the "Borgia Group" might describe and date real-time changes in the environment, for example pest infestations, droughts, floods, and astronomical movements. These descriptions seem to be confirmed by cross-referencing dendrochronological records and reconstructed sky-maps. Thus, the pictographic content of the "Borgia Group" seems to include significant environmental data as understood by ancient Indigenous observers.

In this presentation, I explain methodologies for deciphering the visual languages employed in the "Borgia Group". I will also discuss how their pictographic content visually articulates

significant relationships between the cultural constructions of time and the environment. I explore how the graphical statements painted in these manuscripts may encode Indigenous understandings of weather, climate, and natural history. My investigation builds on, and hopefully advances previous research on the remarkable body of manuscripts contained in the "Borgia Group".

Presentation types: Oral Presentation

Art and Race: Exploring the Portrayals for African American in the Paintings of William Sydney Mount and Archibald Motley, Jr.

Mark Newman, National Louis University

Keywords: race, African Americans, paintings

This paper/oral session will examine how and why African Americans were depicted in selected paintings by 19th century American Genre artist William Sydney Mount and 20th century modernist Archibald Motley, Jr. We will examine paintings of each artist and explore their backgrounds and beliefs to suggest why they depicted African Americans as they did. Mount was an anti-abolitionist who believed in racial inequality yet is known for his respectful, dignified portrayals of African Americans (Adams, 1975; Johns, 1994; Moffatt, 1994). Motley was an African American artist who supported race pride and progress yet included caricatures of African Americans in his paintings (Mooney, 1999; Wolfskill, 2009).

Mount lived during a turbulent time in the United States. He was born in 1807 and died in 1868. He largely grew up and lived on his family's Long Island farm. They owned slaves and he had close contact with African Americans. Adams (1975, p. 44) described his contradictory racial attitudes, noting Mount believed "that black people were fine and happy human beings in their place, divinely designated as below that of white men."

His painting The Power of Music (1847) will be discussed, though references will be made to other paintings. We will explore the portrayal of the African American figures and their juxtaposition with the white figures. Mount portrayed African Americans respectfully but stressed the color line that separated them from whites.

Motley was born in New Orleans in 1891 and grew up in Chicago in the predominately white Englewood neighborhood. He was an Old Settler, meaning his African American family lived in Chicago before the Great Migration.

Scholars have noted the use of caricature in Motley's paintings (Mooney, 1999; Wolfskill, 2009). Robinson and Greenhouse (1991) suggested Motley may have satirized recent Southern migrants based on his Old Settler status. Tensions existed between these two populations (Drake and Cayton, 1955). But, Motley denied making fun of African Americans (Wolfskill, 2009).

The session will focus on Nightlife (1943) and Barbecue (1960), characterizing the various types of African Americans that appear in the paintings.

The session will conclude by suggesting that complex factors influenced how and why these artists depicted African Americans as they did.

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Presentation types: Oral Presentation

Visualizing Collective Voices Online: Narrative, literacy, and African American information communities in a photographic archive

Rachael Nutt, Syracuse University; LaVerne Gray, Syracuse University; Ellen Simpson, University of Colorado Boulder; Jieun Yeon, Syracuse University

Keywords: African-American, photograph, website

Visual literacy does more than prepare us to take on a media-saturated world: it allows us to connect with, and think critically about, the past. This is especially true of photographs. Face-to-face with the likenesses of those who preceded us, we quite literally meet the gaze of history. As with any primary source, however, photographs are not merely illustrations of past events; they are images created for a certain audience. Such is the case with the Henry Booth House (HBH), a settlement home within Chicago's public housing system that hosted a group of activist-mothers who fought to bring a library to their community. The residents of HBH, mostly transplants from the Great Migration, are well-documented through the University of Illinois at Chicago's online photograph archive, but the activist-mothers' story (including the story of Frances Cummings, Dr. LaVerne Gray's grandmother) was brought to light by Dr. Gray's doctoral dissertation, "In a collective voice: Uncovering the black feminist information Community of Activist-Mothers in Chicago public housing, 1955-1970."

Seeking to call attention to the voices as well as the faces of the UIC archive, we wrote descriptive text for each HBH image and transformed Dr. Gray's research into a highly visual, interactive website. Teaching our viewers visual and primary source literacy in conjunction with critical history was at the forefront of every stage of the project. The paper presentation will highlight the visualization journey of the written text as it is presented as a website utilizing various tools to illuminate the story.

The representative website constitutes a centering of the grassroots African American migratory experience by highlighting the community self-presentation through photographs. The paper also focuses on visual literacy in the community; the presence of voice of both the researchers and the marginalized community; the construction of the visual narrative; and connections made in the process of construction.

One photograph illustrates these points in particular. It is an image of four women (with Frances Cummings in the back) in a sewing room, each pausing her work to look up at the photographer. There are several details that make this piece compelling, but the figures are what give this photograph its draw. Each woman looks directly into the camera, and we are compelled to meet their gaze. The image has an aura of home and comfort about it, as if the viewer has simply stepped into the room to greet its inhabitants and be greeted in turn. Frances Cummings did move to Chicago to pursue a better life, but she does not present the story of her journey to Chicago here; there is no hint of a past struggle unless the viewer knew it before studying the photograph. What we see instead is the home these women made for themselves. It is this spirit that drives our project, and it is this spirit that we wish to amplify.

Presentation types: Oral Presentation

Visual literacy in cultural semiotic perspective: the case study of online educational resources Literature on Screen and History on Screen

Maarja Ojamaa, University of Tartu, Department of Semiotics

Keywords: semiotics of culture, visual aspects of verbal texts, case study

The online spaces our students spend their off-school time are mostly dominated by visual modalities, whereas at the formal in-class setting, knowledge about the world is still mediated mostly by verbal language. We will dissect two cases, where traditionally verbally modelled subjects were complemented with visual literacy practices. This arguably led to both raising interest in and enriching dialogues with the subjects.

The Transmedia Research Group working at the University of Tartu, Estonia, has been developing an online educational platform Education on Screen. We have been proceeding from the methodological framework of the semiotics of culture. Within this, culture is conceptualized as the hierarchical system of different languages of culture. The latter include verbal, visual, audiovisual and other languages. Within the contemporary culture we are witnessing growing convergence of these languages and simultaneous divergence of communication forms and formats. Hence, dissecting the visual aspects and dimensions within the texts and topics that are traditionally considered non-visual(ly) is of growing relevance. Our open-acess online materials titled Literature on Screen (LoS) and History of Screen (HoS) are examples of such an attempt and the presentation provides an overview of these.

Both sites are developed having secondary school students in mind. In the first case we used a comparative perspective on a hugely popular Estonian novel ("Old Barney or November" by Andrus Kivirähk, 2000) and its screen adaptation ("November" by Rainer Sarnet, 2017). One of the core goals of this project was cultivating the skill of noticing and expressing via digital means the mental images generated in the process of reading. This was complemented with discussions to enhance understanding of the ways that cinematic adaptations reshape such mental images in our (cultural) memory.

In the second case of HoS, we questioned the ways that all sorts of visual media participate in mediating and remediating historical past. Here as well we used the example of an Estonian film ("The Little Comrade" by Moonika Siimets, 2018) and compared it to other modes and media through which we can step into dialogue with and make sense of the historical period defined by the Stalinist regime. Both LoS and HoS included excerpts from the films and their preparatory materials, and from other intertextually related materials (incl. films and images), short and accessibly written explanations of theory, interactive visual tasks and questions for in-class discussion. In conclusion we propose that the cultural semiotic approach facilitates both developing the skills and knowledge necessary for visual literacy specifically as well as formulating an understanding of the ways that visual literacy relates to the other (transmedial) literacies necessary for meaningful participation in the contemporary culture.

Presentation types: Oral Presentation

Unpacking and complicating the ethics and pedagogy of visual studies with youth

Laura Porterfield, Rutgers University-Newark; Lynnette Mawhinney, Rutgers University-Newark

Keywords: ethics; visual studies in education; youth stakeholders

Many visual researchers do not mention or address ethics in their work. Wang and Redwood-Jones (2001) were the first to discuss the ethics of visual research in the public health sphere in their seminal study. Public health research is also where visual methods like photovoice were originally created (Wang & Burris, 1997), but visual studies, and photovoice in particular, has recently spread into the educational research world. This can obscure matters further, as educational research often deals with minors and in spaces where adults and researchers can easily disempower participants. This is why we wanted to create a special issue explicitly speaking to the ethics and pedagogy of visual studies and literacy in education—and to push the conversation past just data collection. The papers in this panel intentionally unpack and complicate the ethics and pedagogy of visual studies and literacy in education. Specifically, this panel aims to creatively explore how visual culture in educational spaces, pedagogy, and learning can leverage the power of visual work without compromising the privacy, protection, and agency of young people and communities. As a whole, this panel considers the following questions around visual ethics in education with student and youth stakeholders:

- How do we ethically integrate students/youth into the visual research process, while providing spaces for power negotiations?
- What are the ethical issues involved in using students'/youth's faces in visual work?
- Where do we see students'/youth's agency surface in the research process beyond data collection?

Presentation types: Oral Presentation

Audiovisual literacy and the anthropology of music: Representing, analyzing and interpreting sounds and images through ethnographic documentaries

Nick Poulakis, National and Kapodistrian University of Athens; Zoi-Danai Tzamtzi, National and Kapodistrian University of Athens

Keywords: audiovisual literacy, music, ethnographic documentary

The use of audiovisual media and other digital practices in the humanities and social/cultural studies has increased during the last decades. The role of these media has changed during the years; nowadays, they operate not only as documentation tools but also as independent channels for the analysis and interpretation of various phenomena. Consider, for example, the ethnomusicology and cultural anthropology ethnographic methodologies incorporating audio recordings as well as photographs far back since the first steps of their constitution as academic disciplines. However, the conjunction of images and sounds through audiovisual representation as an important research means for the anthropology of music has not been widely established. According to the Western taxonomy, vision is considered as the noblest of the five senses, thus the perception of audio expressions has been scarcely investigated in the context of contemporary audiovisual channels. Despite the acknowledged benefits in illustrating human lives and behaviors, audiovisual practices are not largely implemented in scholarly and educational environments. In this paper, we will try to highlight how visual and acoustic representation can not only document sight and sound phenomena, but also reveal them in profound and innovative ways. What can we learn about specific cultures, practices, performances, and their interaction through the filmic lens and the cinematic soundscapes? What is the role of an ethnographic film's acoustic narration? How can we train ourselves in decoding the audiovisual elements featured in this kind of films? How does the audiovisuality of musical contexts contribute to the process of creating and sharing scientific knowledge in the areas of cultural studies and the humanities? How can we expand the concept of visual literacy to a more comprehensive idea of "audiovisual literacy"? In our attempt to shed light on these questions, we will present three examples of relevant documentaries dealing with music cultures. The first one is an "eco-rockumentary", titled Voices of the Rainforest and directed by the ethnomusicologist Steven Feld. This film is actually an experiential cinematic concert formed on the ecological and aesthetic coexistence of Papua New Guinea's Bosavi rainforest region and its natives. The second film (Roaring Abyss, directed by Quino Piñero) is a "sound journey" across the mountains and greenwoods of Ethiopia and its cultural and musical universe. The film reveals miscellaneous music scenes spread all over the country and thus manages to keep a record of this dynamic heritage. The last one (Siaka, An African Musician) is a "filmic biography" directed by ethnomusicologist Hugo Zemp, which presents the portrait of a multi-talented Ivorian performer and storyteller. This documentary introduces a fascinating world of urban music in Côte d'Ivoire that incorporates traditional songs and dances by griots. Our research focuses on topics related to the cinematic representation of the nonrepresentational art of music in an attempt to establish awareness on the audiovisual literacy issues, seeking balance between the visual and the audio channels in contemporary multimedia contexts.

Presentation types: Oral Presentation

Making the Invisible Visible: Practical Applications of Visual Metaphors in Teaching and Learning Accounting

Nadia Schwartz, Augustana College, USA

Keywords: visual, accountant

Current accounting graduates will be engaged in a constantly changing and visual world, and educators can help them by harnessing the power of visual metaphors. This presentation illustrates how hand-drawings by student groups can reveal negative perceptions of accountants as a potential career choice for new students, making such perceptions something to overcome. In addition, it shows how drawings can make novel and complex concepts more accessible for novice learners. It demonstrates that student-generated drawings can be a tool to identify and dispel misconceptions in the learning of accounting. Finally, the research shows how drawings can aid in the teaching of difficult accounting concepts. Visual metaphor is a powerful interdisciplinary communication skill that is necessary in the field of accounting reporting. Educators and their students benefit from using hand drawing as active learning for developing visual intelligence in the field of accounting.

Presentation types: Oral Presentation

Visual Literacy and the Art of Narrative Medicine

Patricia Search, Rensselaer Polytechnic Institute

Keywords: medical narrative

Effective communication between medical professionals and patients is critically important, but also very challenging. Doctors are busy and have limited time to spend with patients. Patients may not be aware of the significance of specific information and fail to share important details. The pandemic heightened our awareness of the challenges with this communication process. Medical professionals became more distant from their patients as personal protective equipment (PPE) and teleconferencing restricted personal contact.

In this presentation, the multisensory dimensions of visual literacy are explored as a catalyst for helping medical professionals develop more sensitivity to their patients' narratives, so they can approach the discussions with their patients with empathy and insights that can help them relate to the patient's needs and concerns. In medical programs, students are studying art to learn how to identify important details and gain new perspectives in discussions with patients that can lead to more effective communication and clinical observations. Visual literacy plays an important role in these educational programs by helping medical professionals identify the social and cultural norms, stereotypes, biases, and personal experiences than can limit their perspectives and understanding of patients.

This presentation shows how visual literacy is being incorporated into the training of medical professionals and provides examples of visual exercises from these programs. The presentation also explores how visual literacy is helping medical professionals learn to communicate more effectively when they are explaining a complex medical diagnosis or treatment to a patient. Visual literacy challenges will be presented, including the need to recognize that the diagnostic visuals used by medical professionals may not be the best visuals for explaining medical problems or treatments to a patient. Graphics specialists and medical professionals must understand how to select the best visuals for conferences with patients. Current research will be presented, as well as the research questions that must be addressed in order to improve visual literacy programs for medical professionals.

Presentation types: Oral Presentation

Investigating Commercial Wine Labels Across Perceptual, Semiotics, and ideological Dimensions

Frank Serafini, Arizona State University

Keywords: multimodality, wine labels, semiotic analysis

Analytical frameworks for investigating multimodal phenomena often conceptualize texts as ahistorical entities that can be analyzed and understood on their own grounds, as a self-contained entity capable of producing independent, reliable meanings and responses. Expanding the analytical perspective from a focus on the multimodal entity itself to consider the social semiotic and ideological dimensions of these phenomena requires conceptualizing the text as a cultural, historical, economic, and political entity affected by its uses in particular social contexts.

Wine labels draw upon material and semiotic resources designed to be aesthetically pleasing and to draw attention as a marketing device to attract and motivate potential buyers. Investigations of the semiotic resources of various wine labels has revealed important insights regarding the site of the label itself, the site of the consumer, and the ideological contexts in which these entities exist. Expanding analytical frameworks for understanding both the labels themselves and the social, economic, and cultural contexts in which they are designed and displayed by addressing the perceptual, semiotic, and ideological perspectives enhances our understandings of these visual and multimodal phenomena.

This presentation will focus on a range of studies featuring different perspectives for considering the visual and multimodal elements of wine labels that have been awarded "top-one hundred" status by Wine Spectator magazine. The entire data corpus (500 labels) for these studies are images of the wine labels from the past 5 years top-100 wines.

Drawing on multimodal content analysis, critical multimodal literacy theories, and social semiotics, the various studies featured in this presentation conducted by the presenter and other researchers have analyzed wine labels from the site of the label itself, the site of reception (consumer response research) and the ideological dimensions associated with social semiotics. These approaches are used to investigate how visual images construct and are constructed by the sociocultural, historical, political, and economic contexts in which they exist and are used. The presentation will consider the possibilities and challenges with commercial wine labels, across various contexts, perspectives, and analytical dimensions.

Presentation types: Oral Presentation

Reading Data-Image through its Invisible Layers

Digdem Sezen, Teesside University

Keywords: Data-Image, Algorithmic Culture, Operative Images

Human vision-centred understanding of visual imagery has changed profoundly in the last decade. Visual culture is being continuously reproduced through algorithmic models and is further complicated by biometrics and machine vision (Rettberg, 2014). Ingrid Hoelzl (2015) points out that human vision is only one among many possible sentient systems. She suggests the concept of "postimage" in the framework of posthuman theory as a collaborative vision distributed across species. Trevor Paglen (2016) further posits human vision in the contemporary visual culture not only as peripheral, as Hoelzl argues, but also as irrelevant in many ways. The majority of images in contemporary visual culture, Paglen says, are now being produced by machines for other machines and become invisible to human eyes. He claims that the visual strategies developed for human-to-human visual culture are useless to interpret today's visuality. Emphasizing the continuity of culture, Steve F. Anderson (2017), on the other hand, describes the existing relation between data and images as being in a rapid state of flux. He suggests rethinking critical models developed around media studies and benefitting from "hard-won advances in areas such as feminism, critical race theory, and models linking popular culture and technology to issues of class, sexuality, and politics. How can we rethink visual literacy to understand today's data-image? The term "data-image" refers to the contemporary image's operational and representational qualities. This dual structure of image involves both visible and invisible realms, and its meaning can only be achieved by oscillating between these realms. The image's meaning is defined not only by ambiguous, culturally specific, polysemic interpretations of the human viewer but also by how these images are organized, delivered, manipulated, and reproduced -through data-driven systems, hardware, algorithms, platforms etc.- in an invisible realm lacking transparency and involving various forms of control. In this context, this paper will discuss the concept of visual literacy as an evolving concept and discuss the layers of data-image through analysis of selected examples.

Presentation types: Oral Presentation

Using Visual Metaphor for Educators: Creating Safe Spaces

Karen Tardrew, National Louis University

Keywords: Visual Metaphor, Constructivism, Educators

In this paper presentation, I will explore the use of visual metaphors with educators in order to build safe communities for professional growth. This transformation will also enhance engagement in online learning spaces. This qualitative research involves graduate-level practicing educators enrolled in an online Learning Sciences in Education program. This research examines how leveraging visual metaphors in online graduate programs facilitates authentic learning and reduces isolation. It aims to examine the visual instructional strategies and learner perceptions of social connectedness and professional growth in a distance learning program.

In addition to visual literacy theory, this exploration draws from constructivist principles which provide fertile ground for developing innovative approaches to thinking and learning.   One of the ways to design a safe learning space is through the use of visual metaphors as an instructional tool. In this online classroom experience, graduate students (practicing educators) share metaphors and narratives about their complex reflections regarding professional identity and ability to negotiate relationships.

In doing a shared visual analysis, educators are better prepared to critically reconcile their beliefs and connect them to current teaching practices. This experience provides opportunities for transformation.

Furthermore, I designed instructional strategies to enhance professional growth. These practices in this study include : (1) Using visual metaphor assignments with narratives to create opportunities for educators to become aware of their own connections to learning science best practices. (2) Constructing online spaces for sharing visual representations with peers as a means of generating critical conversations that encourage new professional relationships. (3) Encouraging educators to use metaphor as a shared strategy to build community and discover common ground. (4) Shared narrative generates awareness of diverse beliefs and experiences.

These instructional strategies can enhance the effectiveness of the Learning Science in Education program and our educators' ability to meet the learning needs of the diverse students they will encounter in their future classrooms. These visual ideologies provide productive ground for critical professional growth for educators.

Presentation types: Oral Presentation

Street Stickers as Subversive Visual Discourse

Catherine Tedford, St. Lawrence University (Canton, NY, USA)

Keywords: stickers subversive discourse

Street stickers, as defined in this presentation, are publicly-placed stickers with printed images and/or text that have been used for decades as a means of creative expression and as an effective way to engage passersby. In the United States as early as the 1910s, for example, the Industrial Workers of the World (I.W.W.) created the first "stickerettes," or "silent agitators," to oppose poor working conditions, intimidate bosses, and condemn capitalism. During World II, Allied and Axis forces dropped propaganda leaflets, stickers, and gummed labels known as "paper bullets" and "confetti soldiers" over enemy countries as a form of psychological warfare. In the United States during the 1960s and '70s, "night raiders" protested the war in Vietnam and American imperialism, while other stickers called for racial and gender equity.

Inherently subversive in their creation, content, and placement, stickers offer a lively "ground up" alternative to the monolithic "top down" commodification of most Western capitalist societies. In sites dominated by commercial advertising and corporate logos, publicly placed stickers, by their very presence, re-write the language of the streets and produce what curator Nato Thompson calls elsewhere "creative disruptions of everyday life."

Three bodies of work are discussed: Avram Finkelstein's "Silence=Death" and other AIDS stickers from the 1980s and '90s, as well as more recent stickers from his "flash collectives" (U.S.); the Football Club St. Pauli's use of stickers in the team's ongoing work to combat racism, sexism, homophobia, and xenophobia (GER); and the Slavers of New York sticker campaign and guerrilla education initiative—the work of three independent activists, Ada Reso, Maria Robles, and Elsa Eli Waithe, who in 2020 began posting stickers that looked like street signs altered to name New York City's early slaveowners (U.S.).

The 20-minute conference presentation stems from a book chapter of the same title that will be published in "Unframing the Visual: Visual Literacy Pedagogy in Academic Libraries and Information Spaces" by the U.S. Association of College & Research Libraries in 2023.

Presentation types: Oral Presentation

Emotional responses to visual design: How interaction design students perceive and remember the visual design of instructional materials

Kei Tomita, Kennesaw State University

Keywords: Visual design, Instructional material, Emotion

It is known that poor motivational design discourages students from engaging in the learning task (Belland et al., 2013). Similarly, Osler II and Wright (2015) caution that a negative first impression could discourage students from looking at the rest of the content. However, despite the potential importance of instructional material design on students' emotions and motivation, few studies have been conducted on this topic (Brom et al., 2018). With this context, to understand how students' emotional responses to the visual design of instructional materials are formed, a total of 28 undergraduate interaction design students were invited to two online interviews using the web conference system of Microsoft Teams. Particularly, at the initial interviews, the students were asked to share opinions about the visual designs of four PDF handouts, each with the same content drawn from finite mathematics, but with different visual designs. Approximately one month after each initial interview, follow-up interviews were conducted to investigate what the students recalled about the PDF materials, which was thought to inform what visual aspects of instructional materials leave stronger emotional impressions. The result of the present study confirms the findings of the author's previous research that almost every feature of the materials was considered positively by some students and negatively by others. While some features such as the bright orange color tended to be memorable to many students, what the students remembered also varied due to the students' diverse previous and everyday experiences and the diverse values students held due to such different experiences. For example, a student who had the experience of visiting an eye doctor to treat her eye damage, after years of exposure to online learning materials through homeschooling, valued a dark color instructional material. While the material she selected as her first choice had both black and pale green pages, she did not remember the pale green page and thought that all of the pages had dark colors. Another student remembered only the pale green page of the material and forgot that most pages had black background colors. While both students selected the same material as their favorites, they had very different impressions and memories of the material. Overall, the students' preferred designs and the reasons for the preference varied, despite the fact that all of the students were receiving the same design education in the same interaction design program. Such results suggest that students' visual perceptions were more diverse than some instructional material design researchers seem to believe (e.g., Plass & Kalyuga, 2019). The present study claims the importance of embracing the diversity of students' visual perceptions when we design instructional visual materials to create a comfortable learning experience for each student. In this era of electric books, accommodating diverse students' preferences is no longer impossible or expensive. As Winn (2002) argues, it is vital for instructional material design research to investigate how instructions can respond to diverse student characteristics.

Presentation types: Oral Presentation

A Thousand Words Photography Project

Lee Anne Tourigny, ConnectAbility; Jacqueline Daniel, ConnectAbility

Keywords: photography, community, inclusion

Everyone knows that "a picture is worth a thousand words" – but what if a picture spoke your only words? According to the Center for Disease Control and Prevention (CDC), people with disabilities comprise nearly 26% of the general population. These individuals are often marginalized in society, specifically in the area of art. Each person has a story to tell, a gift to share and a perspective to be considered. Using art, individuals with disabilities can learn how to advocate for their needs and share their lived experiences. Using photographs, individuals with disabilities can share their thoughts, feelings and emotions using little to no words. The visual aspect of photography has the potential to impact a multitude of diverse individuals, including individuals who use modalities other than voice for communication, individuals from diverse cultural backgrounds, and linguistically diverse people. When used in community organizations, it can foster a mindset of inclusivity, boost confidence and provide unique opportunities and platforms for the participants. This can be beneficial for anyone who has a disability, their family members, community members and staff of community organizations.

Jacqueline Daniel, the executive director of the organization ConnectAbility, experienced the power that photographs can hold and the gaps it can bridge between individuals and decided to form "A Thousand Words Photography Project." This project has been ongoing for 10 years and has been ConnectAbility's way of bringing art to the community and empowering participants with and without disabilities to advocate for their experiences. Through this project, individuals learn basic photography techniques within workshops and ways to interpret and understand photographs through artist-to-artist critiques. Participants are then able to use this expertise past the project in other areas of their lives and communities.

Over the past 2 years of the project, photo-sharing has taken many new shapes due to the restrictions created from COVID-19. Some of these changes include online photo-critiques, an outdoor-traveling art display and an online gala exhibit. Through these adaptations, ConnectAbility has been able to reach a wider audience, showcasing the power photographs have on people.

Presentation types: Oral Presentation

Heightened Micro-geographies of Photographs and Everyday Experiences

Aaron Vicencio, Ateneo de Manila University; Danielle Ochoa, University of the Philippines - Diliman

Keywords: Film photography, micro-geographies, visual methods

This method explores how photographs and its embodied experience can be used to gain insight on how height differences matter in the relational experience of everyday spaces and images. In it the authors describe their method of directed observation and documenting these with diptychs. With COVID-19 forcing lockdowns, the authors continued their visual storytelling in the home and limited geographies.

 Using a film camera with a fixed field of view, it frames the line of sight and corresponding observation. The camera is then handed to the other author and proceeds to photograph the same space from her physical height. They identify subjects with intention and authorship. Subjects include people of different heights, interaction with living spaces, humans, and everyday objects. Capturing what is seen on film encourages visual and spatial literacy on how space is seen, felt, and experienced. This work aims to heighten "a-whereness" on the micro-geographies of everyday life. The images produced provide opportunities to see and hear the relational and relatable particulars of physical structures, human interaction, and urban interfaces.

Presentation types: Oral Presentation

The visual literacy of public relations practitioners – the operationalized competencies to communicate between modern publics and organizations

Alicja Waszkiewicz-Raviv, University of Warsaw

Purpose: The purpose of this paper is to analyse what the concept of visual literacy for public relations competences evaluation and measurement and to challenge assumptions of verbally-oriented approaches to evaluation and measurement of communication professionalism. This research is motivated to explore visual dimension in public relations competencies necessary to create dialogue between organization and its publics. Design/methodology/approach: This conceptual paper is a development debate based on a literature review. This article points out where the visual dimension is indicated in contemporary research on PR skills and competencies. To be more specific, this paper follows Hazelton's PR Competence Theory when identifying public relations competencies as communicator skill, communicator knowledge and communicator motivation, embracing the following elements constituting visual literacy: visual reading, visual writing, and other visual skills.

Findings: The key argument is that the visual literacy concept allows to put more priority into enabling PR professionals communicate visually. Visual literacy concept teaches that PR professional and technical work with images is more important than what was agreed upon in advance. The concept is developing and gaining interest in subject literature. This paper offers more emphasis on visual skills rather than communicative objectives. Regarding evaluation, the findings finally explores the merits of visual literacy and applies it into debate on organizational communication.

Originality/value: The value of this paper is that it is the first to include and define visual literacy into PR competences evaluation and measurement and that it, consequently, moves beyond language-centric concepts of evaluation and measurement by bringing the often overlooked visual communication dimension need into the debate.

Presentation types: Oral Presentation

Failing with proof: Considerations of queerly failing in visual research

S. Gavin Weiser, Illinois State University

Keywords: arts-based research; failure; queer theory; photovoice

This essay uses a queer conception of failure to consider both the ethics of visual research in education and the notion of purposefully failing to adhere to notions of success in qualitative inquiry. Using a participatory Photovoice project as a case study, I consider how purposefully transgressing against the norms of research is queer act of failure. By failing to adhere to norms of research such as issues of control, direction of inquiry, and opening up queer possibilities of getting lost in the research and complicating the simple and simplifying the complex, scholars and researchers may find a research trajectory that not only usurps traditional notions of research but may be in fact more ethical and liberatory for researched communities.

Presentation types: Oral presentation

An Imagine Can Have a Diversity of Meanings

William White, James Madison University; Diane Wilcox, James Madison University; Cheryl Beverly, James Madison University

Keywords: diversity, theory, education

An image is worth a thousand words, or so goes an old adage used widely in the English speaking world. Yet, the saying begs a serious question: Would individuals, from different backgrounds, fonts of knowledge, and experiences avail themselves of the same, or even similar vocabulary as they describe a common image? Lawrence Peter, for one, suggests not. Indeed, Peter is certain that as one gazes upon an image, in whatever form it may appear, idiosyncratic filters and phenomenological factors play a critical role in interpretation. Likewise, as one builds an image, the same lenses play a crucial and foundational role in its execution.

Recent theorizations on Visual Literacy (VL) has situated the field in a communicative frame with inherent idiosyncrasies. Indeed, Levies (1978) as well as Ausburn and Ausburn (1978) interrogated and eventually altered earlier concepts (Debes, 1969) that sought, at their core, to problematize any given image in terms of largely surface-level attributes. Yet, even these more fully shaped conceptualizations of VL form only steps toward a broader understanding of VL that forces the viewer to move beyond the image into a reconstructive mode. That is, interpretation of an image that benefits from a radical approach that calls on the viewer to interrogate the image - examine, explore, and erase – in an effort to create a reconstructed sign that is imbued with deeply personal and/or communal meaning.

In this interactive session, we will explore the factors that filter our meaning making of images of/for diversity, access, inclusion, and equity. We will explore images from our own meaning making, the meaning making of others, and the intended meaning of the creator. What happens when there is more than one meaning attributed to an image? Can the images used be in conflict with the intended journey and destination? What happens to the journey if images have different meanings for diverse persons and institutions?

Phase 1: Participants will engage in a brief interactive conversation that examines the theoretical nature of image interpretation, creation, and reconstruction.

Phase 2: Presenters will share images created by U.S. American university students enrolled in a Visual Literacy course. Participants will be asked to interpret the message of the image. After sharing responses, the presenters will provide the intentions of the individuals who created the images. Namely, we will explore their communicative goals and the ways they imagine the image helps achieve them.

Phase 3: Presenters will offer a commonly used image that advocates for equity. Following a close examination of the image and its inherent assumptions , the presenters will guide participants through a process of reconstruction that binds the collective understanding of equity and social justice into a common and group-created image.

At the conclusion of the workshop, presenter and participants will engage conversations that seek to advance VL theories toward an understanding of the blank canvas on which common meaning and metaphor can be affixed.

Presentation types: Oral Presentation

Exploring Trainee Art Educators' Perceptions of Visual-Plagiarism: A Focus Group Study

Lisa Winstanley, Nanyang Technological University

Keywords: Visual Plagiarism, Focus group, Design Education

Visual plagiarism in the applied arts has been identified as the improper, or unethical use of images in the process of creation. Preliminary research has identified that lack of knowledge prior to tertiary education and the ambiguity between referencing an image or copying an image are significant contributors to unethical practices. Therefore, this study explores how Visual Communication techniques embedded within active learning pedagogies can be utilised to enlighten prospective art educators in Singapore on the topic of visual-plagiarism, therefore increasing visual literacy from a grass roots perspective. Via a focus group study, the questions this research investigates are; do trainee art educators have the adequate knowledge and tools to educate art and design students on the topic of visual plagiarism? And if this proves not to be the case, how can we best support art educators in acquiring said knowledge and tools? It was hypothesised that trainee educators will be unfamiliar with the ambiguity of visual plagiarism and that Visual Communication interventions can aid in development of effective active learning pedagogies. User testing was identified as an integral aspect of this research and accordingly, sample teaching and learning collaterals were provided to focus group participants, to gain feedback on usability, quality and effectiveness of said Visual Communication strategies.

The overarching aims of this research were to establish how prevention of visual plagiarism is currently taught within arts education in Singapore (if at all) and to gauge opinions on the efficacy of current educational models in comparison to the proposed active learning methods. The findings of this study are currently being analysed, however, interim results suggests that trainee art educators in Singapore are not adequately aware of issues pertaining to visual plagiarism and do not have the resources, tools or sufficient knowledge to effectively educate art and design students on the prevention of visual plagiarism. User testing of Visual Communication interventions were well received by participants and accordingly, continued studies are now planned to further develop the digital and print based toolkits which serve to support educators in increasing visual literacy and encouraging ethical practices within the creative classroom.

Presentation types: Oral Presentation

Empowering artist teachers and art students with language for visual literacy

Nóra Wünsch-Nagy, University of Pécs, Hungary; Dániel Horváth, University of Fine Arts, Hungary

Keywords: language development, multimodal pedagogy, art education

Art students and artist teachers in higher education are expected to have excellent visual literacy skills and wide-ranging knowledge within the visual arts. However, such knowledge remains a pressing expectation often without explicit development in art courses that focus mostly on artistic design and creation. Thus, both art teachers and students often lack the language needed to talk and write about their artistic and creative experiences in and out of the studio. To offer such language development, we designed English language courses for artist teachers and art students at the Hungarian University of Fine Arts in the academic year of 2020/2021. The language courses, whose main objective is the development of artistic and creative English language skills, have been essential project elements within the larger initiative called EU4ART Alliance for Common Fine Arts Curriculum. Working closely with the artist teachers, however, we noted a difference between high-level visual thinking and creation and high-level visual literacy skills. Our pedagogical approach to visual literacy development has been explicit, multimodal and dialogic. Through a range of tasks and themes collected during the weekly sessions, such as lesson notes, teaching resources and reflections by artist teachers, we will showcase the role of language and other semiotic resources in visual literacy development. In our presentation, we will share our insights into the main challenges of the art classroom in terms of communication, multimodal learning and dialogic creation, with their implications for art courses at all levels of education.

Workshops, online

Presentation types: Workshop

Intuitive, Simple, and Quick: Create interactive tutorials in minutes!

Arlen Kimmelman, iorad

Keywords: tutorials, engagement, multimodal

Learn how-to use a free online, interactive tutorial builder to create and share a learner repository of tutorials for any online applications and programs. Learn how-to save time and frustration making tutorials that capture the steps as you do them and can also be used in 6 learning multimodalities, supporting multi-sensory experiences and multiliteracies: Try it, Watch it, View it, Do it, Print it, and Quiz it! Also learn about access to the free extension that provides an extensive repository of public tutorials on all things Google-related to share with teachers, trainers, staff, students, and community. Tutorials can be accessed by learners in any of Google's available translation languages directly from the tutorial player.

Solution to a Challenge: Provides consistent training as just-in-time or as formal professional development that has both quality and ease of creation in a multimodal, learning repository environment.

Objectives of the presentation:

Learning Objectives / Key Takeaways

1. Understand the workflow of using a free, online tutorial builder to save time when preparing for teaching and learning.
2. Hypothesize how to integrate iorad - the tutorial builder - into their personal teaching and training situations.
3. Build a sample tutorial during the session that captures each step the creator uses and automatically generates the accompanying text. They can also choose to add a voice to read the text or record their own narration. Then they can really use the tutorials with their students or staff.

Presentation types: Workshop

Fake News, Propaganda and Misinformation: How do we Prepare our Students for Media Manipulation?

Breen O'Reilly, oreilly-film.com

Keywords: Media Manipulation, Misinformation

Fake News, Propaganda and Misinformation can be convincing. Our students are increasingly confronted by all three as they are getting more information from social media and less from conventional news organizations. How do we arm our students to be more media-aware and better judges of online visual content? This workshop will present tools that raise media awareness.

Workshop participants will have the opportunity to assess visuals artifacts (photos, videos, advertisements) and evaluate their reliability.