

ANNUAL CONFERENCE

INTERNATIONAL  
VISUAL LITERACY  
ASSOCIATION  
INC.

November 12 - 15 • Bloomington, Indiana

**“Visual Literacy —  
Enhancing Human Potential”**



Program Development and Editing:  
Jim Sucey, Dick Ball, Karen Riess-Higgins

Conference logo created by Pris Hardin

## INTERNATIONAL VISUAL LITERACY ASSOCIATION, INC.

Welcome to the IVLA conference! And kudos to Jim Sucey and his conference planners for a job well done. The variety and number of topics covered by the meetings will surely appeal to your many interests; IVLA publications are available as additions to your visual literacy libraries. There is something for everybody to take home — new ideas, new information, contacts with new friends, memories of reunions with old friends. To paraphrase John Dryden's comment on Chaucer, "Here is God's plenty!" Traditionally there will be arguments into the night about definitions of visual literacy then and now, of its role in the changing postindustrial society, about its theory or practice in the "real world." Those who think they clearly know will be balanced by those more modest souls who acknowledge only to seeing as "through a glass darkly," or those philosophers who suspend judgement and stay the middle course. Wherever you are in the melange of opinions and ideas, you belong here, participating. You will go home as we always have with the stimulus of the conference experience, its intellectual excitement, its invigoration, and its fun. One thing you can count on is that in a world of cool high tech, IVLA enthusiasts have retained the warmth of high touch.

We are glad you are here. We hope you make it an annual habit.

LaVerne W. Miller, President  
International Visual Literacy  
Association, Inc.

November, 1983

The International Visual Literacy Association, Inc.  
expresses its appreciation to:

Indiana University—  
Conference Bureau for  
assisting with facilities  
Audio-Visual Center for  
assisting with audiovisual  
equipment

Eastman Kodak Company for  
assisting in production of program



The 15th Annual Conference on Visual Literacy at Indiana University, Bloomington

**Nov. 13-15, 1983**

For information about registration, contact: Jim Sucey  
343 State Street  
Rochester, NY 14650

THEME

"VISUAL LITERACY — ENHANCING HUMAN POTENTIAL"

tel: (716) 794-2563

INTERNATIONAL VISUAL LITERACY ASSOCIATION, INC., P.O. 5622, BLOOMINGTON, IN 47402

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Clarence Williams

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CONFERENCE COMMITTEE

Conference Chairman:	Jim Sucy
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Sale of Publications:	Alice Walker

## GENERAL INFORMATION

### REGISTRATION, INFORMATION AND MESSAGES (Mezzanine Floor)

<u>DAY</u>	<u>TIMES</u>	<u>LOCATION (See Map 44)</u>
Saturday, Nov. 12	3:00 p.m. - 9:00 p.m.	East Lounge
Sunday, Nov. 13	8:00 a.m. - 12:30 p.m.	East Lounge
	12:30 p.m. - 5:00 p.m.	Conference Lounge
Monday, Nov. 14	8:00 a.m. - 5:00 p.m.	Conference Lounge
Tuesday, Nov. 15	8:00 a.m. - 12:00 Noon	Conference Lounge

### EXHIBITS

Visit them as time permits 8:30 a.m. - 5:00 p.m., Saturday to Tuesday Noon in the Conference Lounge.

### CONCURRENT SESSION LOCATIONS

See session desired for room location and Mezzanine floor plans, page 44.

### LOST AND FOUND

Directors Office in Hoosier Room, Mezzanine Floor.

### HEALTH

Medical attention and prescriptions are available. Transportation to the Health Center will be provided day or night by Indiana University Safety Department. If one is ill during working hours, he should notify the Conference Bureau, on the lobby floor of the Indiana Memorial Union. After hours, participants should notify the night manager of the Indiana Memorial Union. (Phone Operator).

In consideration of others, we request your cooperation in reducing smoking in the meeting rooms. If possible, please refrain from smoking during the meetings. If you choose to smoke, select a seat at the rear of the room.

### MEALS

A restaurant, coffee shop, and cafeteria in the Indiana Memorial Union afford a range of food service at moderate rates for your convenience. A number of good restaurants are located near the Indiana Memorial Union, as well.

SUN. 9:30 a.m. (FRANGIPANI

FIRST GENERAL SESSION

## Indiana University Bloomington

Indiana University was founded in 1820. The largest of the eight campuses is located in Bloomington, a city of about 50,000 inhabitants fifty miles south of the state capital in Indianapolis. The full-time student enrollment on the Bloomington campus in the fall of 1981 was over 32,200; of this number more than 7,000 are students in the graduate and professional schools.

The 1,850-acre Bloomington campus lies in scenic, rolling, heavily wooded terrain in southern Indiana. A small stream, known to generations of students as the Jordan River, winds through the woods and spacious open areas. Most of the University buildings are constructed of native limestone from the nearby quarries for which southern Indiana is noted.

Chancellor Herman B Wells has described the campus in the following way: "Our campus is unique and beautiful. It is unique because it preserves areas of forest, maintained in as near natural state as daily use by thousands will permit.

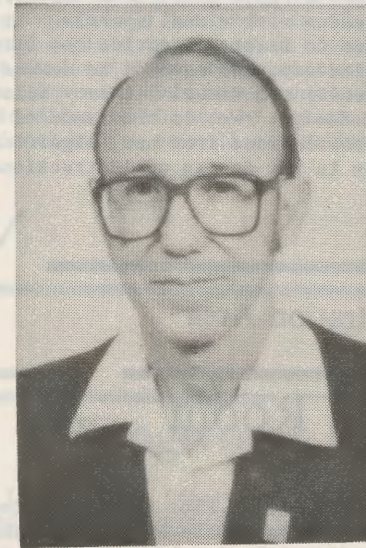
"Each season reveals different aspects of the beauty of the campus. In spring it is alive with the beautiful pastel colors of wild flowers and blooming trees. In the fall the hardwoods stage an unrivaled display of brilliant color. During the summer we enjoy the cool shade of the giant beeches, maples, and oaks. In the winter the dark branches, sometimes adorned with wet snow, form interesting patterns against the sky."

Followed by coffee in East Lounge

SUN. 9:30 a.m. (FRANGIPANI)

## FIRST GENERAL SESSION

LAURENCE A. BECKER



The opening general session on Sunday morning will feature a new film by Laurence Becker entitled "With Eyes Wide Open" on the life of Richard Wawro, the extraordinary Scottish artist who has overcome severe multiple handicaps.

Dr. Becker was the founder and Director of the Texas Student Film Festival for 6 years, has been an Artist-in-Schools in filmmaking, and a film educator for the Texas Education Agency, the University of Maine, and Central Oklahoma State in Edmund.

Followed by coffee in East Lounge <sup>7</sup>

### GENERAL SESSIONS, BUSINESS MEETINGS, SOCIAL EVENTS

#### Opening General Session, Sunday Morning

This session will feature a new film by Laurence Becker entitled "With Eyes Wide Open" on the life of Richard Wawro, the extraordinary Scottish artist who has overcome severe multiple handicaps.

#### Second General Session, Sunday Evening

Roger Wescott, noted visual anthropologist and linguist will highlight this session with his presentation "Opening Our Eyes and Stretching Our Minds." This is the main session of the conference.

#### Third General Session, Tuesday Noon

In this awards luncheon, Jack Debes will deliver a presentation on the challenges of teaching today entitled "Reading or Not; I'm Coming."

#### IVLA Board and Business Meetings(Distinguished Alumni Room, Mezzanine Floor)

<u>DAY</u>	<u>TIMES</u>
Saturday, Nov. 12	1:00 p.m. - 2:00 p.m. Executive Committee Meeting 2:00 p.m. - 5:00 p.m. Board Meeting
Tuesday, Nov. 15	3:00 p.m. - 4:00 p.m. IVLA Business Meeting <u>All IVLA members encouraged to attend.</u> 4:00 p.m. - 5:00 p.m. Board Meeting

#### SOCIAL EVENTS

Saturday, Nov. 12	7:00 p.m. - 9:00 p.m. Informal get-together (Inquire at Registration Desk)
Sunday, Nov. 13	8:30 p.m. - 9:30 p.m. Wine and Cheese Reception sponsored by Kodak (Women's Faculty Club, Second Floor)
Monday, Nov. 14	5:00 p.m. - 6:30 p.m. Mixer, Cash Bar(The Poplars, see page 30)

### Red Bud Room

Visual Literacy: A New Model for Understanding the Discipline

by Robert E. Griffin, M.S., Pennsylvania State University-  
College of Bus. Admin., and J. Alan Whiteside, M.Div.  
Pennsylvania State University, Graduate Student

Highly touted, rudely ignored, openly maligned--the concept of visual literacy has spawned the entire range of reactions from educators in its brief history. First identified in the late 1960's, the term "visual literacy" has been variously defined (or left undefined), and the concept behind the term encompasses a broad spectrum of factors influencing communication with visual symbols. It is our intention in this paper to first categorize the literature dealing with visual literacy, and second, to demonstrate how the principles of presentational visual literacy relate to specific examples of media design. We, in the field of visual literacy, have need of conclusions from new, significant research efforts to assist us in the design of instructional materials.



### Sassafras Room

Visual Literacy and Teacher Education: A Pedagogical Strategy

by Robert Muffoletto, M.F.A. in Photographic Studies;  
Ph.D.-candidate-, Univ. of Wis-Madison

This paper will present the results of Robert Muffoletto's current research into the teaching of visual literacy and media literacy to undergraduates in an elementary education teacher education program. The paper will discuss the philosophical and ideological implications to teaching teachers visual literacy concepts and media processes. It will also report on a treatment in visual literacy provided to juniors and seniors in a teacher education program. It is important in considering the education of teachers in visual and media literacy, that pedagogical skills and entry points are provided for in the use of existing educational and instructional media, as well as teacher and student-generated material.



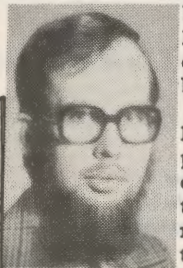
← To Registration Area

### Persimmon Room

Picture Readability

by Rune Pettersson, Ph.D. from the University of Stockholm. He has been working mainly in the publishing field, as an editor and editorial consultant and as an author of some 30 books.

Factors in visual language have both functional and semantic properties and are related to criteria such as the content and execution of a visual, its context and the subsequent perception, learning and memory. Experiments with BLIX, a picture readability index, have resulted in knowledge which can be put to practical use in the design and production of visuals for instruction. Theories and experiments in this presentation supply a platform for more complete cross-cultural studies of the importance of the individual variables in visual language. These results will be used to frame recommendations or "guidelines" on the way different variables should be designed and executed in visuals to be used in the design of instructional messages.



### Dogwood Room

Visual Literacy and Cognitive Style: Assessing Field Dependency with Theatrical Slides

by Stephen L. Lampe, Ph.D. (University of Iowa; 1982) /Lamar University

Cognitive styles, those individual difference variables that influence the learning process, have received considerable attention in recent years. Of the more than 15 dimensions that have been identified, Witkin's concepts of field dependency and field independency have been the most heavily researched. The purpose of the participatory session is two-fold. Initially, the findings of a major study investigating the question, "Do field dependents and field independents differ in their abilities to recognize visual dominance in pictures," will be reported. Secondly, participants will have an opportunity to assess their own levels of field independency. Viewed as the tendency to remove and isolate from context certain pictorial details, such a dimension is directly related to the concept of Visual Literacy.



### Red Bud Room

Right Brain Education; Movement or Mistake?

by Jennifer Franklin, M.F.A., Ed. Spec. currently in Ph.D. program at Indiana University, Bloomington

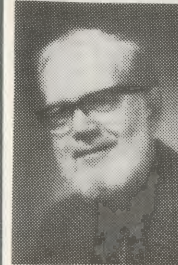


The focus of this presentation will be on the specific findings of laterality research and their implications for education practice. The concept, "right-brain education", will be examined in terms of what laterality research findings either support or contravene. Other theoretical frameworks which might support the application of instructional methods associated with right brain education will be discussed. The problems of application will be set in the context of the requirements of systematic instructional development.

### Sassafras Room

Visual Attention to Picture and Word Materials as Influenced by Characteristics of the Learners and Design of the Materials

by Dr. Malcolm L. Fleming, Instructional Systems, Indiana University. Teacher of research and message design courses at I.U.. Co-author of Instructional Message Design and of Mental Imagery and Learning. Researcher into attention factors in pictorial communications.



While considerable recent research has examined pictorial and verbal processing separately, relatively little has examined the strategies employed by different types of learners in processing intermixed pictures and words, as found in many instructional materials. Hence, the present study. Twenty graduate students studied both simple and complex science materials while their eye movements were being recorded. Half the subjects were male and half female. ANOVAS showed that subjects made more transitions within complex materials and studied them longer than simple materials. Results were interpreted in light of prior research and theory regarding visual learning and visual literacy.

← To Registration Area

### Persimmon Room

Visual Education in England: 1983

by Lois Williams, Educational Consultant, M.A. University of Southern California



This session will report on observations made last May and June. School visits included primary schools in Wolverhampton, Stourbridge and Canterbury; a middle school in Surrey and a comprehensive high school in London.

### Dogwood Room

Television and Learning: The Influence of Production Variables

by Nancy E. Jacobs, doctoral student in Instructional Systems Technology, Indiana University



The visual attraction of television for children is a source of interest and concern for parents, educators and message designers. Recent research suggests the development of intentional viewing in children as young as 2 years, 6 months. As children become accustomed to standard styles of audiovisual representation, attention can be distributed among a greater variety of stimuli. Understanding the influence of production variables on attention and learning enables the message designer to work with, rather than against, children's viewing strategies. Production features considered include animation, age and gender of characters, camera movement, and pacing.

## Red Bud Room

### Helping Children to Apply a Conceptual Model to the Making of Photographs



by Barry Eshpeter and Dr. Gary J. deLeeuw. Barry Eshpeter is Media Specialist with the Calgary Board of Ed. Dr. deLeeuw is Associate Professor of Curriculum and Instruction at the University of Calgary



This presentation will describe a model of visual communication which has served as the framework for an elementary level photographic program. The model and resulting activities help students and teachers to answer important questions about their photographs and those of others. Was the intent of the photographer to capture a moment in time, convey a specific message, or create an implicit exploration of environment? Students learn to consider images from these fundamental perspectives using the concepts of transactional, expressive, and poetic communication. Hands on experiences in the construction of photographic images which serve one of these three basic intents is also a vital part of such a program.

## Sassafras Room

### Audio-Visual Language and Learning



by Carol Lorac and Michael Weiss, authors of "Communication and Social Skills-Towards a Theory and Practice of Audio-Visual Language and Learning," Brighton Polytechnic, Falmer, Brighton, Sussex BN1 9PH.

This presentation deals with the emergence of an audio-visual language and its potential within education. It considers the position of writing/printing as a recording medium and the role of audio-visual media as an equal partner. Within Secondary education the written/printed word has three main functions - as a medium for instruction (textbooks) - the medium itself is studied as literature - and pupils use it for responding to, organizing and expressing their learning. The audio-visual medium can serve the same purposes - a medium of instruction (Educational Broadcasting) - the medium itself is studied (Media Studies) - and pupils can use it to record their learning. Compared with the written/printed statement the audio-visual statement is comparatively young. What is an audio-visual statement and how should we teach it so that pupils become "literate" in an audio-visual language?

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## Persimmon Room

### Cave Psychology: Visual Education



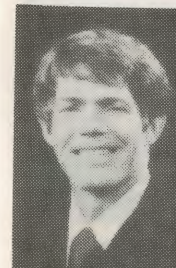
by Martha R. Kellstrom and Barbara Newhouse. Martha Kellstrom is a graduate student at Kansas State University. She teaches courses in Instructional Media and has prior experience in dance and theatre. Barbara Newhouse is presently an instructor in educational technology at Kansas State University



The cave art of western Europe arose in response to the information explosion confronting the Cro-Magnon people. The art and its presentation were possibly the earliest mediated instruction. This instruction was essential to the continued existence of this society thus the development of an impinging presentation. The explosions of information and population which began in the Upper Paleolithic Era are the same ones that present the educational challenges of today. This media presentation will attempt to present the necessity and reality of the mediated cave presentations of the Upper Paleolithic Era and the implied parallel use of instructional media as the educational necessity for enhancing human potential.

## Dogwood Room

### The Potential of Computerized Multi-Image Production



by Robert Bassett, M.A., Assistant Professor, Communications Department, Chapman College

How do the special features of a multi-image production enhance absorption of information? This presentation explores electronically cued shows, highlighting elements that make multi-image a unique form of communication. It considers how computers have impacted multi-image production, as well as discusses pin-registration of transparencies, audio-visual scripting, and projector configurations. Two short multi-image shows will be screened, one on student filmmaking and the other on excellence in education, both illustrating many aspects of multi image production discussed.



### Red Bud Room

Attention: A Theoretical Perspective



by Ernie Clements, presently completing his Ph.D. in Instructional Systems Technology, Indiana University. He is currently researching the temporal distribution of attention to pictures accompanied with time-compressed narratives.

Selective attention--a basic aspect of visual literacy--is a term not as concisely defined as we sometimes assume. While we do know, for instance, that visual displays which are moderately complex or novel are more apt to draw attention than those which are highly complex, simple or mundane, the reasons for this are not immediately clear. What we lack is a theoretical framework by which we might better understand and explain this phenomenon. Such an understanding could lead to better research questions and better design of our visuals. This presentation will familiarize the audience with recent models of selective attention drawn from cognitive and conditioning theory. Emphasis will be placed on why we attend, rather than what.

### Sassafras Room

"You've Ruined T.V. For Me": Using Television to Teach Visual Literacy



by Rhonda S. Robinson, Ph.D., Northern Illinois University

What is visual literacy? Are students today more visually literate than students in previous decades? What has been the impact of television viewing on the visual literacy of today's "media child"? How can the thousands of hours of t.v. viewing be utilized as a positive learning experience for students? Is television entertainment, passive or interactive, a vehicle for the improvement of visual skill, aesthetic development, or affective response? This presentation will utilize videotape segments and handout materials to help educators approach visual literacy development in students utilizing commercial television.

← To Registration Area

### Persimmon Room

Visual Representation of the Culture in Content Area Texts:



by Suzanne R. Seeber, B.S., M.S., currently a graduate assistant for Kansas Careers, a microcomputer based career counseling service. Her assignment is the development of the rationale for new software which will include elementary, junior high, and adult career education strands.

We reach our full potential to the extent we are able to think critically and evaluate the world around us. Using slides to trace major artistic developments in recent decades, the presenter will relate them to content area texts. The major objectives will be to define the purposes for illustrative materials, evaluate the cultural representations of these materials, and to identify strategies for using these to stimulate the learner's critical thinking. The format will include a slide-lecture presentation, materials evaluation by the participants, and modeling of strategies to utilize the illustrative materials in content area texts. Handouts summarizing the major artistic periods, the uses of illustrative materials, and implementation strategies will be distributed.

### Dogwood Room

Rapport and Hierarchy: You Can See the Difference



by Janet Mills, Ph.D., Associate Professor of Human Relations and Women's Studies at the University of Oklahoma where she teaches courses in interpersonal, group and organizational dynamics. Her research interests lie in (1) training and development and (2) sex differences in nonverbal behavior.

This session will focus on the visual literacy of interpersonal relations. We will detail those aspects of posture, gesture, facial display, interaction synchrony, and the use of space that provide visual clues about the nature of the relationship and the social program in progress. The characteristic elements of rapport programs will be contrasted with those of hierarchical programs in a slide presentation to accompany the conceptual discussion. Then audience members will be invited to participate in demonstrations and exercises designed to enhance their awareness and skills in the social programs of rapport and hierarchy.

SUN 7:00 p.m. (FRANGIPANI)

## SECOND GENERAL SESSION

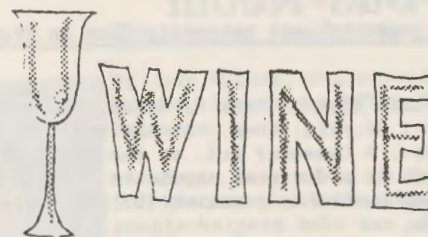
ROGER WILLIAMS WESCOTT



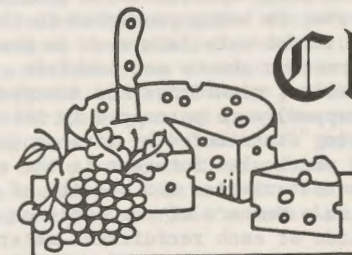
The second general session on Sunday evening will be highlighted by Roger Wescott, noted visual anthropologist and linguist. His presentation, "Opening Our Eyes and Stretching Our Minds," will be the main session of the conference.

Since 1966 Dr. Wescott has been Professor of Linguistics and Professor of Anthropology at Drew University in Madison, New Jersey. He is past President of The Linguistic Association of Canada and the United States, and has directed radio programs and made television appearances. Dr. Wescott is widely published, and is listed in Who's Who in The World, Who's Who in Educational Futuristics, and The World Who's Who of Authors.

SUNDAY 8:30 p.m.



&



Cheese

## RECEPTION

In The Women's Faculty Club

Have a nice evening.

Courtesy of EASTMAN KODAK COMPANY

### Red Bud Room

An Analysis of Visual Recruitment Materials Used in Higher Education



by Lynn Blinn and Connie Blair. Lynn M. Blinn, Ph.D. from Ohio State in Home Ec. Ed./Vis. Comm., is Assistant Prof. in the Dept. of Human Dev. & Consumer Sci. at the Univ. of Houston. Connie Blair is a doctoral candidate at Ohio State Univ., has taught, and worked in research for the State Dept. of Ed. in W. Va.



This study addressed the question: What image of higher education is being presented to the general public through recruitment materials such as posters, brochures, catalogs, information sheets and booklets. Analyzed were how males and females, minorities and nontraditional students (older, handicapped) were portrayed in illustrated recruitment materials being distributed by five program areas in higher education. Of particular interest is the amount of variation in design characteristics and quality of paper, ink and photo reproduction. Members of the audience can be asked to rate each slide of each recruitment material for aesthetic appeal and approximate cost, prior to being told the correct answer.

### Sassafras Room

Phototherapy and Becoming Visually Literate About Oneself



by Judy Weiser, Registered Psychologist, Registered Social Worker, Director of PhotoTherapy Centre, Vancouver, British Columbia

As people respond to or take a photograph, they provide much information about themselves. Each response is unique, and people-helpers make use of information gained in the process of taking and looking at photos, as well as the photo content itself, as effective tools in helping people grow and change. This is equally relevant for people who may not need therapy but just are curious to explore themselves and their potential. This introductory presentation will give an overview of the field of PhotoTherapy, describe the techniques used and survey various types of projects and opportunities for training and serve as the "coatrack" upon which to hang the rest of the day's presentations, which will be describing actual projects conducted. It serves as a comprehensive outline for "ordering" the other's material.

← To Registration Area

### Persimmon Room

EYE TO I: The Psychology of Perception and its influence on the Act of Composition.

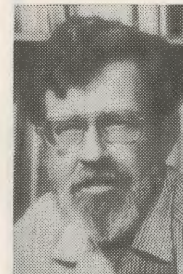


by Janet Marie Wittler, M.A., M.S. University of Wisconsin, Madison, WI; Assistant Professor, Adjunct, Rider College, Lawrenceville, N.J.

Visual literacy can improve verbal literacy in the act of composition. Utilizing student exposure and addiction to media- the television, computer screen, film - as enhancement rather than distraction from the arts of reading and writing - is effective. An awareness of our perceptions, the forces that shape them and the choices we make regarding them, in a desire to improve and extend our awareness is the goal. To startle the students out of passivity and cliched responses into new scripts, to encourage them to rely on themselves as active resources, to recognize that as their perceptual equipment is trained and developed, so is their cognitive capacity, and their linguistic competency, as well as their human vitality. The principles of cognitive psychology and linguistic research inform the teacher of this application.

### Dogwood Room

Development and Testing of a "Visual Concept Generalization Test" Based Upon Visually Complex Art Reproductions.



by Gilbert A. Clark, Ph.D., Indiana University (Art Education)

The development and testing of a Visual Concept Generalization Test, over several years time, will be reported. Theoretical bases, item development, preliminary testing and reliability testing on several school populations will be discussed in relation to the subject's tasks of formulating and generalizing visual concepts appropriate to visual examination of art reproductions viewed as projected images.

### Red Bud Room

SALIENCY: The Core of Meaningful Perception

by Hillel A. Schiller, M.A., University of Chicago; Language and Reading Consultant, Office of Special Programs, City University of New York

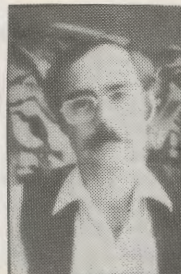


Saliencies are what catch attention, spark curiosity, and motivate search. Perceptual saliencies are at the foundation of human knowing. How these and other saliencies sponsor and affect the integration of learning and belief systems are still not clear. Principles of saliency are just beginning to be defined and synthesized. How some of these principles relate to and enlarge early Gestalt conceptions, and how they underlie aspects of visual literacy, especially how they might influence teaching and curriculum design, are to be demonstrated with slides and overhead projections.

### Sassafras Room

Visual Integration of the Facets of One's Personality  
(Symposium organized by Judy Weiser)

by Jerry L. Fryrear, Ph.D., Professor, Human Sciences, University of Houston—Clear Lake.



This presentation describes a phototherapy program using masks and video as an aid in integrating the facets of one's personality. Such an integration is a common therapeutic goal. Clients are provided with art materials and asked to make masks. The masks are assumed to be symbolic of some aspect of the clients' personalities. Each client then puts on the mask, looks into the video camera, and asks a series of questions such as "What can I do for you?" Later, the client, without the mask, views the video playback of the masked persona and answers the questions. The presentation is illustrated with 35 mm slides and video.

← To Registration Area

### Persimmon Room

Is Art The "Literature" of Visual Education?

by Barbara W. Fredette, Ed.D., Dept. of Instructional Studies, University of Pittsburgh



Information in the visual arts is visually accessed information. Visual access is not inherent in the simple act of looking, it requires deliberate educational action. A systematic sequential approach has been developed and implemented in a teacher education program and will be shared through a scripted slide presentation.

### Dogwood Room

Visual-Spatial Strategies for Writing and Reading Improvement

by Richard Sinatra, Ph.D., St. John's University



This presentation provides classroom applications of how communication through visual/spatial means can aid the development of written literacy. The three major nonverbal categories of analogy, metaphor and imagery will provide the framework for the types of visual/spatial strategies that will be presented. Configurational webbing, visual compositions, experience language and imagistic techniques will be some of the strategies demonstrated. Student compositions and webs will be projected via the overhead and results of research using these strategies will be shared.

### Red Bud Room

Utilizing Educational Materials Appropriately When Villagers are Visually Illiterate



by Marilyn Gustafson, R.N., Ph.D., Walden Univ., Naples, Fl.; Assistant Professor, School of Nursing, Univ. of Minn.

The study questions whether pictorial messages are accurately recognized and self-explanatory to non-literate Haitian village women. Theories of visual literacy from anthropology, psychology, and international health education formed the base for the study. A descriptive survey method was employed with a structured interview used to gather responses to health education pictures and demographic/life history data. The findings indicated significant differences in recognition traceable to content and complexity of the pictures and place of residence (urban dwellers' responses were more accurate). Schooling was less important while age and employment as a maid were not significant. Conclusions were that baseline studies in the specific developing country and pretesting in that locale are essential if visual media are to be used with non-literates.

### Sassafras Room

Photographs: Footprints of the Mind



by Pamela Weaver, M.A.: photographer, teacher, educational consultant, sole proprietor of Images, a commercial, fine art, and educational photography studio in South Pasadena, Ca.

Often education in our society seems overly oriented toward training our minds to follow, gather, organize, and respond to facts. Visual literacy can serve to restore a balance. Our eyes can be trained to see deeply, and to be in dialogue with the mind. The journey of the larger Mind is silent; we need to learn to decode some of its steps. Pictures, both photographic and mental, are keys to both past and future--to both memory and potential. Photographs serve as tracks of the past; at the same time some of them foreshadow our next steps. It is rewarding and fun to use imagery to make the invisible visible, and to join the inner world to the outer one. In this session, participants will have the opportunity to try several exercises which can be used in both personal and educational settings. Slides and case study material will be used to illustrate how such exercises stimulate personal awareness, language facility, memory, and self-expression.

← To Registration Area

### Persimmon Room

Mental Imagery and Participatory Instructional Design

by John A. Hortin, Assistant Professor at Kansas State Univ.



Mental imagery is the ability to create images of the mind to be used to understand, remember and enjoy experiences. Mental imagery should be used as a means to instructional development by encouraging teachers and students to "see" or "visualize" situations to better understand those situations and help solve instructional problems. Through "participatory instructional design" the instructional development process becomes a learning activity in itself. This presentation will provide a theory base for "participatory instructional design" and show some practical examples of how to use media to implement the concept.

### Dogwood Room

Visual Thinking and Humanities Detective Work: An Undergraduate Course for Secondary Students

by Marian L. Martinello, Ed.D., The Univ. of Texas at San Antonio; where she is an associate professor of Education.



Visual thinking skills are applied to humanities research in a course offered secondary students at The University of Texas at San Antonio. Humanities puzzles, containing artifacts that hold clues to nearby history, are studied using skills of artifact interpretation developed through class sessions in museum galleries. Students communicate their findings through small exhibits. This presentation describes course experiences in visual thinking as applied to artifact interpretation with photographic slide documentation. The content of humanities puzzles developed for the course is illustrated. Recorded student self-reports reflect on their processes and needs in researching their humanities puzzles and creating exhibits to visually communicate their findings. Analyses of pre-post test evaluations of student growth in visual thinking for humanities research are presented for discussion.

## Red Bud Room

### Creative Visualization with Microcomputers

by Leslye P. Bloom, Ph.D., and Roberts A. Braden, Ed.D. Leslye Bloom is Assistant Professor of Art and Education at Virginia Tech. Roberts A. Braden is head of the Instructional Development Division of the Learning Resources Center at Virginia Tech.

The Micrographics project involved the classroom application of an innovative instructional model for concurrently teaching visual literacy and computer literacy skills. Although many of the techniques were experimental (i.e., previously untested), the focus is upon the learning process and upon the products produced by the students rather than upon the applied research aspects of this project. Particular emphasis is placed upon the way that interdisciplinary cooperation results in enhanced human potential--both for faculty and students. A specific goal of the micrographics project was to convince students to accept the concept of "corporate creativity" as a basis for effectively visualizing with the microcomputer.



## Sassafras Room

### Phototherapy Project with Partially Hospitalized Psychiatric Patients

by David Krauss, Ph.D., Center for Visual Therapies and a psychologist in private practice in Cleveland, Ohio. He is contributing editor for "Phototherapy" journal and co-editor and a major contributor to the book, "Phototherapy in Mental Health."



Visual literacy skills imply a certain ability to de-code visual information presented in the environment and interpret it into meaningful content which is stored in the brain according to one's personal system of "filing". This also implies being able to access this information when desired and to represent it externally so that the message given and received is the message desired. The field of visual literacy pays attention to these skills in relation to academic and public information--the goal of our presentation is to enlarge participants' perspectives by introducing them to the concept and practice of visual literacy skills in an interpersonal/communication/therapeutic level--the field of Phototherapy.

← To Registration Area

## Persimmon Room

### The Literal - Non Literal Dimension in Photographs

Dr. Marina Stock McIsaac, Assistant Professor, Educational Technology, Arizona State University

An ethnographic study investigating semantic functions of photographs revealed the single most consistent dimension to be a literal - non literal one. A slide tape will show the photographs which were grouped together by the respondents in the study. The respondents will explain their reasons for grouping by particular category in a taped interview. Data and results from the study will be explained and demonstrated graphically.



## Dogwood Room

### A Whole Brain Approach to Creative Problem Solving

Robert Witte, Ph.D., and Mary Stieglitz Witte, Ph.D. Robert Witte is chair of the Univ. of Wis.-Extension Dept. of Bus. and Mgmt., Assoc. Prof. of Mgmt. in the Mgmt. Institute, and a consultant and trainer in business organizations. Mary Stieglitz Witte is past pres. of IVLA and has been a faculty member of the Univ. of Wis., Indiana Univ., and most recently Prof. and Head of Design at the Univ. of Minn.

The presentation will provide an overview of an intensive (two-day) seminar on the topic which the presenters have taught over the last three years. The participants will experience feedback from instruments revealing their individual hemispheric dominance, exercises calling for both right and left hemispheric dominance, and a further understanding of the use of mental images as an aid to confidence building, creative problem solving, and critical appreciation of the visual world.

### Red Bud Room

Humor and Visual Literacy: Keys to Effective Learning

by Clyde G. Colwell, Ed.D., Nancy G. Mangano, Ph.D., and John A. Hortin, Ed.D., all from Kansas State University

Application of humorous activities during classroom instruction using vehicles related to the concept of visual literacy have been found to produce positive effects that enhance student's cognitive and affective potentials. The presentation will first focus on the rationale for incorporating humor and visuals in the classroom. Second, techniques and materials for the practical application will be displayed. In addition, the audience will be asked to participate in various activities that can be applied during classroom instruction. Finally, future directions for research in this area will be discussed.



### Sassafras Room

Viewing the World Through the Eyes of the Elderly

by Joel Walker, M.D., F.R.C.P. (C) - Psychiatrist in private practice and photographer

Part of symposium chaired by Judy Weiser



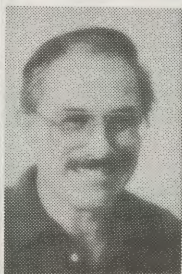
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### Persimmon Room

Validating Visual Literacy Experiences (Cognitive and Affective)

by Professor Anthony A. Gonsalves (B.S., M.A.) Coordinator of Fine Arts, Burlington County College, Pemberton, New Jersey

The aim of this presentation is to demonstrate how we may increase acceptance of the value of visual literacy experiences by carefully objectifying and statistically validating cognitive and affective student behavioral changes. This project attempts to develop greater student pleasure and confidence in visual experiences by increasing their cognitive ability to verbalize and aesthetically articulate their perceptions and feelings about visual works of art. Further demonstrable evidence of strong positive affective changes was demonstrated in a long-term affective mail-survey (5 years). Results of studies indicated that initially negative student positions were changed to a more open and satisfying affective outlook which reflected a greater intellectual capacity to respond to visual symbols of our time and those of the past.



### Dogwood Room

How a Visually Literate Eye Uncovers the Fact that Some Documentaries are NOT What They Appear to Be./or: On the Trail of the Mock Doc!

By Ronald E. Sutton, Professor, School of Communication, The American University

My thesis is really two-fold. A person with a trained eye (visually literate) can uncover tricks used by classic and contemporary documentary filmmakers who distort reality and then present it to the spectator as undistorted. Filmmakers themselves have assisted in this awareness task by creating "mock documentaries". These appear to be slices of life but turn out when the credits roll to have been scripted and acted pieces of highly contrived fiction. Films include: Survival Run, Diving Sequence from Olympiad, No Lies or Speeding by Mitch Block.



### Red Bud Room

Enhancing Computer Literacy Through Visual Literacy

by Custer Whiteside, Ed.D., Kansas State University



Today many educators are developing courses to introduce students to computer literacy. Only a minority of these instructors have access to enough hardware to depend solely on microcomputers for instruction. The purpose of this presentation is to encourage educators to turn this limitation into an advantage by utilizing visuals in these courses. The presentation will focus on practical examples for classroom applications. A variety of visual literacy concepts will be related to five basic computer literacy areas. These areas include: needs assessment, computer literacy, software, hardware and microcomputer languages.

### Sassafras Room

Toward Becoming Visually Literate About Your Family: A Systems Theory Approach

by Alan D. Entin, Ph.D., Licensed Clinical Psychologist, Independent Practice



The family is a system existing through time and space, linking past and present to the future. Family photographs and albums reflect a continuation of generational rhythms in the family life cycle, presenting a recurrent pattern of relationships linking people, the passage of time, and the organization of space far more systematically than has been generally recognized. A family systems approach to reading photographs is concerned with information photographs convey about the family system, what the album communicates about the family relationship process and what it means to be a person in the family. The focus of the presentation will be how the concepts of family systems theory can be operationalized and conveyed visually to enable individuals to become more visually literate about their family so as to enhance their human potential.

← To Registration Area

### Persimmon Room

Teaching Beginning Production as a Problem Solving Process

by John R. Shepherd, Ph.D., Area Director, Telecommunication & Film, University of Oregon



In teaching beginning television or film production courses, one quickly learns that we are indeed victims of our visual environment; most students tend to imitate standard ways of "solving the visual problem." This presentation describes and demonstrates various types of visual exercises which are used in a new and successful course at the University of Oregon designed to stimulate the imagination of students and to motivate them to seek alternative approaches to production prior to actual studio work.

### Dogwood Room

Children Communicating in Cinematic Codes--Effects on Cognitive Skills

by Chava E. Tidhar, Ph.D., Educational Psychology, Hebrew University, Director of Research and Evaluation, ITC Israel, since 1982 Senior Lecturer, Faculty of Film and Television-Tel Aviv University.





# MONDAY NOV 14

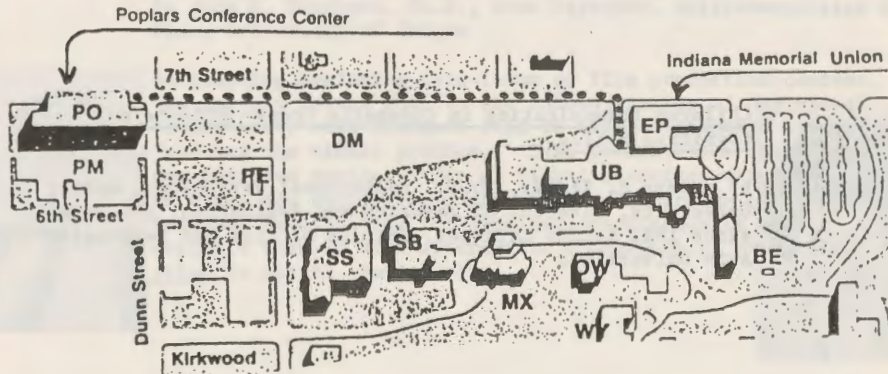
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mixer (cash bar)



### at the POPLARS



# MONDAY NOV 14

## Open Evening

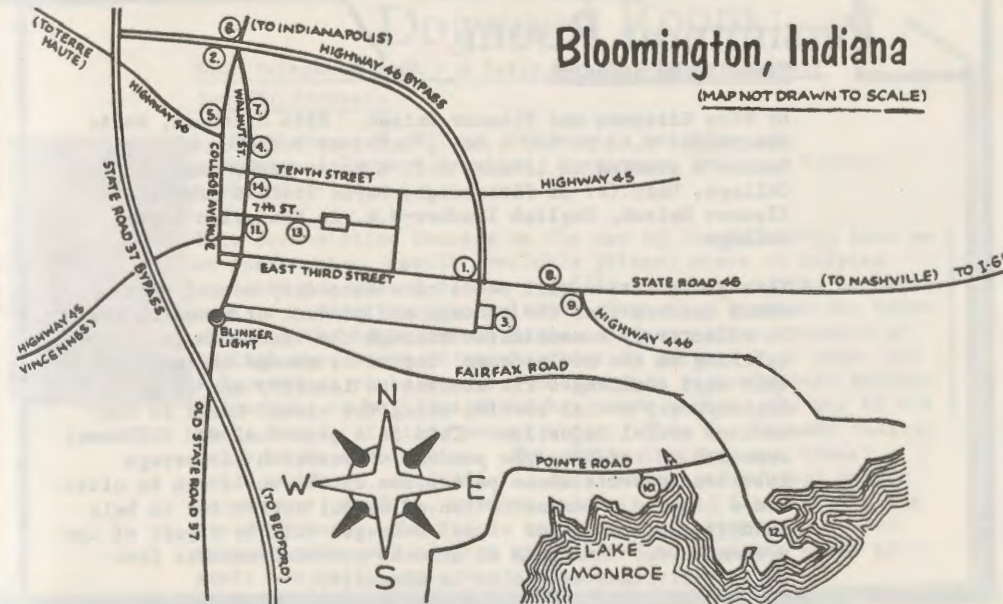
### MEALS

A restaurant, coffee shop, and cafeteria in the Indiana Memorial Union afford a range of food service at moderate rates for your convenience. A number of good restaurants are located near the Indiana Memorial Union, as well.

- |   |   |
|---|---|
| (1) Butterfields<br>334-3345                            | (8) Jeremiah Sweeney's Eating,<br>Drinking and Other Pleasantries<br>336-8600       |
| (2) Caesar's Restaurant-<br>The Ramada Inn<br>334-3252  | (9) The Publick House<br>332-1005   |
| (3) Cork 'N Cleaver Restaurant<br>334-2254              | (10) The Rafter's<br>824-4040   |
| (4) The Dragon Inn<br>336-0447                          | (11) Sully's Oaken Bucket<br>336-4720   |
| (5) Gold Rush Food and<br>Beverage Emporium<br>339-9979 | (12) Tradewinds Restaurant at the<br>Inn and Marina of the<br>Fourwinds<br>824-9904 |
| (6) Shipwreck Jimmy's-<br>Holiday Inn<br>332-9453       | (13) The Tudor Room<br>337-1620   |
| (7) Howard Johnson's<br>Restaurant<br>334-2674          | (14) The Whimples of Walnut Street<br>334-0909                                      |

### Bloomington, Indiana

(MAP NOT DRAWN TO SCALE)



Have a nice evening

## Red Bud Room

### Microcomputer Graphic Capabilities: A Demonstration and Discussion of Interactions with Visual Literacy Goals



by Tillman Ragan, Ph.D., Professor, Educational Technology, University of Oklahoma; and Robert Burroway, M.Ed., Graduate Teaching Assistant, Educational Technology, University of Oklahoma

Computer graphics are seeing increasingly wide application and interest in industry and the creative arts due to the help that computers can provide in visual thinking and communication. Microcomputers (home and personal computers) typically have graphic capabilities of one sort or another. This session will orient participants to what sorts of capabilities and limitations can be anticipated with a personal computer, using the Apple II as an example. Uses of those capabilities in relation to visual literacy will be explored through presentation and participant discussion.

## Sassafras Room

### WITH EYES WIDE OPEN, Richard Wawro, Artist Extra Ordinem



by Laurence A. Becker, Ph.D., film producer, educational consultant

WITH EYES WIDE OPEN enables the viewer to experience Richard Wawro, a highly gifted, yet severely handicapped artist (he is legally blind, was diagnosed as severely retarded, did not speak out loud until he was 11, and had many autistic behaviors). Through interviews, early photographs, and a wide selection of his original drawings, his development is explored from his beginnings at age 3-1/2 to his present international exhibitions. His sole medium of artistic expression is oil-bound crayon, but he has developed this medium far beyond the viewer's experience or even expectations. The film offers a personal view of a disturbed and disabled little boy who, through his art, is becoming a young man with joy and confidence in his work, world, and self. Historically, gifted and retarded have been subjected to limitation of their potential by labels, classification, and standardization. Richard Wawro's life and work provide abundant evidence of the quality and persistence of the human, creative spirit.

← To Registration Area

## Persimmon Room

### Visualizing Research

by Rita Girshman and Eleanor Gnizak. Rita Girshman, Media Specialist-B.A. in Ed. & Sci., Univ. of Buffalo, NY, Master's studies in Library Sci. & Media Tech.-Simmons College, Univ.(s) of Pittsburgh, Wayne State & Maryland. Eleanor Gnizak, English Teacher-M.A. in Education-Loyola College

This presentation will focus on a secondary school unit which teaches that the process and product of research can be effectively communicated through the visual image. Capitalizing on the adolescents' desire to change the world, this unit challenges the student to identify and define a contemporary social problem using the visual image to comment on social injustice. This is a practical and different approach to teaching the process of research to average suburban students whose perception of the world can be often times limited. Demonstration of useful activities to help identify the intent of visual messages will be a part of the presentation. Examples of student-produced results from these activities will also be presented.

## Dogwood Room

### Your Telephone Book - A Basic Key to Visual Literacy for ESL Students



by Dr. LaVerne W. Miller, Professor, and Director, Educational Support Services, Montgomery College, Takoma Park, MD

This presentation focuses on the use of the telephone book as an inexpensive, easily available primary means of helping students use visual literacy skills. Mastery of the telephone book is a first step in cultural adaptation because the telephone is the basic common device all non-native speakers of English must learn to use in order to get and hold jobs, get information, or be upwardly mobile in a technological society. The module to be illustrated has three parts: the use of the phone books, of film, and of video. They may be used individually or in combination. The skills involved are visual, oral, auditory, analytical. Applications of subject matter to grammar, reading, writing, planning, and logical thinking are discussed. The module has been used successfully over several years and adapted or modified to meet the needs of adult non-native speakers of English.

### Red Bud Room

A Systematic Assessment of the Effects of Visual Testing of Visualized Instruction: A Justification for Instructional Congruency



by Francis M. Dwyer, D.Ed., The Pennsylvania State University, and Hermes DeMelo, Ph.D., Federal Univ. of Bahia, Salvador, Brazil

The purposes of this study were to empirically investigate the effectiveness of two evaluation strategies (visual and verbal) in detecting the existence of main effects and interaction resulting from visualized instruction. Results obtained in this investigation clearly demonstrate the superiority of visual tests as a means of assessing the instructional effect of visualized instruction and their value as criteria for detecting main effects and interactions among instructional variables defined in terms of visual and nonvisual characteristics.

### Sassafras Room

The Effect of Visualization as an Aid in Teaching Grammatical Concepts of German



by Diane Harper, Ph.D., German, Fisk University, Nashville, TN, and Francis Dwyer, D.Ed., Instructional Systems, The Pennsylvania State Univ.

The purpose of this investigation was to evaluate the instructional effect of utilizing visualization as an instructional variable in the teaching of German grammar. Ninety-four students enrolled in German classes at The Pennsylvania State University were randomly assigned to treatments. Immediately after interacting with their respective treatments, students completed a battery of tests and again two weeks later to obtain a measure of delayed retention. Data analysis (ANOVA) indicated that students who received the visualized treatments achieved significantly higher scores on the related item criterion tests and did so in significantly less time.

← To Registration Area

### Persimmon Room

Cameras in the Curriculum



by Sonja J. Nixon, Project Director for Kodak/NEA Program, Cameras in the Curriculum, former third-grade teacher in Minnesota, NEA's first teacher-in-residence (1978-79)

This session will inform participants about a unique partnership between business and education. Designed around the concept of mini-awards, the program encourages K-12 teachers to develop creative projects using still photography to enhance their teaching. The presenter will discuss various aspects of the program's successful operation including examples of teacher-developed proposals and programs.

### Dogwood Room

Audio-Visual Media Utilization by School of Education Faculty at Indiana University (Bloomington)

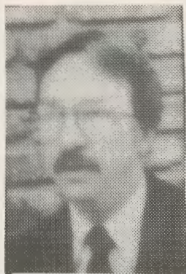


by Dr. John A. Molstad, Prof. of Ed., Indiana Univ., Bloomington, IN, and Dr. Felix Librero, Dept. of Dev. Communications, College of Ag., Univ. of the Philippines at Los Baros, Laguna, Philippines

Reviews research studies of media utilization by faculties in community colleges and 4-year institutions of higher education in United States and Canada. Then investigated the types and extent of media utilization undertaken by faculty of the I.U. School of Ed. during Spring semester, 1980-81. Elicited information from each graduate and undergraduate instructor concerning the following items: self-assessment of proficiency in using various audio-visual equipment, frequency of use and preferences for various audiovisual media, familiarity with projection and production equipment, major deterrents to use, media training needs, pre-disposition to use more audiovisual media, and forecasts of future media demands.

## Red Bud Room

### Viewers to Doers Through High Tech Visuals



by Rob Molek, M.S. at the Univ. of Wisc.-LaCrosse, working on Ph.D. in Visual Literacy at the Univ. of Iowa

This session will focus on the new visualization skills available with microcomputers, including modifications of shape, color, size, and location. The session will provide a proposal for evaluating the effectiveness of visuals and their manipulation by the learner. A list of criteria will be provided and the participants will take part in evaluating an example of software that uses manipulations of visuals. With educational software using more visuals as part of the instructional process, it will be very important that current research and learning theory be considered in evaluating the effectiveness of those visuals. Visual literacy, through microcomputers, will be able to enhance human potential if we can successfully convert passive "viewers" into active "doers" of visual communications.

← To Registration Area

## Persimmon Room

### See Levels

by R. Shamms Mortier, Graphic Arts Specialist and Coordinator of the Graphic Arts Service-University of Vermont



If Visual Literacy is to enhance human potential, then we must define Visual Literacy in a way that will allow us to develop insights into those multi-level conditions that lead to the actuation of the potential self through externalized and internalized visioning. Learning to "see" is a many-faceted discipline concerned with elements other than familiarity with the dictums of graphic design, color usage and typography. As an educator concerned with the methodologies that prepare a hospitable climate in which ones sense of the implications of "seeing" can expand, I would like to suggest that Visual Literacy concern itself with the following five variations: Primary Visioning, Directed Visioning, Inclusive Visioning, Internalized Visioning, Actualized Visioning. Visual Literacy can be a tool in the freeing of the Human Potential only if we understand the multi-dimensional implications of "seeing".

## Sassafras Room

### Phototherapy Intervention: Developing a Comprehensive System



by Brian Zakem and Judith Rothschild. Brian Zakem, M.A., (A.B.D. Ph.D.), Independent Practice; Dir., International Phototherapy Institute; and Founding Editor, Phototherapy, just completing a Ph.D. in Clinical Psychology. Judith Rothschild, B.F.A., M.S., Independent Practice in Art Therapy; Asst. Dir., International Phototherapy Institute; and Contributing Editor, Phototherapy



This paper argues the need for developing a comprehensive system of phototherapy intervention, consisting of three parts: "Mental Health Service Components", "Basic Components of Phototherapy Intervention", and "Contemporary Photography Options". The framework for this work is illustrated by four clinical applications using stills, movies, and video tape outtakes. Future developments and trends are discussed.

## Dogwood Room

### Analyzing the Visualization of Television News

by Robert H. Deming, Ph.D., Professor, Dept. of English, State Univ. College at Fredonia, Fredonia, NY



Lacking adequate coding schemes to measure, analyze, evaluate, and understand the visual portion of television news, several strategies, schemas, and methodologies are illustrated. After setting out several problems and issues related to the decoding of the visual messages on television news, three strategies for analyzing those visuals are examined: a description/timing/decoding of the totality of a news program; a detailed examination and comparison of three stations, and a close analysis of one story (news talk and visualization) shared by three local stations. Within the context of a course in Media Criticism, the section on developing televisual skills to be applied to television news, is part of the overall objective of increasing visual literacy, especially media literacy.

TUESDAY NOV 15 1:00 p.m.

Awards Luncheon

Georgian Room

Jack Debes



A third general session will be the awards luncheon on Tuesday noon and will feature Jack Debes who will deliver a presentation on the challenges of teaching today entitled "Reading or Not; I'm coming." During his 31 years with Eastman Kodak Company, Jack Debes occupied various positions serving youth groups, industry training and educational institutions. He led the effort that convened the first national conference on visual literacy and which resulted in the formation of the International Visual Literacy Association, Inc. He helped found, and was the first Director of, the Center for Visual Literacy at the University of Rochester, N.Y. Among numerous books, magazine and journal articles, he co-authored with the late Clarence Williams the publication Visual Literacy, Language and Learning, and was founding editor of the I.V.L.A. Journal of Visual, Verbal Language. His active retirement involves writing, consulting, and occasional national presentations.

TUESDAY NOV 15 3:00 p.m.

DISTINGUISHED ALUMNI ROOM  
(Mezzanine Floor)

IVLA BUSINESS MEETING

All member of IVLA are  
encouraged to attend.  
Non members are welcome  
but cannot vote.

TUESDAY NOV 15 4:00 p.m.

DISTINGUISHED ALUMNI ROOM  
(Mezzanine Floor)

A JOINT MEETING OF THE NEW AND OLD BOARD OF DIRECTORS

This meeting is also open to members and non members and, while they are encouraged to attend, only the members of the Board of Directors have the right to vote.

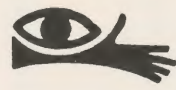
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See You at COMMTEX in Dallas in January

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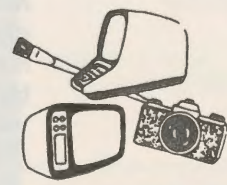
MEMBERSHIP

- Artists, photographers
- Researchers, scientists
- Film makers, television specialists
- Computer programmers, phototherapists
- Media librarians, audiovisual specialists
- Students, teachers, faculty, administrators
- Visible language theorists and practitioners



CONCERNS

- Providing a multidisciplinary forum for exploration, presentation, and discussion of visual communication
- Serving as an organization base and communications bond for professionals interested in visual literacy
- Encouraging the funding of creative visual literacy projects, programs, and research
- Promoting and evaluating projects to increase the use of visual languaging in education and communications



BENEFITS

- Journal of Visual Verbal Languaging
- Annual Book of Conference Readings
- Visual Literacy Newsletter
- Annual International Visual Literacy Conference
- National meeting as affiliate of Association for Educational Communications & Technology
- Information exchanges, special programs, workshops, seminars



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Ron Sutton, IVLA Treasurer  
 Director of Media Center  
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Regular Membership	
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Other nations	\$27.50 _____
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Life	\$200.00 _____
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Journal	\$10.00 _____
Conference Readings	\$15.00 _____
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For a Complete Record of the Conference Sign up now for a copy of the Readings.

PRESENTERS

<u>Name</u>	<u>Day</u>	<u>Time</u>	<u>Room</u>	<u>Page</u>
Bassett, Robert L.	S	245	D	13
Becker, Laurence A.	1st Gen Ses			7
	T	830	S	33
Blair, Connie	M	830	R	18
Blinn, Lynn	M	830	R	18
Bloom, Leslye P.	M	130	R	24
Braden, Roberts A.	M	130	R	24
Burroway, Robert	T	830	R	32
Clarke, Gilbert A.	M	830	D	19
Clements, Ernie	S	400	R	14
Colwell, Clyde G.	M	245	R	26
Debes, Jack	3rd Gen Ses			38
deLeeuw, Gary	S	245	R	12
Deming, Robert H.	T	1100	D	37
Dwyer, Frank	T	1015	S	35
	T	1015	R	34
Entin, Alan D.	M	400	S	29
Eshpeter, Barry	S	245	R	12
Fleming, Mac.	S	130	S	11
Franklin, Jennifer	S	130	R	10
Fredette, Barbara	M	945	R	20
Fryrear, Jerry L.	M	945	S	21
Girshman, Rita	T	830	P	32
Gnizak, Eleanor	T	830	P	32
Gonsalves, Anthony	M	245	P	26
Griffin, Robert	S	1100	R	08
Gustafson, Marilyne	M	1100	R	22
Harper, Diane	T	1015	S	35
Horton, John	M	1100	P	22
	M	245	R	26

Jacobs, Nancy	S	130	D	11
Kellstrom, Martha	S	245	P	12
Krauss, David	M	130	S	25
Lampe, Stephen	S	1100	D	09
Lehman, Rebecca	S	400	D	15
Lorac, Carol	S	245	S	13
Mangano, Nancy	M	245	R	26
Martinello, Marian	M	1100	D	23
McIsaac, Marina	M	130	P	24
Miller, LaVerne	T	830	D	33
Mills, Janet	S	400	D	15
Molek, Robert	T	1100	R	36
Molstad, John	T	1015	D	35
Mortier, R. Shamms	T	1100	P	36
Muffoletto, Robert	S	1100	S	09
Newhouse, Barbara	S	245	P	12
Nixon, Sonja	T	1015	P	34
Pettersson, Rune	S	1100	P	08
Ragan, Tillman	T	830	R	32
Robinson, Rhonda	S	400	S	15
Rothschild, Judith	T	1100	S	37
Shepard, John	M	400	P	28
Sinatra, Richard	M	945	D	21
Stieglitz-Witte, Mary	M	130	D	25
Sutton, Ronald	M	245	D	27
Tidar, Chava	M	400	D	29
Walker, Joel	M	245	S	27
Weaver, Pamela	M	1100	S	23
Weiser, Judy	M	830	S	19
Wescott, Roger	2nd Gen Ses			16
Whiteside, Custer	M	400	R	28
Whiteside, Alan	S	1100	R	08
Witte, Robert	M	130	D	25
Wittler, Janette	M	830	P	18
Williams, Lois	S	130	P	10
Zakem, Brian	T	1100	S	37





## **The International Visual Literacy Association, Inc.**

IVLA, Inc. was established to provide a multi-disciplinary forum for the exploration, presentation, and discussion of all aspects of visual communication and their applications through the concepts of visual languaging, visual literacy, and literacies in general. It serves as the organizational bond for professionals from many diverse disciplines who are creating and sustaining the studies of the nature of languaging and literacies and their cognitive bases and who are developing new means for the evaluation of learning through visual languaging methods.

IVLA, Inc. is a non-profit association incorporated in the State of New York. Officers and Board Members are elected by the members at the Annual Meeting usually held during the annual visual literacy conference.