Illuminating Perspectives through Critical Visual Literacy: 56th Annual IVLA Con

C Campfire   I IVLA session   K Keynote   P panel   R Paper Presentation   T Tour   N Transportation

W workshop

OCTOBER 6 · SUNDAY

5:30pm – 7:00pm   I **Welcome Reception**
Join is in the Embassy Suites by Hilton San Diego Bay Downtown (601 Pacific Highway San Diego, California 92101, USA) Atrium Bar at
the Embassy Suites for enjoy up to two complimentary drinks per person. Light snacks will be provided.

| C | Campfire | I | IVLA session | K | Keynote | P | panel | R | Paper Presentation | T | Tour | N | Transportation |

| W | workshop |

OCTOBER 7 · MONDAY

8:00am – 8:15am   N   **Bus Transportation to SDSU**

If you would   Embassy Suites by Hilton San Diego Bay Downtown (601 Pacific Highway San Diego, California 92101, USA)
like

transportation to and from the conference, please meet at 8am in the front of the Embassy Suites for bus pick
up.

8:00am – 11:30am   I   **Registration**   Courtyard

Registration tables will be in the Entry Courtyard of the Aztec Student Union. Located across from the entrance
to Aztec Lanes.

9:00am – 9:30am   R   **Composing the Visual Cultures of Consumption in Metro Manila, Philippines**

Speakers: Aaron Vicencio   Pride Suite (Aztec Student Union 1st Floor)

This paper explores visual literacy, urban geography, and documentary photography through street-level
observations of urban landscapes. Utilizing compositional techniques such as photographing from below, and
noticing juxtapositions, it unveils the unequal nature of urban environments, prompting reflection on home, family,
and consumption. Building on a current research paper, this photography essay as method focuses on Metro
Manila, Philippines. The images produced are imbued with a perspective and challenge viewers to scrutinize
surroundings. It delves into everyday purchasing rhythms, documenting familiar yet transformed spaces reveals
surprising encounters and unsettling transformations. With a background in both photography and geography,
the researcher advocates for making photographs as conveyors of experiences, bridging visual practice and
geographical inquiry. It calls for a nuanced understanding of images as visual poetics, enabling richer narratives
and perspectives on home and consumption landscapes.

9:00am – 9:30am   R   **How Hispanic Community College Students Use Multimodal Visuals to Connect Course Content
to the Personal**   Metzil (Aztec Student Union 2nd Floor)

Speakers: Naomi Ramirez, PhD

Opening classroom spaces to less traditional forms of inquiry, communication and sense making, fosters
validation and empowerment. This paper highlights the work of Hispanic students in a Hispanic serving
community college, whom were encouraged to personally connect their lived experiences to course content.
Framed by critical multimodal literacy framework and visual and multimodal methods, participants created hybrid
expressions of their lived experiences and their connection to what they learn in a Chicano history course. It is
strongly recommended that educators incorporate multimodalities to create more meaningful and culturally
responsive spaces for students.

9:00am – 9:30am   R   **Illuminating creativity: Images, pattern recognition, perception**

Speakers: K.E. Rajcic   Mata'yuum (Aztec Student Union 2nd Floor)

Images can evoke creative responses; those in visual fields can recognize this capability. Images in the
environment can be consumed or self-made, both types of images can be analyzed for educational purposes.
This presentation will demonstrate the use of abstracted images to rapidly measure and develop creativity in
learners. The Torrance Creativity tests are the most widely respected and used instruments available. They can
provide accurate evaluations of creativity in people from all ages. This presentation will offer an alternative
means to evaluate creativity using the scoring determinants of the Figural Torrance Test to encourage divergent
ideas. How an individual interprets visual information is dependent on their perceptual ability to impose a
meaningful interpretation on what is seen. Visual concept formation has implications for the study of creativity
and visual literacy. Images created by test participants will provide insight into the role creativity may play in
visual literacy.

| 9:00am – 9:30am | R | **Integrating Visualization and Reiki Touch Therapy for Healing and Resilience: A Study with Educators Experiencing Trauma and Stress** |

Aztlan (Aztec Student Union 2nd Floor)

Speakers: Karen Tardrew

In recent years, there has been a surge of interest within the medical field in exploring the synergistic effects of guided imagery and Reiki touch therapy as complementary modalities for patient care and self-care. Similarly, educators, facing unprecedented levels of stress and trauma in their classrooms, are increasingly seeking holistic approaches to cope with these challenges. This research study aimed to investigate the efficacy of integrating visualization through guided imagery with Reiki touch therapy in promoting healing, resilience, and stress reduction among educators experiencing trauma and extreme stress.

9:00am – 9:30am R **Reflective Lenses, Global Perspectives: Integrating Visual Analysis into International Teacher Professional Development**

Park Boulevard (Aztec Student Union 1st Floor)

Speakers: Angela Wiseman, Kevin Oliver, Mary Estrada

Within the field of teacher professional development, extensive research has been conducted regarding the benefits of international field experiences for pre-service, K-12 educators (Byker & Putman, 2019; Jacobs & Haberlin, 2022; Pilonieta et al., 2017), but less research exists regarding the benefits of such programs for in-service educators. In this session, we will share preliminary findings from an international professional development program that integrated critical reflection with digital and arts-based responses to build teachers' global perspectives. This in-progress, narrative inquiry study (Connelly & Clandinin, 1990, 2000; Rahatzad et al., 2017) with qualitative visual methods (Rose, 2022) reveals how international travel combined with technology-supported teaching strategies and critical reflection creates the possibility for increased global competence and consciousness for educators.

9:45am – 10:30am C **"Meme"oirs of a Teacher: Critical Visual Literacy to Explore the First-Year Teacher Experience**

Speakers: Myriama Smith-Traore, Caitlin Donovan   Park Boulevard (Aztec Student Union 1st Floor)

More than just pithy asides sent during staff meetings, memes have the potential to reflect the professional development and critical consciousness of the sender. This session examines how three first-year public school teachers used content image internet memes, also known as image macros (Author, 2023; Iloh, 2021; Milner, 2016; Schiffman, 2013) to narrate and reflect on their experiences teaching in urban public schools. Using multimodal content analysis (Serafini, 2022; Serafini & Reid, 2019) and critical visual thinking strategies (Gardner, 2017), we examine how these first year teachers both resisted and reinforced dominant narratives about early career teachers and public schools in their critical digital reflection.

9:45am – 10:30am C **The colonial eye: Troubling the researcher's gaze**   Pride Suite (Aztec Student Union 1st Floor)

Speakers: Carolina Cambre

This workshop troubles the proposed definition of "critical visual literacy" asking whether it is possible to "investigate the sociocultural contexts of visual texts to illuminate power relations" (Kim & Serrano, 2017, p.12) without first examining the relationships between researchers and what they see. This would be more than an exercise in locating the researcher gaze. Rather an examination and problematization of what might be termed the "colonial eye" following Art Historian's Michael Baxandall's "period eye" describing a set of co-ordinates defining a range of fifteenth-century 'cognitive styles' or styles of thinking which subsequently informed the mentality that Baxandall labels the "period eye". The cultural constructedness of vision that characterized 15th century viewing norms was itself completely invisible to people living in that time and place. How can we learn to see otherwise and mitigate the ways we have been trained already to see?

9:45am – 11:30am W **Audio Description: If Your Eyes Could Speak**   Aztlan (Aztec Student Union 2nd Floor)

Speakers: Joel Synder

How can a blind person "see" a media event or a theatrical presentation?

This workshop will demonstrate and provide practica in how audio description (AD) provides access to the arts for people who are blind. AD employs principles of visual literacy in order to make visual images accessible for people who are blind or have low vision. AD provides access to the myriad visual representations that enhance our lives and society. The workshop will provide an overview of the history of audio description, a focus on the nature of the audiences for audio description, and demonstrate how audio describers build their skills.

| 9:45am – 11:30am | W | **Kinesthetic Empathy: An embodied approach to performance** Mata'yuum (Aztec Student Union 2nd Floor) |

Speakers: Celia Vara

What is to know something somatically through movement and other bodily sensations? How does this kind of knowledge relate to knowledge in other sensory modes? With a focus on kinesthesia, the sense of our body position, and kinesthetic empathy, the engagement with another's movement or sensorial experience of movement (Deidre Sklar), we will reflect on the somatic aspects of visual literacy by watching two performances by artists Esther Ferrer (1937, Basque Country) and Fina Miralles (1950, Catalonia) who performed a corporeal form of invisible/subtle feminist intervention under a repressive system (Franco dictatorship, 1939- 1975). After the screening (12 min), participants will engage in a corporeal exploration of stillness/movement and in a drawing/painting practice related with the artists' pieces to bring, even if temporarily, new possible forms of being in our bodies. Participants will take out experiences and tools to be used in their professional practice.

| 9:45am – 11:30am | W | **Reframing Narratives with the Power of Intentional Drawing** Metzil (Aztec Student Union 2nd Floor) |

Speakers: Iryna Molodecky

Deliberate intentional drawing and art making has the power to hold energy that can transform thoughts, release emotions, shift perspectives, and reframe narratives. In this workshop, participants will learn a variety of ways to use drawing and doodling as a tool for challenging existing paradigms and creating new frameworks for personal and collective meaning-making. By the end of the workshop, participants will have created at least one intentional drawing to shift or reframe a personal or global narrative to affect positive change.

| 10:45am – 11:30am | C | **Decoding Images, Deciphering Worlds: Visual Racial Literacy in the Education of Preadolescent Learners** Pride Suite (Aztec Student Union 1st Floor) |

Speakers: David Herman Jr.

This proposal emphasizes the significance of visual racial literacy, as conceptualized by Kraehe & Acuff (2021), in shaping the developmental transition of preadolescent learners towards conscious meaning-making. It specifically considers the experiences of Black children and neurodivergent learners, who often confront a double bind of racialized and ableist visual narratives within educational contexts. Through a blend of personal research and lived experience in nurturing a neurodivergent Black male preadolescent, this session aims to discuss the integration of critical visual literacies in pedagogy. It will also explore strategies to address ableist perspectives, ensuring educational practices foster inclusive and empowering learning environments for all students.

| 10:45am – 11:30am | P | **Critical Multimodal Research in Education: Building Expansive Methodologies for Racial Justice** |

Speakers: Naomi Ramirez, PhD, Angela Wiseman, Jennifer D. Park Boulevard (Aztec Student Union 1st Floor)
Turner, Marva Cappello, Emmanuel Akogyeram, Reka Barton, Darielle Blevins

This proposal is for a panel of chapter authors who have contributed to our upcoming book published by Routledge (Turner, Wiseman, & Cappello, 2024). This edited book prioritizes the use of critical multimodal methodologies to promote educational equity and racial justice for children and youth from diverse cultural and linguistic backgrounds. Critical multimodal methodologies that facilitate access, equity, and hope in literacy research are paramount. Visual images have saturated our everyday lives yet we know that they are not neutral (Cappello, Wiseman, & Turner, 2019; Thomas & Stornaiulo, 2016). Critical multimodal research methods can reveal how images, texts, and multimedia often function as visual microaggressions that represent and perpetuate racist ideas and beliefs about minoritized youth (Huber & Solozano, 2015).

| 11:30am – 12:45pm | I | **Lunch** Scripps Cottage |

1:00pm – 2:00pm K **Seeing Power, Possibility, and Humanity: Critical Engagements with the Imagery of Young Black Girls and Black Women**

Theatre

Speakers: Jennifer D. Turner

In the United States, young Black girls and Black women are constantly misperceived through distorted societal visions that obscure their raced-gendered identities, diminish their agency, and erase their lived experiences. In this talk, I present the intersectional multimodal analysis framework as a critical practice of looking that illuminates the brilliance, beauty, and humanity of young Black girls and women. In the first part of the talk, I explicate how the intersectional multimodal analysis framework helps us to fully "see" young Black girls and Black women through critical readings of their visual art (e.g., photographs, digital collages, drawings). In the second part, I invite engagement with the intersectional multimodal analysis framework through a curated gallery walk of visual imagery created by and for young Black girls and women.

2:30pm – 3:15pm C **Participatory Visual Research for Curriculum Development and Lesson Planning**

Speakers: Charlene Holkenbrink-Monk　　　　　　Classroom LA 76 (Digital Humanities Center)

In this round table, I explore how to use participatory visual research (PVR) with a concept I've coined as imaginative praxis through interdisciplinary research and pedagogy. I also discuss findings from a previous study that used imaginative praxis. While this focus is on the blend of PVR and imaginative praxis, I will highlight how this framework can be used theoretically and methodologically and how visual literacy can be developed and used as an equity tool. Lastly, I argue that participatory action research and PVR cannot be merely a secondary thought but should be an embedded component of educational justice.

2:30pm – 3:15pm C **Synesthetic Alchemy: Transforming Perception through Integrated Visual and Auditory Narratives**

Main Space (Digital Humanities Center)

Speakers: Donna Isham, Mark Isham, Justin Baker

Synesthetic Alchemy: Experiencing Transformation through Art

"Synesthetic Alchemy" explores the transformative power of integrating visual art, digital animation, and music in the art installation "Alchemy." Led by Justin Baker-Rojas with artists Donna Isham and Mark Isham, this presentation delves into how the synthesis of these elements fosters a profound engagement, guiding audiences to explore sociocultural contexts and personal transformations. The installation acts as a case study in critical visual literacy, enhancing interpretation through sensory experiences. We will discuss the theme of transformation—central to our rapidly changing society—and its impact on viewers, inviting them to reflect on personal and societal narratives. The session highlights the potential of art to facilitate transformative experiences and critical engagement in a technology-driven world.

2:30pm – 3:15pm C **The Diversity Dilemma: Decoding Stock Image Bias**　　　The Red Room (Digital Humanities Center)

Speakers: Sarah Dewar

This presentation is designed to help you recognize how implicit bias influences how we search for stock images that reflect diversity of race, ethnicity, gender identity, age and so on.

We will look closely at the biases inherent in using Stock Image websites, including biases from the algorithms, our own biases, and biases from the people using the images. The goal is to learn how to get better search results, to analyze and evaluate the search results, and to determine which images are suitable for use. Small group activities throughout the presentation will engage participants in critical thinking about biases, and productive discussion about how to overcome them.

2:30pm – 3:15pm	C	**"Is it Black Lives Matter?" Employing Visual Literacy in First-Year Library Instruction**

Speakers: Michelle Demeter   Studio M (Digital Humanities Center)

Centered around a famous photograph from the 1968 Olympics that sparked controversy for protesting racism in sports, this campfire session will show how using a critical lens can inform the selection of significant images that allow students to connect images to current events and social justice movements, offering students an inquiry-based methodology to use what they encounter in the world to generate research topics. The presenter will discuss the pedagogical application of the photograph and the lesson in which it is used. During the discussion portion of the session, the presenter will facilitate a conversation about how instructors use visual objects to motivate and empower students in choosing and iterating their research topics, as well as how to help students navigate comprehension and evaluation challenges regarding race, gender, politics, and other critical issues due to the historical origins of the chosen visual objects.

3:30pm – 4:15pm	C	**Advocacy is Visual: A Visual Exploration of Hope, Resilience and Change in Community with Incarcerated Women**

Main Space (Digital Humanities Center)

Speakers: Reka Barton, Samantha Bhatia, Katie Turner

In collaboration with Poetic Justice, an organization committed to offering restorative writing and creative arts programs to incarcerated women, this presentation amplifies the power of the visual, specifically photography via a multimodal community project, Voices on the Inside. This experience creates space for necessary conversations about systemic issues such as mass incarceration and gender-based violence, poverty and drug abuse, etc. This campfire session will offer attendees a chance to engage with the photography from the exhibit and engage in critical conversations and open dialogue around some of the systemic and social justice issues that arise and our collective advocacy efforts moving forward and the power of the visual to enact new possibilities of lasting change.

3:30pm – 4:15pm	C	**Seeing Against the Grain: Visual Literacy and Narrative Art**

Studio M (Digital Humanities Center)

Speakers: Mariam Tabatabaee, Armando Pulido

Narrative art captures layered readings and histories through visual storytelling. At face value, viewers are encouraged to employ visual literacy skills to extract the story unfolding before their eyes. What happens, though, when a museum begins to define a counternarrative for the viewer? Is there a story that can be held as an objective truth, or does each work of narrative art contain multitudes?

Staff at the Lucas Museum of Narrative Art, a new museum being built in Exposition Park in Los Angeles, are prototyping tools to help answer said questions. Used in gallery settings, these tools will help facilitate conversations where visitors can create meaning from images, integrating their interpretation with those of other visitors and historical counternarratives. Led by members of the Curatorial and Learning and Engagement teams, this campfire session will inform attendees about the Museum's prototyped interpretation tools while testing their usefulness in a facilitated setting.

3:30pm – 4:15pm	C	**Stereotypography: Unlearning to Represent Identity Through Stereotypical Attributes Visually**

Speakers: Ricardo Lopez   The Red Room (Digital Humanities Center)

This paper explores the concept of "stereotypography," a practice in which certain typefaces are used to stand for stereotypical visual associations. Graphic design is a profession that carries the practice of synthesis in its process. Cultural values, ideologies, and identities are synthesized through the design process. However, stereotypical synthesizing omits individualities and deeper identity aspects, deteriorates perceptions of different actors and social groups, and promotes ignorance, prejudice, and the existence of social roles.

By presenting fonts for free download when searching for typefaces with the word Mexico, and how using these fonts contributes to perpetuating stereotypes, this paper reflects on the importance of visual literacy in unlearning these entrenched stereotypes in typography-related design practices. Visual literacy of typography would help recognize stereotypical attributes in typeface design, aid designers in navigating the complexities of identity representation in typographic choices, and foster more thoughtful and responsible approaches to visual communication.

3:30pm – 4:15pm   P   **Conducting Visual Literacy Professional Development in a P-8 School District**

Speakers: Mark Newman, Xiaoning Chen, Geri Chesner, Karen   Classroom LA 76 (Digital Humanities Center)
Tardrew, Hyeju Han

What is it like to conduct professional development (PD) on visual literacy for a school district? This session explores the experience of members of the National Louis University Visual Literacy Initiative (VLI) in presenting six PD sessions for reading specialists in a P-8 school district. VLI members will discuss their experiences in planning, implementing, and assessing the professional development program. Among the topics discussed are the importance of collaboration, coordination and communication with district administrators, confronting the flavor of the month professional development stigma, and connecting with over 60 participants.

Another important question was: how do we develop a cohesive professional development program that showcases the differing interests of presenters while meeting the diverse needs of participants? The answer was to diagnose participant needs (as much as possible) and structure the sessions along a progressive learning sequence culminating in fluency. The result of the sessions will also be examined.

OCTOBER 8 · TUESDAY

8:00am – 8:15am	N	**Bus Transportation to SDSU**

If you would like Embassy Suites by Hilton San Diego Bay Downtown (601 Pacific Highway San Diego, California 92101, USA)

transportation to and from the conference, please meet at 8am in the front of the Embassy Suites for bus pick up.

8:00am – 11:30am	I	**Registration** Courtyard

9:00am – 9:30am	R	**Augmenting Visual Narratives: How AI is Reshaping Personal and Collective Meaning-Making in Design**

Templo Mayor (Aztec Student Union 2nd Floor)

Speakers: Oksana Wasilik

This presentation explores how Artificial Intelligence (AI) is reshaping personal and collective meaning-making in visual design. Drawing from a graduate course where students created visuals using AI tools like Co-Pilot and Midjourney, it examines how AI democratizes design capabilities, enabling diverse voices in visual expression. The presentation highlights AI's role in human-AI co-creation, facilitating visuals that transcend individual abilities. Through peer feedback on AI-generated visuals, the course revealed interplays between personal interpretations and shared cultural meanings. While acknowledging AI's potential, the presentation addresses ethical concerns around bias and manipulation, advocating for responsible AI integration that preserves human creativity and cultural narratives.

9:00am – 9:30am	R	**Illuminating Medical Education: Faculty, Students, and Visual Materials**

Speakers: Katie Greer, Michelle Rau   Aztlan (Aztec Student Union 2nd Floor)

Visual instruction and technologies are increasingly being used in medical schools to help student learning outcomes, either through formal class instruction or student initiative, but research is sparse on how both faculty and students are using visuals during medical school. Notably, new technologies such as VR headsets are bringing the visual from passive to participatory and offer new modalities for teaching and learning.

This presentation will present the results of an exploratory study that is surveying medical school faculty and students to ascertain how one medical school has incorporated visual materials and visual literacy into teaching and learning.

9:00am – 9:30am	R	**Save Mount Zion Baptist Church in Athens, Ohio: Using Photo Advocacy to encourage local community to preserve a Black Heritage site**

Legacy Suite (Aztec Student Union 1st Floor)

Speakers: Ahmed Hamed

Join us for an immersive exploration of community-driven preservation efforts at Mount Zion Historical Church in Athens, Ohio. Through a captivating presentation, we delve into the innovative use of photo advocacy to raise awareness and inspire action among local residents and Ohio University students. Unveiling the poignant narrative behind the "Save Mount Zion Church" photo exhibition, this session illuminates the critical role of visual storytelling in galvanizing support for heritage conservation. Discover firsthand the transformative potential of community solidarity and engagement, as we invite dialogue and reflection on the imperative of safeguarding cultural treasures for future generations.

9:00am – 9:30am	R	**Visualising Education: Enhancing Learning through Visual Literacy**

Speakers: Ana Terry   Metzil (Aztec Student Union 2nd Floor)

This presentation shares insights from a 2023 survey in New Zealand Aotearoa on tertiary educators' visual literacy. Despite being recognized as vital, the integrating visual literacy into higher education remains a challenge. This study investigates tertiary educators' understanding and application of visual literacy in curriculum design, highlighting its importance in contemporary pedagogy. Survey findings reveal gaps in teachers' visual literacy skills, however, encouragingly the study suggests visual literacy uptake in a vocational tertiary setting may differ from higher education counterparts. The presentation concludes with recommendations and a proposed visual literacy framework for upskilling teachers in higher education.

9:45am – 10:15am	C	**Developing a Critical Visual Literacy Framework and Tools for Implementation in Teacher Preparation and Education Programs**

Metzil (Aztec Student Union 2nd Floor)

Speakers: Xiaoning Chen, Mark Newman, Hyeju Han, Vitoria Faccin-Herman

This proposed interactive session addresses the imperative need for critical visual literacy in our current educational landscape. It emphasizes the importance for educators and students to possess the skills to analyze and interpret visuals and their underlying messages. A critical visual literacy framework will be introduced, emphasizing its significance in teaching and learning. This session also will provide an overview of critical visual literacy concepts that are incorporated into the framework. Participants will gain insights into how the critical visual literacy framework can foster critical thinking and cultural awareness by applying it to examine visual primary sources from the Library of Congress. The session will conclude with collaborative discussions aimed at refining the framework and integrating it into diverse educational environments, promoting collaborative learning and networking.

9:45am – 10:30am	C	**Images as Data: Economy, Social Exchange, and Collectivity** Aztlan (Aztec Student Union 2nd Floor)

Speakers: Stevie Ada Klaark

During a time where social class systems, geopolitics and economies are facing incredible change, what do images reveal to us if we consider them as data sets? If images, contextualized as data, reflect us back to ourselves, what data image systems most define our current social and economic conditions as we encounter many paradigm shifts? Through considering social media content, memes, and news media, this presentation aims to carve out space for a dialogue as to what it means to encounter ourselves through contemporary images. This presentation seeks to further the conversation on how images become data imprints as they "define a generation".

9:45am – 10:30am	P	**GenAI and Visual Literacy: Re-seeing our workplaces, worldviews, and pedagogies**

Speakers: Eva Brumberger, Eric York, La Verne Abe Harris   Templo Mayor (Aztec Student Union 2nd Floor)

Generative artificial intelligence (GenAI) has become central to academic conversations. We are seeing more and more students use GenAI for assignments. We are seeing the growth of workshops and training sessions focused on ways to utilize GenAI in our teaching. And, in turn, many academics have expressed concerns regarding job security when we are encouraged to shift numerous pedagogical responsibilities to GenAI. But thus far, the majority of these conversations have centered on the verbal capabilities of GenAI; far fewer have focused on its visual capabilities and impacts. In this session, we will explore the implications of GenAI for visual literacy. In particular, we will examine the potential impacts of GenAI on the practice of visual communication; the ethical problems introduced by its visual abilities and outputs; and the possibilities it may offer for teaching students how to read and write visual communication.

9:45am – 10:45am	C	**Capturing Divisions: A Photovoice Exploration of the Impact of Political Division on a School District and Community**

Legacy Suite (Aztec Student Union 1st Floor)

Speakers: Tabitha Dell'Angelo

This project describes a photovoice project aimed at investigating the multifaceted impact of political division within a school district. Utilizing photovoice as a participatory research methodology, community members were invited to engage in a visual thinking interview while viewing images taken at local school board meetings. The findings of this study reveal a community deeply entrenched in political polarization, with distinct ideological factions permeating various aspects of school life. Through the lens of photovoice, participants highlighted the palpable tension and divisiveness that manifested both in schools and in the surrounding neighborhoods.

10:45am – 11:15am	R	**Exploring the Process of Collective Meaning-Making through Photo Albums**

Speakers: Micaela Deogracias   Legacy Suite (Aztec Student Union 1st Floor)

Visual literacy emphasizes the use of social, political, and historical context to help one critically examine a visual. However, the physical process of the visual's construction is also vital to one's understanding of the piece. Process becomes even more fundamental to understanding a visual when the piece was constructed collectively. These collective pieces are doorways to stories, connection, and understanding; but these doors cannot be opened unless one explores the creative process behind the piece and values it as much as the standalone work. Photo albums, intersections of both personal and collective identity, are living visuals that rely on process to form meaning. As such, they are vital objects that can help one explore the importance of process and how it can influence one's capacity for visual literacy. This project examines the development of photo albums and compares analyses that include and exclude processes as part of their final interpretation.

10:45am – 11:15am	R	**Femme points at chalkboard: Unpacking (hetero)norms in images of teachers using critical visual methods**

Classroom LA 76 (Digital Humanities Center)

Speakers: Kris Bell

Images of teachers presented within news media, entertainment, and online spaces in the US tend to reflect the dominant social and cultural expectations of what it means and what it looks like to be a teacher. However, visual/ multimodal representations of teachers have received little critical attention in the literature, despite their power and influence on culture, policy, and the public imagination of teachers/ teaching which continue to perpetuate heteronormativity, white supremacy, and patriarchy as normative forces within education. This inquiry demonstrates how critically engaging with visual representations of teachers can generate insights into some of the normative expectations of gender and sexuality that continue to be placed on teachers as well as their potential to (re)produce oppressive norms. The arts-based methods and queer theoretical lenses used in this study also evince their potential utility for generating knowledge and informing critical literacy praxis through the research process itself.

10:45am – 11:15am	R	**PIVOT Model for Teaching Visual Literacy**

Metzil (Aztec Student Union 2nd Floor)

Speakers: David Neumann

The PIVOT Model (Perspective shifting, Interpretation enhancing, Visual Observation Technique) serves as a pedagogical tool to enhance students' critical thinking and analysis of visual images. Its graphic nature emphasizes alternative perceptions, elevating the quality of analysis for visual messages. This versatile tool proves invaluable in teaching and research across educational curricula, offering powerful insights into visual communication.

10:45am – 11:15am	R	**Unraveling the Persuasive Power of Memes**

Templo Mayor (Aztec Student Union 2nd Floor)

Speakers: Miranda Pollock

The problem this study addresses is that an endemic of misinformation, extremist views, and conspiracy theories flourish in social media and are often amplified using memes for visual persuasion. This paper examines the emotional responses and truth judgments in response to multimodal memes containing misinformation. This quantitative correlational-predictive study aimed to examine the extent to which the individual variables predict judgments of truth. A final sample size of 110 adults answered self-report measures for ideological beliefs, viewed 12 memes containing liberal and conservative misinformation, and rated affective responses, truth judgments, and familiarity with the meme. Regression analysis was used to derive conclusions from the data. The results revealed statistically significant predictive relationships between ideology and truth judgments and between affective responses and truth judgments for ideologically corresponding misinformation memes. The findings suggest that people like and believe visual memes that correspond with their biases.

11:30am – 12:00pm	I	**Board Meeting**

Templo Mayor (Aztec Student Union 2nd Floor)

This is the meeting is for the Board of Directors of the IVLA.

| 11:30am – 12:00pm | R | **Forever Future: A Photographic Inquiry in the Nooks and Crannies of a Western Market Economy** |

Legacy Suite (Aztec Student Union 1st Floor)

Speakers: Roger Sugden, Marcela Valania

This work uses photographs to critique and question western market economies. It starts from the perspective of monopoly capitalism analysis, and looks in nooks and crannies. It concentrates on the Okanagan, western Canada, part of the territories of the Syilx Okanagan people. It looks in municipal council chambers, overseen by the monarch; in city streets, where archive photographs provide comment; beside a forest road, after campfires have burned out; in outdoor shelters, where people without housing stay the night; in public places, where Indigenous children in unmarked graves are remembered; in a cemetery, where early settlers have a modern brand. Aware that interaction with audiences reveals new meanings, the work does not represent any end-point in knowledge production. Audiences include publics interested in the economies they inhabit. The work suggests practices that will be fossilised in the forever future, unless people's challenge leads to choice of a different development path.

| 11:30am – 12:00pm | R | **Raconte-Moi Riopelle: Exploring the World of an Artist Through Oral History and Digital Cartography** |

Aztlan (Aztec Student Union 2nd Floor)

Speakers: Sébastien Caquard, Lea Kabiljo

The "Raconte-moi Riopelle/Tell me about Riopelle" initiative explores the life and legacy of Canadian artist Jean-Paul Riopelle through a series of raw, unedited oral history interviews with those who knew him. This approach emphasizes the significance of visual, non-verbal cues in these narratives, thereby enhancing archival practices by capturing nuances often missed in edited content. Central to this endeavor is Atlasciné, a digital mapping tool that enables an interactive exploration of themes and places of importance within and between narratives. By presenting unedited interviews and leveraging Atlasciné, "Raconte-moi Riopelle" transforms traditional archival methods and democratizes the interpretation of Riopelle's life and art. This strategy challenges standard narrative constructs, allowing for a more inclusive and varied understanding of the artist and his legacy.

| 11:30am – 12:00pm | R | **Visual Literacy II: Understanding Visual Content in Art and Graphic Design** |

Speakers: David Moyer, Brian Flynn

Metzil (Aztec Student Union 2nd Floor)

Visual Literacy II: Understanding Visual Content in Art and Graphic Design will examine the problems and their solutions encountered in the first offering of this course, as well as featuring student analysis of art and graphic design images.

| 12:00pm – 1:00pm | I | **Lunch/Business Meeting** |

Templo Mayor (Aztec Student Union 2nd Floor)

| 1:30pm – 2:00pm | R | **AR and Technical Communication: Anticipating the Paradigm Shift** |

Speakers: George Standifer

Classroom LA 76 (Digital Humanities Center)

Visual representations have profound impacts upon society, and since cultural values and practices mutate, their respective aesthetics (codes) do as well, leading to shifts in taste and affectation over time and situation. One discipline encountering aesthetic changes is technical communication. This essay proposes an aesthetic to aid augmented reality development by combining technical communication and artistic creativity using scholars in visual rhetoric, art criticism, philosophy, linguistics, psychology, and engineering. I situate the problem in what visual rhetorical scholars see as a lack of humanistic, worldly features in visual design. By understanding how previous exigencies led to the development of prior aesthetic forms, I argue that we can arrive at visual excellence (aestheticism) for our changing world of AR and technical communication.

1:30pm – 2:00pm	R	**Unleashing the Power of AI-Generated Comics: Exploring Social Justice through Visual Storytelling in Teacher Education**

Studio M (Digital Humanities Center)

Speakers: Suriati Abas

This study investigates an undergraduate Diversity course where pre-service teachers created social justice comics using generative Artificial Intelligence (AI) tools. Comics offer a unique visual experience that makes real-world problems more visible than conventional writing. To analyze these comics, a novel framework integrating critical literacy, visual literacy, and AI literacy was employed. This approach allows researchers to understand how pre-service teachers engage with social justice issues, use visual storytelling, and navigate AI technologies. The critical literacy component examines how comics challenge power structures and promote change, while visual literacy focuses on analyzing multimodal elements such as panels, gutters, speech bubbles and colors. AI literacy considers the ethical implications and biases of using AI tools. Findings suggest that creating AI-generated comics can help pre-service teachers develop critical thinking skills, engage with complex topics, and explore the possibilities and challenges of AI in education. The comics can also serve as educational resources that foster critical thinking, empathy and discussions about social justice issues.

1:30pm – 2:00pm	R	**What is Critical Visual Literacy? A Comprehensive Literature Review aimed at Understanding the Values and Practices of Critical Visual Literacy**

Main Space (Digital Humanities Center)

Speakers: Jacqueline (Jackie) Huddle

This presentation will focus on a comprehensive literature review of critical visual literacy using Google Scholar. The purpose of this literature review is to create an annotated bibliography that will be added to Visual Literacy Today on an on-going basis. The goal here is to extend the work of Dana S. Thompson in creating the Recommended Reads for Visual Literacy section of Visual Literacy Today. Specifically this project seeks to share an overarching view of critical visual literacy discussions within scholarship today as well as identifying concrete examples and current pedagogical strategies of critical visual literacy. The researcher hopes to share interdisciplinary approaches to critical visual literacy that can help enhance the work of other scholars in this field.

2:15pm – 2:45pm	R	**Censoring Creators in Times of Conflict: Visual Art and Social Media Suppression**

Speakers: Millie Fullmer

The Red Room (Digital Humanities Center)

The censorship of visual content has a long history from ancient civilizations to now, and in the present day one typically thinks of acts of violence, nudity, or sexual content. The act of censoring comes from a place of power and it is increasingly directed towards marginalized communities. One recent example is the cancellation of Palestinian artist Samia Halaby's retrospective exhibition at Indiana University. Similarly, on social media platforms content creators are also being suppressed for showing solidarity or advocating for the Palestinian people. This paper presentation will begin by providing a background on forms of visual censorship. It will then examine Palestinian artists' acts of resistance, and how social media platforms are suppressing content. Finally, the presentation will reveal creative acts of resistance including the use of the watermelon emoji and the inclusion of authentic Palestinian lived experience content.

2:15pm – 2:45pm	R	**Does AI Art have an Aura? Reassessing Benjamin's Concept of Aura in an Age of AI-Generated Art**

Classroom LA 76 (Digital Humanities Center)

Speakers: Ashley Pryor

Walter Benjamin argued that authentic artworks possess an "aura" that dissipates through mechanical reproduction. This presentation explores whether AI-generated art can possess an aura by examining AI art's philosophical and perceptual implications through Benjamin's concepts of ritual, authenticity, and aura. It assesses if human qualities integral to the aura - the artist's hand, connection to ritual, embeddedness in tradition - can be replicated by AI systems aggregating human inputs. Drawing from the author's artistic practice combining analog and AI-generated elements through collage, it explores how this human-AI interplay may give rise to new forms of aura. The glitches, errors and unintended resonances emerging from such collaborations could imbue the artworks with an authenticity akin to the traditional aura. While AI represents a contextual shift as profound as photography for Benjamin, the aura may not solely arise from human labor but the serendipitous conjunctions when technologies intersect with "human all to human"creative impulses. By embracing AI's generative potential while remaining attuned to its auratic resonances, artists may forge an expanded, cybernetic aura for the 21st century.

| 2:15pm – 2:45pm | R | **Exploring Personal and Leader Identity through Identity Tableaux** | Studio M (Digital Humanities Center) |

Speakers: Geri Chesner

This study employed identity tableaux, visual self-portraits integrating images, symbols, and narratives, to facilitate graduate students in the Strategic Educational Leadership program to critically explore their multifaceted cultural identities and their understanding of capitalizing on them for effective leadership. Grounded in counter-storytelling and critical visual literacy frameworks, participants curated artistic depictions representing the intersectional aspects of their backgrounds and lived experiences that shape their perspectives.

Through a guided process of critical self-reflection, visual metaphor selection, and tableaux construction, students analyzed the sociocultural contexts influencing their lives, positionalities, and leadership development. Applying critical visual literacy strategies encouraged the interrogation of dominant narratives encoded within visuals.

This presentation aims to highlight effective strategies for utilizing critical visual literacy to uncover personal identity, explore counter-storytelling, and empower leadership rooted in equity, empathy, and socio-cultural understanding.

2:15pm – 2:45pm   R   **Manhattan Community Portrait Project**   Main Space (Digital Humanities Center)

Speakers: Kathrine Schlageck, Nate McClendon

Created by Beach Museum of Art specialist Nate McClendon, the "Manhattan Community Portrait" is a social art project grounded in the belief that every individual possesses a unique story to share and seeks to promote personal connections through the inclusion of a narrative provided by each subject.

A collection of video portraits is updated monthly on the walls of the museum, each telling a unique and powerful story. Portraits are also installed at various locations throughout Manhattan, Kansas to serve as poignant reminders that every face belongs to a real person, with their own dreams, struggles and triumphs.

McClendon's interactive presentation will outline the project and then invite audience participation, similar to programming at the museum, in viewing and talking about the videos. The interactive discussion covers the processing of visual information about others and the project's goal to help us see others with more empathy and understanding.

3:00pm – 3:45pm   C   **Fostering Empathy through the Combination of Graphic Novels and Visual Thinking Strategies**

Speakers: Sarah Nagle, Jaclyn Spraetz, Stefanie Hilles, Megan   The Red Room (Digital Humanities Center)
Jaskowiak

Graphic novels and Visual Thinking Strategies (VTS) promote empathy by allowing subjugated voices and suppressed viewpoints to be heard and shared. Critical discourse plays a vital role in promoting empathetic growth. A group of librarians created a lesson plan to use a new collection of graphic medicine resources to engage student empathy. In this activity, students will use VTS to critically analyze a webcomic and create their own fanzines from the perspective of a character who is depicted as having a stigmatized medical condition.This campfire session will include a presentation on Visual Thinking Strategies (VTS) and a description of the instructional activity. Participants will then discuss the effectiveness of combining graphic novels and VTS.

3:00pm – 3:45pm   C   **Putting the Art Back in Language Arts: Expanding Upper Secondary Literacies through Comics Studies**   Classroom LA 76 (Digital Humanities Center)

Speakers: Angelia Garcia

The industrialization of public education in the United States coupled with the overwhelmingly White, male, and outdated perspectives presented in upper secondary English Language arts classes has been working for decades to deter students from interests in literature studies. Assembly line education has diminished students' enchantment with literature, and the need for a refresh in author perspectives and literary mediums in the US ELA classroom grows every day. Comics studies act as a solution to both of these issues. Comics maintain students' childhood wonder by combining the color and imagination from children's books that students still long for with more lucrative literary analysis that they expect from high school. Additionally, comics as we know them today are the result of oppression making the perspectives they have to offer inherently diverse and resistant, so beyond traditional literacy, they also facilitate ethnic, gender, historical, social justice, art, and far more literacies.

| 3:00pm – 3:45pm | C | **Shifting Identity Narratives: Mindfulness in Higher Education** | Studio M (Digital Humanities Center) |

Speakers: Rachael Horn Langford

This paper presentation describes a critical visual inquiry into the ways in which undergraduate students describe the impact of mindfulness practices incorporated into sociology curriculum. Part of a larger study, participants engaged in a critical multimodal visual project to explore how mindfulness as a pedagogical tool impacted their learning around problematizing oppressive traditions. Evidence suggests that incorporating mindfulness helped develop students' critical reflexive dispositions, allowing students to "learn to know themselves more fully" and "process their embodied experiences" (p. 37). Analysis of the critical multimodal visuals also show how mindfulness practices paired with complex discussions provide rich grounds for critical engagement that empowers students to engage in meaning making and construct "disruptive knowledge" about themselves, groups, and the way in which a society is organized around power (Kumashiro, 2000). Implications for integrating mindfulness practices in higher education and employing a critical multimodal approach (Cappello et al., 2019) are discussed.

| 3:00pm – 3:45pm | P | **Connecting Visual Literacy to Theory** | Main Space (Digital Humanities Center) |

Speakers: Geri Chesner, Dana Thompson, Jacqueline (Jackie) Huddle, Ricardo Lopez, Ashley Pryor

Join us as we discuss our new publication *Connecting Visual Literacy to Theory: Revisiting the Disruptions of Visual Thinkers in Education and Beyond* published in July 2024. This volume seeks to close the gap between education systems across the world that remain systematically devoted to understanding our world through text rather than images. The book illuminates how experts from various disciplines ranging from art, communication, education, and philosophy laid the foundations for what we know today as visual literacy. These foundations and innovative ways of thinking and understanding images have been disruptive, but until now, have been relatively understudied. As such, the chapters examine the context of individual thinkers, expanding upon famous theories and providing new insight into why these visual and cognitive processes are imperative to learning and education and to disciplines spanning art history, museum studies, philosophy, photography, and more. The authors, all members of the International Visual Literacy Association (IVLA), are committed to advancing the study of visual literacy by raising new questions and proposing new routes of inquiry. The panelists will describe their contributions to the book and the session will be moderated by Dana Thompson, one of the editors.

The Conspiracy of the Spectacle: Guy Debord's Relevance for Visual Literacy Today
by Ashley Pryor

Fontcuberta and Post-Photography: Unveiling the Border between Fiction and Reality
by Ricardo Lopez-Leon

Visual Literacy Development through Picturebooks: The Contributions of John Warren Stewig
by Geri A. Chesner

Thinking in Pictures: Temple Grandin's Contribution to Visual Literacy
by Jacqueline Huddle

| 4:00pm – 4:30pm | I | **Closing Remarks** | Main Space (Digital Humanities Center) |

OCTOBER 9 · WEDNESDAY

| 10:00am – 11:00am | T | **Chicano Park Tour** | Chicano Park (1949 Logan Ave, San Diego, CA 92113) |

Speakers: Marva Cappello

We will meet at Chicano Park is a 32,000 square meter park located beneath the San Diego–Coronado Bridge in Barrio Logan, a predominantly Chicano or Mexican American and Mexican-migrant community in central San Diego, California. You are responsible for your own transportation and we are excited to se you there.

| 11:00am – 12:00pm | T | **Bread & Salt Tour** | Bread & Salt (1955 Julian Ave, San Diego, CA 92113) |

Speakers: Marva Cappello

Meet us at Bread & Salt, a 45,000 square-foot gallery and experimental center for the arts with strong community ties. Located 15 miles north of the U.S./Mexico border in San Diego, CA. Bread & Salt hosts original works by local and international artists, eclectic events, and a curated assemblage of artisans, educational entities, and non-profit tenants - alongside a robust residency program and publishing house. It is comprised of multiple gallery, studio, and event spaces, and serves as a cultural hub and gathering place for the region's creative community. You are responsible for your own transportation and we are excited to se you there.

NOVEMBER 4 · MONDAY

7:30am – 8:00am	I	**Welcome Session**	Online
		Speakers: Dana Thompson	
		Welcome session with the President and Vice-President of IVLA!	

8:00am – 9:00am   K   **Ethical literacy: A critical approach to visual media ethics**   Online

Visual media is powerful. The images that we see shape how we understand the world around us. Conversely, when we make and share images, we are shaping how others see the world. Therefore, we hold immense power every time we click the shutter or the share button. This power comes with a responsibility to use visual media ethically. Across the visual media industries, ethics are often described in terms of codes or guidelines, and ethical debates are often reduced to descriptions of "ethical" or "unethical" behaviour. These binary approaches are incredibly limiting because they foster an illusion that there are immovable rules that are universally relied upon to navigate each situation with ethical certainty, and that it is possible to be faultless. The reality is messier, and we will inevitably make mistakes. In this keynote address, I will aim to do three things: (i) to illustrate the power of images, demonstrating the vital importance of visual media ethics; (ii) to argue that, rather than adhering to rote ethical guidelines, we need to cultivate ethical literacy; and (iii) to propose a principles-based approach to visual media ethics as a way forward. A principles-based approach offers a more critical way of understanding and navigating ethical dilemmas, by taking into consideration the context, relationships, and other factors when making ethical decisions. Moreover, a principles-based approach can help us to have more productive conversations about ethics by giving us more expansive language. By framing conversations about ethics in terms of principles, we can overcome polarisation and achieve a wider consensus about ethics within the industry.

about: Savannah Dodd, PhD, is a visual artist, an anthropologist, and the founder of the Photography Ethics Centre. She hosts The Photo Ethics Podcast, and she has designed and facilitated ethics workshops for prestigious institutions including World Press Photo, Royal Photographic Society, and VII. Savannah sits on the ethics panel for the Environmental Photographer of the Year Award, on the board of Source Magazine, and on the UK committee of the Ethical Journalism Network. Savannah earned her PhD in anthropology from Queen's University Belfast (2023), her master's in anthropology and sociology at the Graduate Institute of International Development Studies in Geneva (2015), and her bachelor's in anthropology and world religions at Washington University in St. Louis (2012).

| 9:00am – 9:30am | I | **Journal of Visual Literacy** | Online |

9:00am – 9:30am   R   **A Complementary Approach: Textual and Visual Forms in Education within the Global South**

Speakers: Joan Marie Kelly, Adity Saxena, Namrita Sharma   Online

This research aims to investigate the transformative potential of artistic practice as a catalyst to a more nuanced understanding of the diverse region of South and Southeast Asia. Personal experiences are powerful. When individuals engage in the contextual space of another, opportunities open to witness traditions, and challenges in relation to the sensory environment in which they take place. New perspectives built from direct interaction are more convincing, greater in complexity, chipping away at boundaries.

Students from Nanyang Technological University (NTU), School of Art Design and Media, Singapore and the School of Arts and Design (SOAD), Woxsen University, India forge interpersonal bonds by crafting research methodologies rooted in artistic approaches with local communities where there is no infrastructure for the students and the community to meet. The study examines the initial perceptions of the communities and how these evolved and the significance of artistic engagement to deepening scholarly inquiry.

about:

Joan Marie Kelly is a visual artist, whose creative endeavours serve as a powerful conduit for developing connections between persons and communities. Since 2005, Kelly has been faculty member at Nanyang Technological University, Singapore. 1990's Kelly began an art studio for disabled adults. She continues this thread in Asia through a social art practice, addressing collective trauma due to environmental disaster through creative practices.

2019, Kelly released her seminal publication, "Invisible Personas," a collection of 52 artworks and four essay's. She has a global exhibition record, of solo exhibitions having been hosted around the world.

9:30am – 10:00am   R   **A landscape in waiting: collaborative thoughts on change, trust, and photomedia literacy in and around Japan's proposed ILC**   Online

Speakers: Gary McLeod

While the Kitakami highlands of Japan wait for the International Linear Collider (ILC), a machine that may or may not be built, anticipated and unanticipated change in the region is being documented as part of a long-term practice-led research project called 'Landscape Loading'. Photographs and rephotographs produced by way of walks in and around nearby towns said to benefit from the ILC now amount to an archive of over thirty visual field books that contrast images of the land with examples of how such images are mediating. This presentation describes collaborative attempts by the author and a team of university students to engage young learners in the region in visual conversations with these field books and the locations in them, albeit with a long-term view to creating and maintaining visually literate conversations with uncertain change.

9:30am – 10:00am   R   **Violence against Gendere in Algerian and American Internet Memes: A Multimodal Approach**

Speakers: Khadidja Rezki   Online

The present study is a corpus based study; it deals with the analysis of the visual design of twenty (20) Internet memes posted in Algerian and American social networks. It takes into consideration only internet memes depicting gender to investigate the visual depiction of violence against gender in cyberspaces in both Algerian and American contexts, and to which extent they match or differ in representing the latter, despite the remarkable differences between the two contexts. Namely; geographical location, language, culture …etc. This study aims at demonstrating the used violence against gender in Algerian and American internet memes relying on two main theories; being the Grammar Visual Design framework (Van Leeuwen and Kress 1996/ 2006)that studies the grammar of images, and Critical Discourse Analysis theory (Fairclough 1996) which deals with the linguistic analysis of corpus. Preliminary results show that most of the internet memes in the selected Algerian and American corpus depict insidious violence, thus both of them incite for violence.

| 10:00am – 10:30am | R | **Transcending paradigmatic challenges in science communication: a visual approach** | Online |

Speakers: Priscilla Van Even

Persistent challenges such as misinformation, miscommunication, and distrust in science highlight the shortcomings of current communication efforts and strategies, indicating the need for a paradigm shift and reflection. In this interactive presentation, participants will critically reflect upon contemporary science communication practices through the lens of a visual card game inspired by the game 'Dixit'. By interpreting ambiguous images and applying critical visual literacy skills, participants will discover and illuminate diverse perspectives. The visual card game will serve as a catalyst for critical thinking, unveiling systematic barriers in science communication in a creative, participatory manner. Throughout the presentation, participants will come to appreciate how art serves as an alternative mode of knowledge acquisition, fostering critical reflection on scientific concepts and enhancing visual literacy skills.

| 10:00am – 10:30am | R | **Visual Literacy in Educational fields: Researching the Attitude of High-School and University Students towards the Impact of Visual Culture in the History field** | Online |

Speakers: Nikolaos Ath. Stamos

This study focuses on visual culture connected with visual and historical literacy. Our principle aim was to research the attitude of students (ages 16-20) towards the impact of visual culture in the history field. We particularly researched the historical concept immigration related to Ellis island through visual culture products. Regarding the research question, we examined, whether 60 High-school and university students in Greece liked the method of connecting visual culture to history education where the images-photos-films, as sources, were read and compared with historians' texts. We used the action-research method including pre-test and post-test (questionnaire, text-synthesis, documentation). Regarding the results and conclusions, students successfully distinguished the fictional elements from the historical elements in the films The immigrant, America America, The Godfather Part II, Ellis island by following four steps: selection, search, comparison, and documentation. Nearly all students developed positive attitude towards the impact of visual culture in the history field.
Key-words: film, visual culture and literacy, historical literacy, Ellis-island immigration

| 10:30am – 11:00am | R | **Can AR-integrated infographics strengthen the collective meaning making process?** | Online |

Speakers: Pınar Nuhoğlu Kibar

This ongoing research focuses on AR-integrated infographics as a means of collaborative visualization (CoVis), which is thought to have the potential to enhance the collective meaning-making process. Within the scope of the research, it is aimed to make inferences regarding research that will examine the use of augmented reality (AR) integrated infographics as an effective way of CoVis by employing literature review method to investigate the use of AR in especially collaborative learning settings. In relation to the main purpose of the research, the analysis specifically focused on the ways in which AR is implemented, and how it was combined with visuals to enhance learning experiences especially in collaborative learning settings. The findings obtained in line with the review will be shared and possible future studies on AR-integrated infographics for enhanced collaborative learning environment will be put forward.

| 10:30am – 11:00am | R | **Sustainability in Focus: Students Interpret Agenda 2030 through Comics and Critical Visual Literacy** | Online |

Speakers: Margaretha Häggström, Kerstin Ahlberg

This presentation is about a theme project, in which students' perspectives on the global goals are illuminated through comics creation. Comics creation is described as a multimodal form of expression, incorporating visual and textual elements. the study sought to investigate how this thematic approach could empower students to engage in agentive practices and take action towards socio-political futures. A compound theoretical framework, integrating theories of visual literacy and multimodal discourse analysis, was used to analyze the comics strips. Through drawings, colors, and symbols, students expressed their perspectives and understandings of the world and various sustainability perspectives.

| 11:00am – 11:30am | R | **Unfuturing peace: augmented reality image design for Guerilla peacebuilding** | Online |

Speakers: Yelyzaveta (Lisa) Glybchenko

This project explores the potential of image-making in augmented reality (AR) technologies as means of designing sustaining quality peace futures—unfuturing peace, focusing on Ukraine's heroic defense against Russia's 2022–2024 full-scale war of aggression as a case study. Employing the methodology of compositional interpretation and the conceptual tool "futures images," the project theoretically and practically differentiates between defuturing and unfuturing as peace design processes in developing an essay of originally designed marker-based Augmented Reality Posters in Support of Ukraine as demos of sustaining quality peace arrangements. The posters reference the topics of (physical) integrity of Ukrainian symbols, global food security and the security of the LGBTQI+ community in Ukraine. The technological artistic process/outcomes of this AR image-making experiment and their relation to power layouts in peacebuilding form the bases for theorizing how AR-supported futures design in war-affected communities—unfuturing peace—could facilitate "guerrilla peacebuilding." In outlining theoretical and practical premises of guerilla peacebuilding, the project intersects Augmented Reality Posters in Support of Ukraine with explorations of guerilla warfare and counterinsurgency efforts leading to the 2016 Havana Peace Agreements in Colombia as well as mobile technologies/power in guerrilla approaches to democratic development. (See article here: https://link.springer.com/article/10.1057/s42984-024-00090-3)

| 11:00am – 11:30am | R | **Visualizing Democracy: Cartooning as a platform for representation and participation in Botswana's political discourse** | Online |

Speakers: Gopolang Ditlhokwa

This study investigates the portrayal of democracy in the editorial cartoons of Botswana's newspapers, aiming to reveal aspects of political representation, civic engagement, and social discourse. Drawing upon the fields of visual literacy, political communication, and cultural studies, the researcher explains how editorial cartoons serve as a vital platform for political commentary and civic dialogue within Botswana's democratic context. At the core of this study lies the recognition of editorial cartoons as a potent mode of visual communication, uniquely capable of unpacking complex political narratives and societal tensions within a single frame. Employing a qualitative analysis informed by both semiotics and critical discourse analysis, the researcher examines a curated collection of editorial cartoons sourced from prominent Botswana newspapers. Through the deconstruction of visual elements such as symbolism, caricature, and satire, the researcher aims to further decode the underlying messages, ideologies, and power dynamics embedded within these cartoons.

| 11:30am – 12:00pm | R | **Creative thinking and visual education: correlations based on PISA 2022** | Online |

Speakers: Andrea Kárpáti

PISA (Program for International Student Assessment) in its 2012 international survey involving 70+ countries, included a new area: Creative Problem Solving, (including visualizations). In the last PISA survey of 2022, Creative Thinking is assessed and imaging competence assumed an important role in solving tasks. The basis of the survey is the PISA Creative Thinking Framework, involving four domains: 1) written expression; 2) visual expression; 3) social problem solving; and 4) scientific problem solving.

This presentation focuses on the visual domain through a meta-analysis of PISA 2022 Creative Thinking results (expected for June 2024) in Central and Eastern Europe, the UK and Germany to identify correlations (or the lack thereof) among countries with high- and low-level involvement in art and design in public education that may affect the development of Creative Thinking. PISA 2022 results may provide substantial arguments for a more intensive education of vision.

| 11:30am – 12:00pm | R | **Empathy and Landscape** | Online |

Speakers: David Flood

In this study, empathy is examined within the context of an embodied aesthetic experience of our environment. Photography is used as a medium of engagement with the landscape, in which both images and the practices of image-making are discussed in the context of landscape. Understanding our environment, the landscapes and places that inhabit it is often a deeply personal experience. The experiences are driven by an aesthetic engagement with our surroundings through sight, sound, smell, or touch (Berleant 2009, Salwa 2022). Landscape can hold contested meanings for different groups and empathy can be a useful tool in helping different groups come to an understanding of each other's views on landscape. Promoting empathy through pedagogy can also foster an environment where we are critically aware of our views and the views of others.

12:00pm – 12:30pm   R   **Critical Visual Literacy in Action: Navigating Multicultural Picturebooks with Guiding Principles and A Practical Tool**

Online

Speakers: Ran Hu, Xiaoning Chen

Both text and illustrations in picturebooks play equally important roles in representing culture, subculture, traditions, and individuals. This session draws findings from a case study that uses the lens of critical visual literacy to analyze and evaluate the visual narratives in over 30 picturebooks featuring Chinese and Chinese Americans. The presenters will share a rubric supported by the guiding principles to assist educators in engaging with critical visual literacy practices when selecting and using picturebooks with their students. This rubric can also serve as a valuable tool for illustrators, publishers, and families. The presenters will explain how they developed the guiding principles based on their case study and discuss the significant research and practical implications of the evaluation rubric.

12:00pm – 12:30pm   R   **The Art of Seeing: The Interactive Visual Storytelling of Antje Von Stemm's Panoramic Books**

Speakers: Artemis Papailia

Online

This paper examines Antje Von Stemm's panoramic wordless books, "Unser Haus" (2005) and "Unser Schiff" (2011), by using a qualitative methodology, highlighting their contribution to pictorial and interactive storytelling. By forgoing text in favor of detailed visual narratives, these wordless books challenge traditional picturebook conventions, offering readers a unique, multi-dimensional experience. The study delves into Von Stemm's manipulation of book design to foster visual literacy and reader engagement, making child-readers active in narrative construction. Through an immersive exploration of apartment life and a subsequent cruise journey, these books utilize innovative design to enhance observational skills and narrative understanding. This analysis underlines the educational potential of Von Stemm's work in cultivating a deeper connection with critical visual storytelling.

12:30pm – 1:00pm   R   **Disease maps and mortality lines: the graphic method in Dutch medical statistics, 1850-1900**

Speakers: Marieke Gelderblom

Online

Statistical graphics are visual representations of statistical data, such as charts, diagrams, and quantitative maps. In my research, I explore how the knowledge and skills required to work with these graphics (which I call 'graphic literacy') developed when they were first introduced. Using the Netherlands as a case study, I look at how different groups employed the so-called 'graphic method' between 1850-1900. I investigate what knowledge and skills different communities considered necessary for working with the graphic method, and how graphic literacy circulated from field to field.

Medical professionals were one of the first to adopt visual statistical methods in the Netherlands. In this presentation, I will show how the medical community gave shape to the graphic method, for what reasons, and what data practices they developed. Moreover, I indicate how medical professionals helped to shape a wider shift towards graphical thinking and fostered graphic literacy in the Netherlands in the nineteenth century.

12:30pm – 1:00pm   R   **Teaching poetry reading through visual resources in a community-based heritage language classroom**

Online

Speakers: Aijuan Cun

The present study aims to explore teaching poetry reading using various visual resources in a community-based Chinese heritage language classroom, which has been marginalized in the U.S. institutional discourse. The present study draws upon the theoretical perspectives on culturally sustaining pedagogy and multimodality. The ethnographic research design was used to support the inquiry. Data sources included weekly observations in the poetry class, video recordings of class conversations, informal conversations with the teacher after each class, and artifacts collected from the focal participants. The findings demonstrate three major themes: teaching cultural values, understanding metaphorical knowledge, and using drawings as a reading reflection. The findings provide examples to illustrate each theme. Specifically, the teacher was skillful at navigating various visual resources to engage the students in the meaning-making of the poems. Additionally, the interplay of the multimodal texts and the teacher's action modes all contributed to the children's engagement with poetry reading. Pedagogical methods informed by the findings are also discussed.

1:00pm – 1:30pm	R	**Identifying with Van Gogh's Peasants**	Online

Speakers: Sharon Fish Mooney

Identifying with Van Gogh's Peasants

"Painting peasant life is a serious thing…" Vincent van Gogh wrote, "and I for one would blame myself if I didn't try to make paintings such that they give people who think seriously about art and about life serious things to think about …one must paint the peasants as if one were one of them, as feeling, thinking as they do themselves."

Reflecting on and responding to Van Gogh's paintings of peasants is a way of teaching critical visual literacy. Who might a student chose to write about in an essay or poem today? A student might choose someone they think of as a contemporary peasant and create a drawing or painting and be prepared to discuss why they have portrayed the subject as they have.

This presentation will include one of the speaker's ekphrastic sonnets written in response to a peasant-themed painting, accompanied by Van Gogh's own commentary.

1:00pm – 1:30pm	R	**Telecommunication VR Robotic Sonic Screen-based Art, Aesthusion = Aesthetic + Visual + Fusion**	Online

Speakers: Rose Ansari

Aesthusion is a wireless, portable, battery-powered wearable device. This research-based project is an exploration at the intersection of art, technology, and neuroscience, aimed at redefining the boundaries of human perception and expression. Through the integration robotics, virtual reality (VR), and brainwave data analysis, Aesthusion transforms the intangible realm of thought into tangible, multisensory experiences. At its core, this project utilizes the structure of a VR headset as a telecommunication device, bridging the gap between the intricacies of individual cognition and the external world. By capturing the intricate patterns of brainwave data and translating them into a dynamic spectrum of high and low-frequency sound, Aesthusion orchestrates a symphony of auditory and visual stimuli on the VR screen and speaker. Drawing inspiration from Strabismus, Auditory-visual synesthesia, and the concept of "thinking out loud," Aesthusion delves deep into the phenomenology of perception. Through the lens of Gestalt theory, it seeks to unravel the complexities of human cognition, offering a bio feedback-loop snapshot of individual state of mind. Inspired by Optical art, Aesthusion employs sophisticated algorithms and filters in p5.js to create mesmerizing fluctuations in images, captivating attention and evoking a sense of flux. The project aims to challenge conventional notions of art representation and human sensory perception by integrating dissonance in color and texture (visual elements) with frequency, amplitude, and oscillation in sound (audio components). Central to Aesthusion is the concept of the "third ear" – a metaphorical construct within the system for perceiving tonal sound frequencies beyond the auditory realm. At its essence, Aesthusion poses a profound question: "Can you hear and see my notion and mind?" Through its immersive experiences, it invites participants to transcend the confines of individual consciousness and forge connections on a deeper, more visceral level. By pushing the boundaries of art and science, Aesthusion aims to inspire non-verbal dialogue, trigger senses, and redefine the essence of human interaction. Research process: https://drive.google.com/file/d/1SMsSiImEu6G8kMaO9JpoSdL7tM1mDmwi/view?usp=sharing

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1:30pm – 2:00pm	R	**Collage-based digital storytelling and worldbuilding**	Online

Speakers: Daniel Lichtman

This talk will present a variety of recent 3D and immersive reality projects that explore the possibilities of collaborative digital storytelling and worldbuilding. Presented projects take a collage-based approach to building digital audio-visual worlds using Lichtman's Community Game Development Toolkit (see below). In these projects, stories, worlds and imagined futures are represented by compositions of visual traces of bodies, objects, architectural spaces, exterior spaces, geographical artifacts and other material and immaterial forms.

Projects include Collective Futuring in Nebraska's Panhandle, produced with members of the Substance Use Disorder community in Rural Nebraska, and Blanket Forts and Other Assemblages, a special issue of the Hyperrhiz Journal of New Media Cultures. In this publication, projects take inspiration from the idea of the houseboat, campsite, terrarium, diorama and other varieties of constructed environments, either real or imagined, that facilitate new modalities of intimacy and collectivity.

| 1:30pm – 2:00pm | R | **The Role of Visual Literacy in 21st Century Learning: Perspectives from the Classroom** | Online |

Speakers: Candace LeClaire Florence

This research study investigates the impact of using visual literacy skills development in K-12 classrooms. The researcher presents insights from nine urban and suburban educators, across disciplines, who use visual teaching strategies in their daily content delivery. Participants engaged in one-on-one interviews in which they shared their visual teaching strategies, as well as perceptions of how such methods affect student learning. The emergent themes include effective vocabulary building, improved memory and information retention, the promotion of independence and confidence among learners, and concreteness of abstract concepts. Additionally, improved communication with English Language Learners, independent thinking, overall improvement in student behavior, and making positive cultural connections were also noted. Many administrators and educators do not support the promotion of visual teaching in professional development or content delivery. This study, however, suggests there is a need for a wider embrace of visual teaching to support visual literacy skills in the K-12 sector.

| 2:00pm – 2:30pm | I | **Book of Selected Readings** | Online |

Presenters at the IVLA annual conference have the opportunity to submit their presentation papers for consideration in the Book of Selected Readings (BSR). The BSR is a collection of papers that undergo a peer review process. The publication turnaround time is less than one year, and each paper is assigned its own DOI. In this presentation, we will provide you with instructions on how to prepare and submit your paper, as well as the timeline for submission.

about: Jung Lee is a professor of instructional technology at Stockton University. Since she was fascinated by the interdisciplinary and professional-yet-friendly atmosphere when she attended the IVLA Chicago Conference in 1995, she has been actively involved in the IVLA. For the past three years, she has served as the editor-in-chief of the IVLA Book of Selected Readings.

| 2:00pm – 2:30pm | R | **Visual observation, interpretation, and meaning-making through illustration** | Online |

Speakers: Kate Castelli, Kazuyo Kubo, Isabelle Colantuonio

Drawing from visual literacy standards that specifically focuses on developing students' skill to critically consume visual media as well as to contribute to "a body of shared knowledge and culture" (ACRL Visual Literacy Competency Standards for Higher Education), we designed a transdisciplinary travel course for students to engage in meaning-making through their daily observation of the social landscape in Japan. This presentation examines how the on-site assignments for the Japan Travel Course in January 2024 were designed to build reflexive and reflective observation skills. Food and dining were the thematic structure for written and visual prompts, site-specific visits, and the final project. The final project was a poster that was due after they returned from the trip. For the poster students were asked to interpret their visual documentation of social observation while traveling.

| 2:30pm – 3:00pm | R | **Facilitating Community Involvement Through Picturebooks in Tertiary CLIL** | Online |

Speakers: Bethany Lacy

This study investigates using picturebooks to teach abstract concepts within Content and Language Integrated Learning (CLIL) curricula. Over five weeks, 54 university students in Japan engaged with picturebooks addressing social issues, enhancing visual literacy, vocabulary, and community ties. Activities included analyzing imagery and symbolism, vocabulary lessons, read-aloud sessions, and group discussions. Students also completed homework involving photography related to book themes and their local community, and researched on websites serving minority communities. The students compiled the photographs and researched information into slideshow templates, which were then presented to their group members during the next class session. Post-study surveys showed students appreciated the educational and community engagement benefits of picturebooks, recognizing their value as authentic texts. This engagement underscores the potential of picturebooks in CLIL settings to bridge gaps among authentic texts, accessibility, and real-world application.

| 2:30pm – 3:00pm | R | **The Connected World of Images: A multi-disciplinary approach to teaching Critical Visual Literacy in Secondary Schools** | Online |

Speakers: Jessica Rogosic

Critical Visual Literacy or CVL, is a multidisciplinary pilot subject at a Victorian Government School in Australia. CVL empowers 14-15 year old students with a deeper understanding of multiple art histories, social theories and representational technologies that shape images they both consume and create. The ultimate aim of CVL is to 'flip the switch' from the unconscious or passive participation in meaning-making among students to an active, conscious command of visual language with a critical lens to survey their image-dense realities.

| 3:00pm – 3:30pm | R | **Fostering critical visual competency across the graphic design curriculum** | Online |

Speakers: Luz María Hernández Nieto

How can the development of critical visual competencies be encouraged within the university curriculum? The presentation shows the first phase of a project aiming to develop critical visual competencies among students of the Graphic Design program at the Autonomous University of San Luis Potosí (UASLP), Mexico. It is based on concepts of critical visual competence for design and contextualized in the curriculum of the undergraduate program and in the university's educational model. Its goal is to foster discernment abilities about the fair and ethical use of the visual material produced, employed, or distributed as part of media design projects.

| 3:00pm – 3:30pm | R | **Quantum Leaps: Multimodal Meaning-making and Equitable Access of Quantum Principles** | Online |

Speakers: Michele (Shelly) Colandene

This study focused on diverse high school students' meaning-making with multimodal resources while engaging in a summer STEM program on quantum science. Students (n = 24) from high schools across the mid-Atlantic region of the United States participated in a two-week online and one-week in-person summer program designed to broaden student participation in quantum and STEM careers. Multiple data sources were used to understand how students interacted with multimodal resources, including online resources collected by students in a Padlet, students' reflections on the resources, and class discussions around quantum visuals. Findings indicate that the multimodal resources offered useful models for understanding quantum concepts, but potential misconceptions arising from the different models must be carefully considered.

| 3:30pm – 4:00pm | R | **AI-generated photo-based images and visual literacy** | Online |

Speakers: Zsolt Batori

In their recent Science paper, Epstein, Hertzmann, et al. explore the impact of generative AI on art, asserting that rather than signaling the end of traditional art forms, it introduces a distinct medium with unique potential. Drawing parallels with historical technological advancements like photography's evolution, they emphasize that new tools transform artistic practices rather than replacing them. The debate over the ontological status of AI-generated artworks focuses on authorship, with some advocating for AI programs as potential authors while others insist on human involvement due to the absence of consciousness in AI. Contextual interpretation is proposed as a key factor in understanding the nature of AI-generated photo-based images, with audiences recognizing the role of generative AI in manipulating images but not necessarily labeling them as a new genre. Authorship is attributed to the human user, likening their role of the AI programmer to that of camera or darkroom equipment constructors.

| 3:30pm – 4:00pm | R | **Cross-cultural Perspectives: Investigating Cognitive, Emotive and Intrinsic Motivations in Contemporary Poster Design Practice** Online |

Speakers: Lisa Winstanley

This research explores critical perspectives in contemporary poster design practice. Through semi-structured interviews with three Poster Design Masters from diverse cultural backgrounds, the study investigates the societal, ethical and cultural narratives shaping their creative processes. It explores the cognitive, emotive and Intrinsic motivations driving their poster projects, aiming to shed light on the transformative potential of visual communication. Early observations reveal commonalities in altruism, advocacy, and intangible cultural heritage and highlight challenges Posterists face in navigating the balance between artistic expression and societal resonance within non-commercial design spaces. The anticipated outcomes include a publication documenting each designer's creative processes and evidencing critical insights. The textual analysis will also be supported by a curated selection of creative works, thus providing a holistic inquiry into contemporary poster design from masters in the field. There will also be a concurrent virtual exhibition of the posters to enrich the discourse on visual literacy and contemporary design practices.

| 4:00pm – 4:30pm | R | **Depicting Mask: Exploring Identity Representations of First Nations Australian Participants through an Integrated Visual Research Method** Online |

Speakers: Elinor Assoulin

The colonial legacy has resulted in depictions of First Nations peoples in Australia, across various forms of communication, often lacking diverse asset-based narratives. These representations inadvertently reinforce Indigenous people as a less-than Other, contributing to ongoing transgenerational self-perceptions. Despite progress in research with Indigenous populations, to promote decolonized and participatory approaches, a prevalent deficit narrative persists. This paper delves into diverse Indigenous identities using "art yarning," an innovative visual-based research method merging art therapy with Indigenous knowledge systems. Drawing from a 20-week PhD project with Gunditjmara and Wathaurong Indigenous collaborators in Southwestern Victoria, it unveils benefits in Indigenous research through visual methodologies. The paper explores participants' insightful meanings derived from creating and discussing masks, the dynamic interpretation of visual data, and the art yarning method's role in challenging oppressive structures. The masks signify strong, resilient, and whole Indigenous identities. This disruption of deficit portrayals by visual methods signifies their powerful decolonizing role in a visually dominated era.

| 4:00pm – 4:30pm | R | **Visual Literacy: A Key Element for Achieving Patient Agency and Inclusion in Healthcare** Online |

Speakers: Patricia Search

Providing the information patients need to achieve agency in healthcare is important. They need to understand their medical condition and how to treat the condition. Visual literacy plays an important role in healthcare literacy on multiple levels, including public health campaigns, and can help bridge social, cultural, and economic divides for Indigenous peoples, low-income and low literacy individuals, and the elderly, and help these groups take control of their healthcare. This presentation reviews the research in the use of visuals in healthcare literacy and shows how new media technology and artificial intelligence can lead to effective forms of visual communication that improve patient engagement, enhance training programs, address individual medical needs, and streamline the global dissemination of healthcare information.

| 4:30pm – 5:00pm | R | **Critical Visual Literacy in Activism: Artist Keith Walsh's Political Infographics - Illuminating Social Histories** Online |

Speakers: Mike Olson

This presentation will demonstrate the potential of critical visual literacy in activism through the powerful political infographics of artist Keith Walsh, whose heavily researched, labor-intensive drawings invite the eye, making visible often obscured social and political histories while igniting critical visual engagement with socio-political issues. Drawing on the Association of College and Research Libraries' Framework for Visual Literacy in Higher Education, we will explore Walsh's pursuit of social justice through visual practice, examining the critical choices made to create meaning in visual communications, illuminating the potential of critical visual literacy in activist art as a powerful catalyst for fostering political awareness and driving social change. Join us as we explore the intersections of critical visual literacy, activism, and artistic communication and unravel the transformative potential of critical visual literacy in activist art for challenging dominant narratives and envisioning alternative futures, paving the way towards a more just and equitable society.

| 4:30pm – 5:00pm | R | **Fragments of Italy: A Photographic Survey of Working-Class Cooperative Housing** | Online |

Speakers: Sara Codarin

Fragments of Italy, a photography survey conducted for a Housing Cooperative located in Northeast Italy, committed to providing affordable housing for low-income, working-class families. The survey was carried out as a qualitative method to gather data on the conservation state of the Cooperative's building portfolio, aiming to inform maintenance planning operations. In this workspace, interactions with working-class families and their living spaces revealed an unexpected beauty stemming from the residents' unique aesthetic expressions, meriting more intentional and profound investigation. These observations elevated what was initially a seemingly routine task into a systematic exploration of a collection of visual materials, showcasing everyday objects, symbols, memories, daily rituals, furniture selections, colors, textures, and the organization of room layouts. The photographic survey could be interpreted as the foundation for an ethnographic study, one that could unveil a rich tapestry of political, social, and aesthetic dimensions embedded within Italy's affordable housing landscape.