
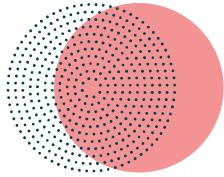


Putting the *Framework* *for Visual Literacy* *in Higher Education* into Practice

Maggie Murphy, Stephanie Beene,
Katie Greer, & Dana Thompson

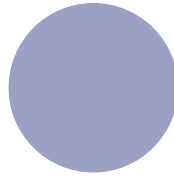


Hello! We are



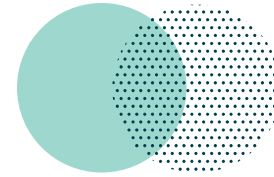
Maggie
Murphy

**Visual Art and
Humanities Librarian**
UNC Greensboro
she/her



Dana
Statton
Thompson

**Research and
Instruction Librarian**
Murray State University
she/her



Katie
Greer

**Fine and Performing
Arts Librarian**
Oakland University
she/her

This workshop was designed in collaboration with our colleague **Stephanie Beene**, who could not be here, and builds on the work of the entire **Visual Literacy Task Force**, who you can read more about at www.acrlvltf.org



Today's Workshop



1

Intro to the Framework

An overview of the four themes and how they relate to each other (5 minutes)

2

Practical ideas

Examples of how the *Framework for Visual Literacy* can be put into practice (35 minutes)

3

Guided reflection

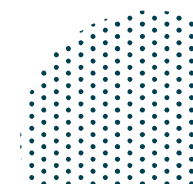
Where does visual literacy fit into your personal and/or professional context? (20 minutes)

.....10 MIN BREAK.....

4

Planning for action

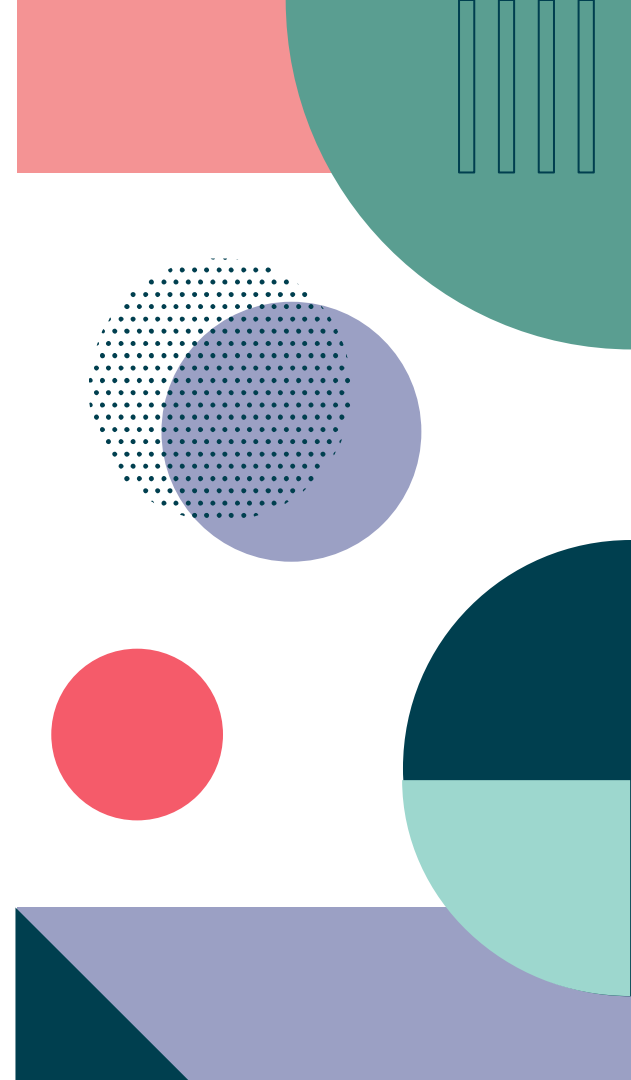
Group brainstorming on individual action plans with backward design (50 minutes)





1

**Intro to the
*Framework for
Visual
Literacy***

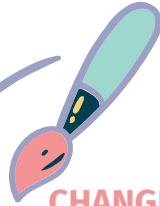


Four Themes



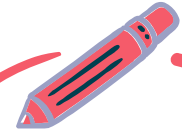
DISCERNMENT AND CRITICALITY

Visual evaluation
takes a critical eye



CHANGING LANDSCAPE

Visual information
is constantly
evolving

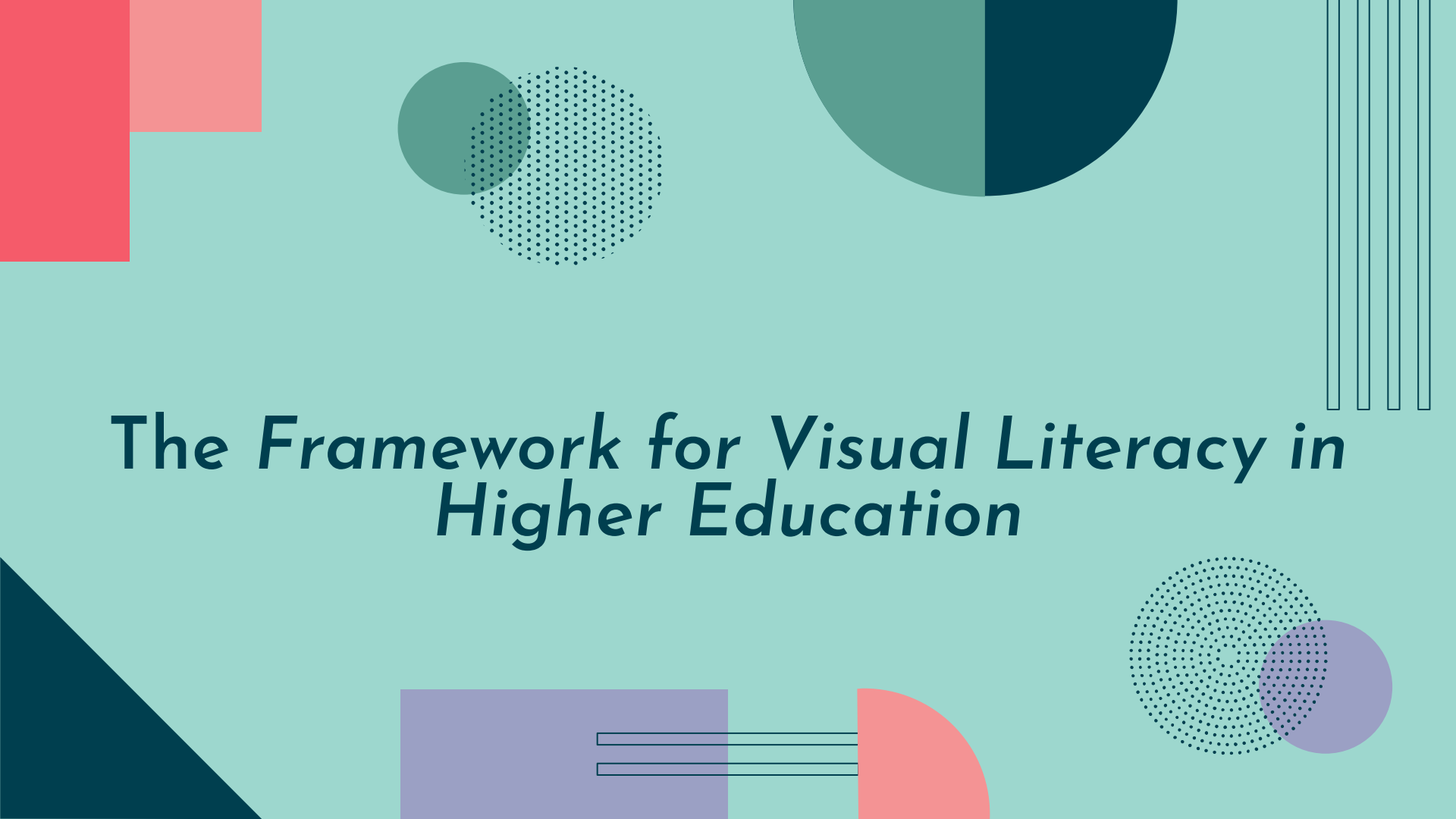


COMMUNICATE INFORMATION

Visuals are
information,
just like text

SOCIAL JUSTICE

Is integral and inseparable
to each of the themes



The Framework for Visual Literacy in Higher Education

Learners Participate in a Changing Visual Information Landscape (CVIL)



Key Concepts

- attribution of visuals to acknowledge the labor of others
- privacy issues in social media and emerging technologies
- visual life cycle, including creation, distribution, description, consumption, and iteration
- analog and digital visuals for creative inspiration
- ethical considerations for cultural and intellectual property regarding visuals
- technological, economic, or accessibility barriers to access
- bias and commercial interest in algorithms

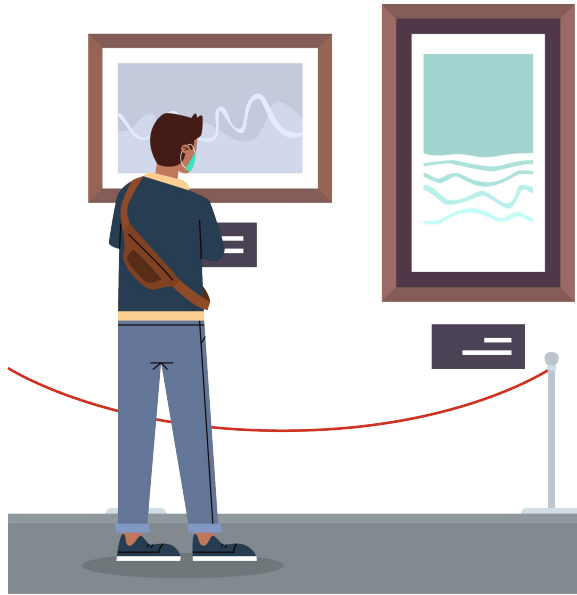
Learners Perceive Visuals as Communicating Information (VCI)



Key Concepts

- disciplinary conventions of visuals in research
- visual messages using multiple modes
- personally-created, repurposed, and remixed visuals
- visual production factors impacting creators and consumers
- accessibility practices and principles for visual information
- necessity of diverse voices in visual creation and content
- visuals represent different ways of knowing

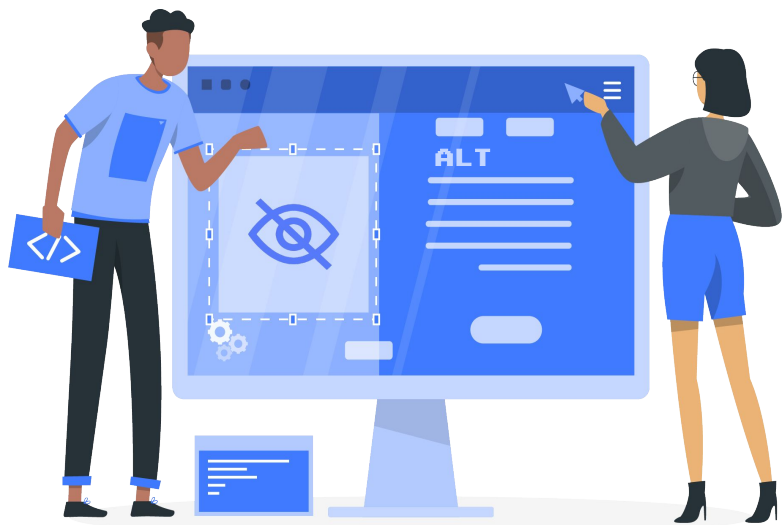
Learners Practice Visual Discernment and Criticality (VDC)



Key Concepts

- critical evaluation of visuals to discern authority and legitimacy
- contextual information in visual interpretation
- personal positionality in shaping visual evaluation
- role visuals play in the acceptance and spread of misinformation
- disruption and legacy of the visual canon
- systems of power shaping visual experience
- appropriation in visual creation or use

Learners Pursue Social Justice through Visual Practice (SJVP)



Key Concepts

- ethical considerations for cultural and intellectual property regarding visuals
- technological, economic, or accessibility barriers to access
- bias and commercial interest in algorithms
- accessibility practices and principles for visual information
- necessity of diverse voices in visual creation and content
- visuals represent different ways of knowing
- disruption and legacy of the visual canon
- systems of power shaping visual experience
- appropriation in visual creation or use

Learners participate in a changing visual information landscape

- attribution of visuals to acknowledge the labor of others
- privacy issues in social media and emerging technologies
- visual life cycle, including creation, distribution, description, consumption, and iteration
- analog and digital visuals for creative inspiration

Learners perceive visuals as communicating information

- disciplinary conventions of visuals in research
- visual messages using multiple modes
- personally-created, repurposed, and mixed visuals
- visual production factors impacting creators and consumers

Learners practice visual discernment and criticality

- critical evaluation of visuals to discern authority and legitimacy
- contextual information in visual interpretation
- personal positionality in shaping visual evaluation
- visuals playing a role in the acceptance and spread of misinformation

Learners pursue social justice through visual practice

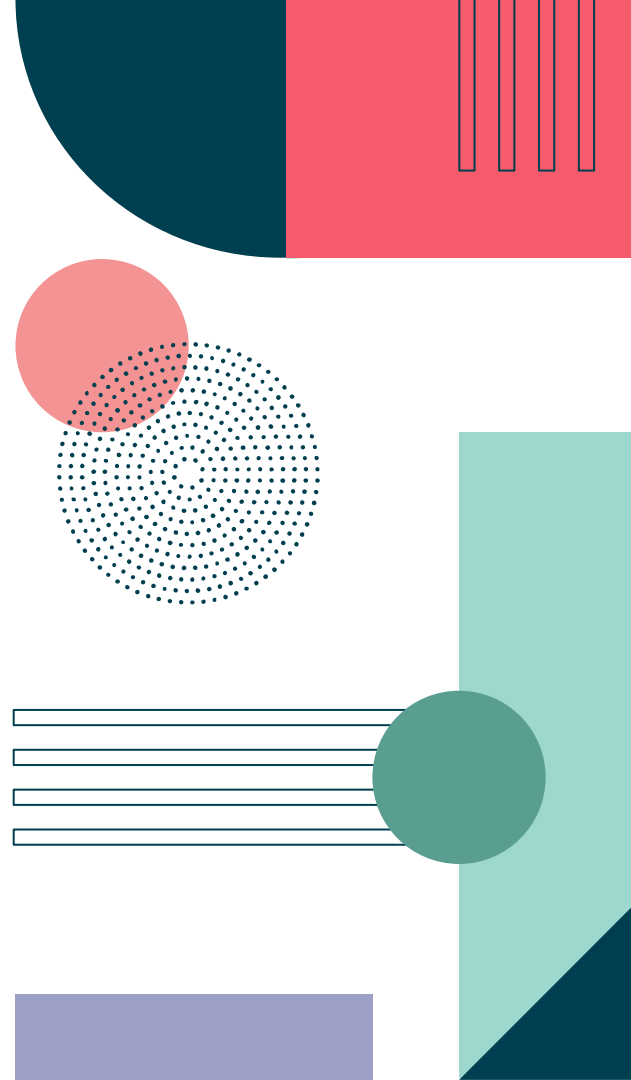
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- bias and commercial interest in algorithms

- accessibility practices and principles for visual information
- necessity of diverse voices in visual creation and content
- visuals representing different ways of knowing

- disruption and legacy of the visual canon
- systems of power shaping visual experience
- appropriation in visual creation or use

2

Practical Ideas



Check your emotions! A visual log

- Students fill out a log of visuals that they see in their social media feeds. Through the process of stopping and logging these visuals, they are able to pause and assess how visuals drive emotion, which drives engagement and the spreading of information.
- Additional questions guide them to further critically evaluate the social content.

Image (describe or paste here)	What are my emotions when I see this image? Was this intended by the person who created or shared it?	Where did I see this image?	What other information accompanies this image, and how does it shape my understanding?	What is *not* being shared or included?	Is this something that I think should be shared?
---------------------------------------	--	------------------------------------	---	--	---

This activity is adapted from *Blur: How to Know What's True in an Age of Information Overload* by Bill Kovach and Tom Rosenstiel.

Check your emotions! A visual log

Can align with all four frames, or emphasize particular practices/dispositions

For example, in considering “Learners perceive visuals as communicating information:”

- [Knowledge practice] *Explore choices made in the production of visual communications to construct meaning or influence interpretation, especially with regard to representations of gender, ethnicity, race, and other cultural or social identifiers.*

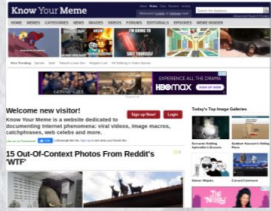
From “Learners practice visual discernment and criticality:”

- [Disposition] *Discern the role of visuals in the spread and acceptance of misinformation, malinformation, and disinformation.*

Image (describe or paste here)	What are my emotions when I see this image? Was this intended by the person who created or shared it?	Where/How Received?	What other information accompanies this image, and how does it shape my understanding?	What is *not* being shared or included?	Is this something that I think should be shared?
--------------------------------	---	---------------------	--	---	--

Finding meme-spiration

**Most memes
build on other
creators' work**



Screenshot from knowyourmeme.com

Let's take a look at the Know Your Meme website. Every illustration, photograph, screenshot, animation, or other visual work that appears in our favorite memes was created by someone.

Memes & ethical image use

- Just because something is legal does not mean it is ethical, though! It's always a good practice to seek permission and attribute sources, especially on social media where citing someone is as easy as tagging them!
- However, there are images for which you do not need to seek permissions! This means they are great for making memes.



This photo was taken by the USDA, which means we don't need their permission to use it for a meme, because works created by the federal government are in the public domain.

This adaptable workshop lesson plan uses memes to:

- introduce concepts about visuals as works of intellectual property,
- allow students to consider how to balance ethical and creative goals for image use, and
- create opportunities for exploring open-access image resources.

Finding meme-spiration

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This photo was taken by the USDA, which means we don't need their permission to use it for a meme, because works created by the federal government are in the public domain.

- Realize that visuals in all formats are works of intellectual property
- Evaluate privacy settings when sharing visuals on digital platforms, understanding that one's personal work may be reused without permission or misattributed once it is shared online
- Prioritize ethical considerations for cultural and intellectual property when creating, sharing, or using visuals [SJ]

Slow Looking

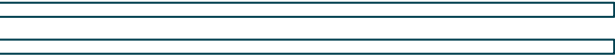
Main Knowledge

Practice:

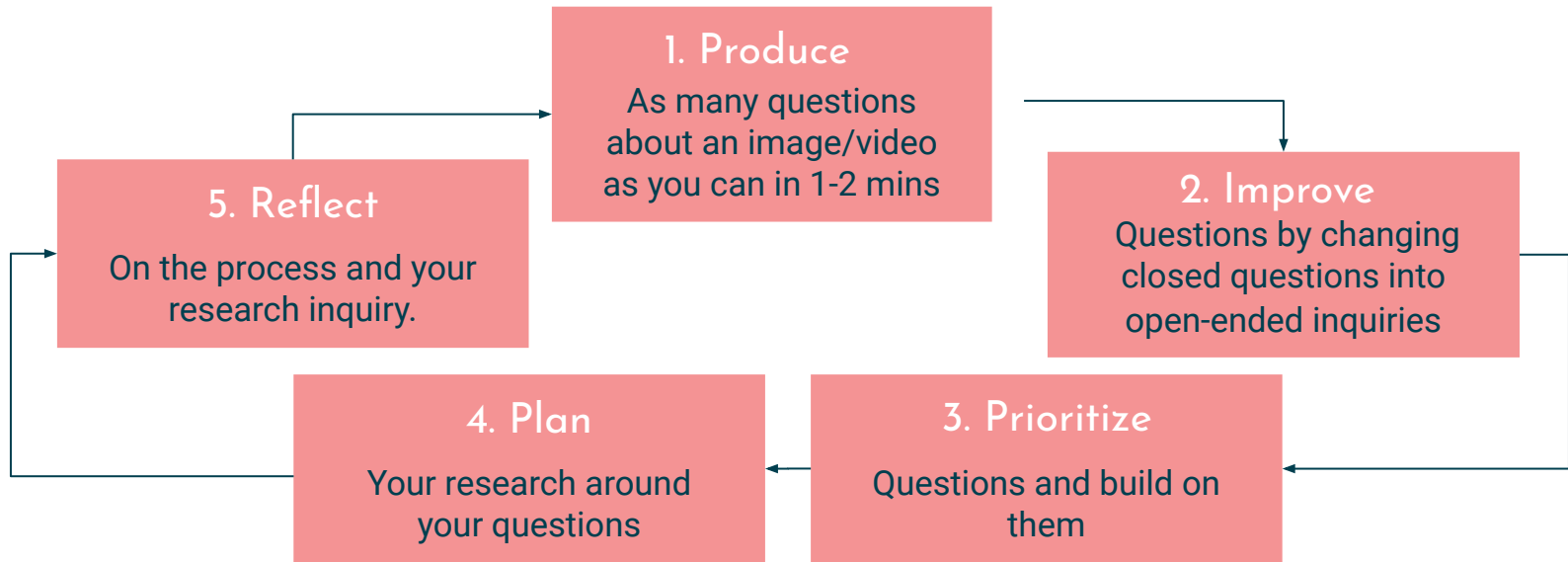
Examine visuals slowly and deeply in order to develop and refine critical observation skills.

Main Disposition:

Value critical viewing of, and critical reflection on, visuals across all formats.



Question Formulation Technique





Visual Thinking Strategies

Open the
discussion:

"What's going on in this
picture?"

Encourage the
use of evidence

"What do you see that
makes you say that?"

Invite differing
opinions:

"What more can we find?"



What's Going on in this Picture



Each Monday, a collaborator, Visual Thinking Strategies, will facilitate a discussion from 9 a.m. to 2 p.m. Eastern time by paraphrasing comments and linking to responses to help students' understanding go deeper. You might use their responses as models for your own.

1

think about three questions

After looking closely at the image above (or at the full-size image), think about the three VTS questions

2

join the conversation

Next, join the conversation by clicking on the comment button and posting in the box that opens on the right.

3


respond to someone else

After you have posted, try reading back to see what others have said, then respond to someone else by posting another comment.

4

reflect on the context

On Thursday afternoons, we will reveal at the bottom of this post more information about the photo. How does reading the caption and learning its back story help you see the image differently?





The Digital Image Guide (DIG) Method

Analyzing

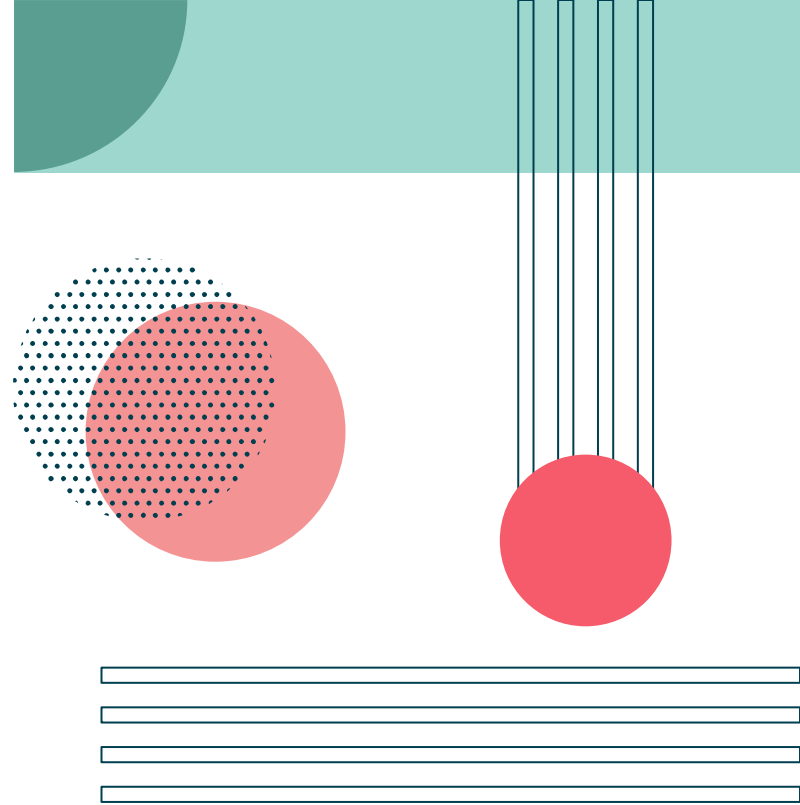
Interpreting

Evaluating

Comprehending

Art catalogs unbound

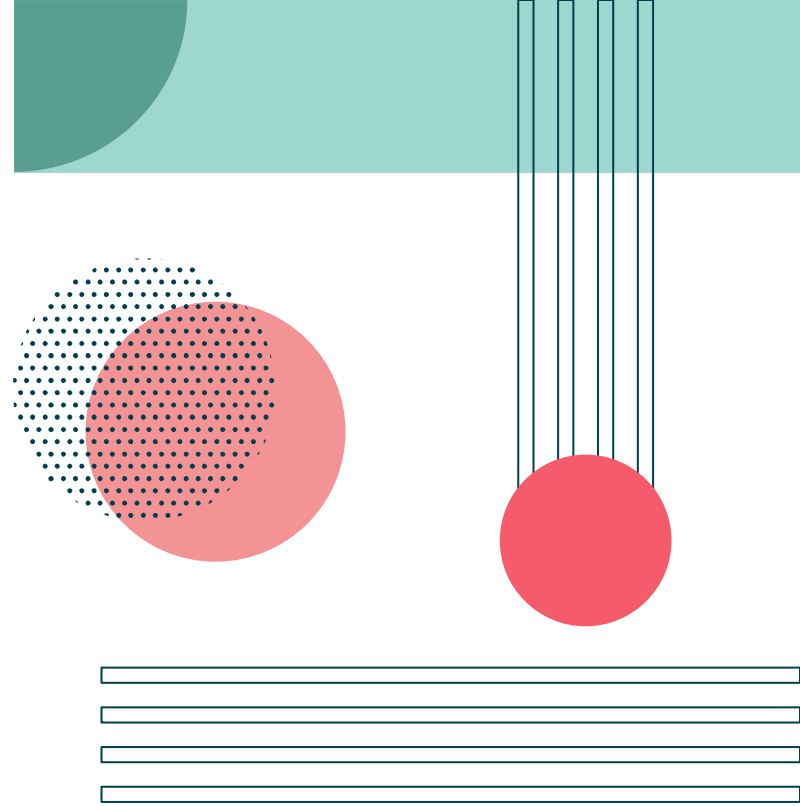
“...classroom exercises that promote the exploration of various [exhibition] catalogs pique curiosity. Such object-based inquiry recognizes the visual, textual, and interactive nature of these materials... By grappling with the purposes of catalogs, their relationships to other art documentation, and the exhibitions themselves, students evaluate questions surrounding authority and authorship, conversation and agency, bias and audience, inclusion and exclusion, product creation, and design.”



Stephanie Beene, Laura Soito, and Laura Kohl, “Art Catalogs Unbound: Overcoming Challenges through Engagement,” *Art Documentation: Journal of the Art Libraries Society of North America* 39, no. 1 (March 2020): 24–43, <https://doi.org/10.1086/709449>.

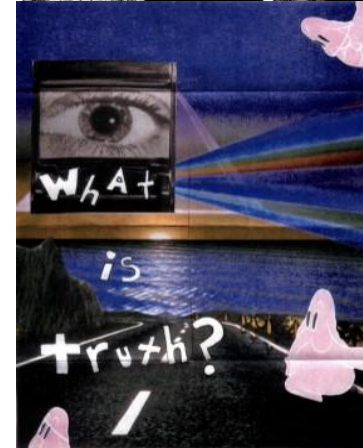
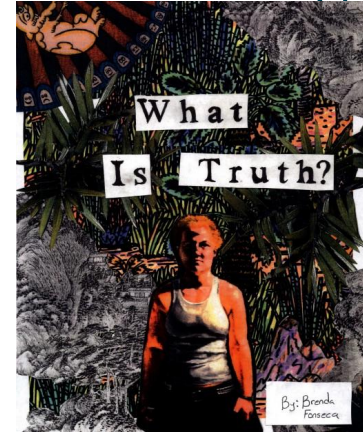
Art catalogs unbound

- *Evaluate how authorities establish what is or is not included in the visual canon of a field, elevating some voices and cultures while suppressing others. [SJ]*
- *Appreciate that creation, dissemination, selection, and use of visuals may be mediated by economic factors, including compensation for creators, material production costs, licensing, and associated publication fees. [SJ]*



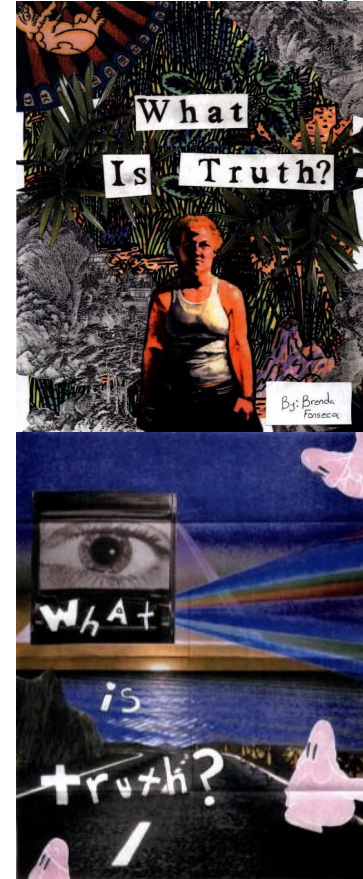
What is truth?

- This example comes from a course that focuses on techniques for digital imaging and manipulation of photographic media.
- We developed an assignment that conversely centers on (comparatively) analog processes and technologies for image discovery and creation. Students move between their studio classroom and the library to
 - browse the stacks
 - check out books
 - make photocopies
 - compose collages
 - create zines based on their own critical writing and imagery



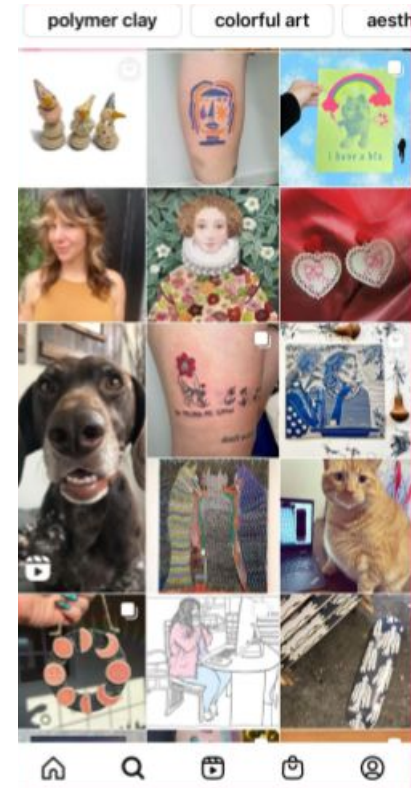
What is truth?

- *Recognize that a visual's communicative intent and purpose can be changed through modification, repurposing, remix, or reformatting.*
- *Examine visuals for signs of alteration, such as cropping or use of digital filters, and consider the intent and consequences of any changes made*
- *Appreciate that creativity and inquiry can be inspired through browsing and experiencing serendipitous encounters with both digital and analog visuals.*



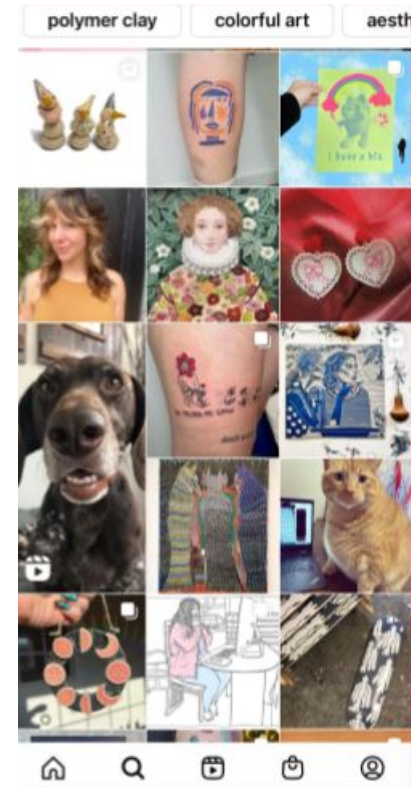
Get outside the box!

- “We know from experience that students typically find reference images of work they admire from social media and artist portfolio sites, such as Artstation or DeviantArt.”
- Having convos with students about suggestion algorithms impacting what we see on social media and art portfolio platforms allows us to highlight specific social-justice oriented knowledge practices from CVIL.



Get outside the box!

- *Anticipate the ways in which algorithms, social media, and participatory technologies obscure or promote visuals and visual media creators, which may reflect commercial interests and reinforce existing social dynamics. [SJ]*
- *Compare search results for visual media across multiple search engines and databases in order to identify underlying biases grounded in existing canons, authorities, structures and systems. [SJ]*



Sight sound touch

SIGHT SOUND TOUCH

» [Back to Project Home](#)

» [Repository Home](#)

» [Browse Collections](#)

» [Browse All Items](#)

Featured Item

[untitled \[musical interpretation of "914 Vol. III" \(B\)\]](#)



This musical track features the sound of waves on the beach played under a soft electronic beat.

Featured Collection

[Sight](#)



Each year, students in Associate Professor Mariam Aziza Stephan's Painting III class were paired with IOB employees for a series of conversations...

Recently Added Items

[\[Audio description of "Night Wings" \(P016\)\]](#)



Emily Moser describes the painting "Night Wings". This was painted by Timothy Boardman and was inspired by the actions of Donald Weaver, from...

[\[Audio description of "Family Never Fades" \(P015\)\]](#)



In this audio description of "Family Never Fades," River (David) Walls describes the imagery in the painting in a neutral and controlled tone. He...

[untitled \[audio description of "Nothing Can Dim the Light that Shines from Within" \(A.1\)\]](#)



This record is a four-minute audio synopsis of the digital artwork titled, "Nothing Can Dim the Light That Shines From Within" by Emily Jay. The...

[View All Items](#)

The student-created documentation for this public art project incorporates audio description, creative interpretation through music and poetry, and tactile representations of paintings representing the experiences of Industries of the Blind employees.

Sight sound touch

SIGHT SOUND TOUCH

» Back to Project Home

» Repository Home

» Browse Collections

» Browse All Items

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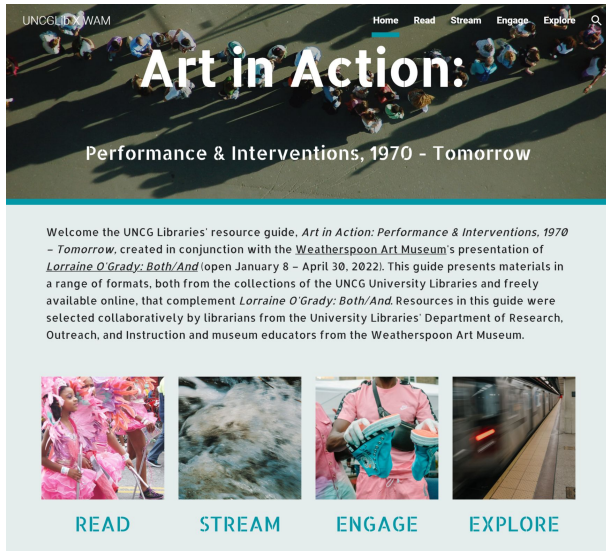


This record is a four-minute audio synopsis of the digital artwork titled, "Nothing Can Dim the Light That Shines From Within" by Emily Jay. The...

[View All Items](#)

- Recognize how incorporating accessibility practices and principles can enrich the experience of visuals for all users. [SJ]
- Implement a range of principles and strategies for accessibility in visual media, including alt text, complex image descriptions, and audio description of visuals in video, among other techniques. [SJ]

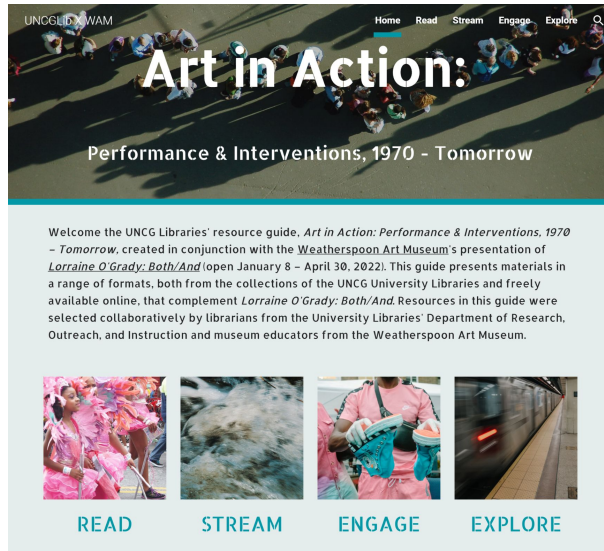
Collaborative displays



See also Beene, Stephanie J., Lauri M. González, and Suzanne M. Schadl. "Tomes! Enhancing Community and Embracing Diversity Through Book Arts." *Radical Teacher* 112 (October 23, 2018): 55–66. <https://doi.org/10.5195/rt.2018.531>.

Building collaborative displays (physical or digital) with students that incorporate or focus on visuals creates opportunities for developing social-justice oriented dispositions, such as these from VCI...

Collaborative displays



Identify as contributors to a more socially-just world by intentionally and ethically including a diversity of voices in visual media projects. [SJ]



Value the ways that different ways of knowing and being, including cultural, traditional and Indigenous knowledge, may be represented in visuals. [SJ]

See also Beene, Stephanie J., Lauri M. González, and Suzanne M. Schadl. "Tomes! Enhancing Community and Embracing Diversity Through Book Arts." *Radical Teacher* 112 (October 23, 2018): 55–66. <https://doi.org/10.5195/rt.2018.531>.

Outreach: Subversive Handouts

The “subversive handout,” first created by Iris Jastrom can be used to supplement in-class content when there is not time to fully address visual literacy content or all the common questions that you may get from learners.



“Another subversive comment” by [duncan c on Flickr](#)

Outreach: Subversive Handouts

(Example subversive text, with items derived from the Framework)

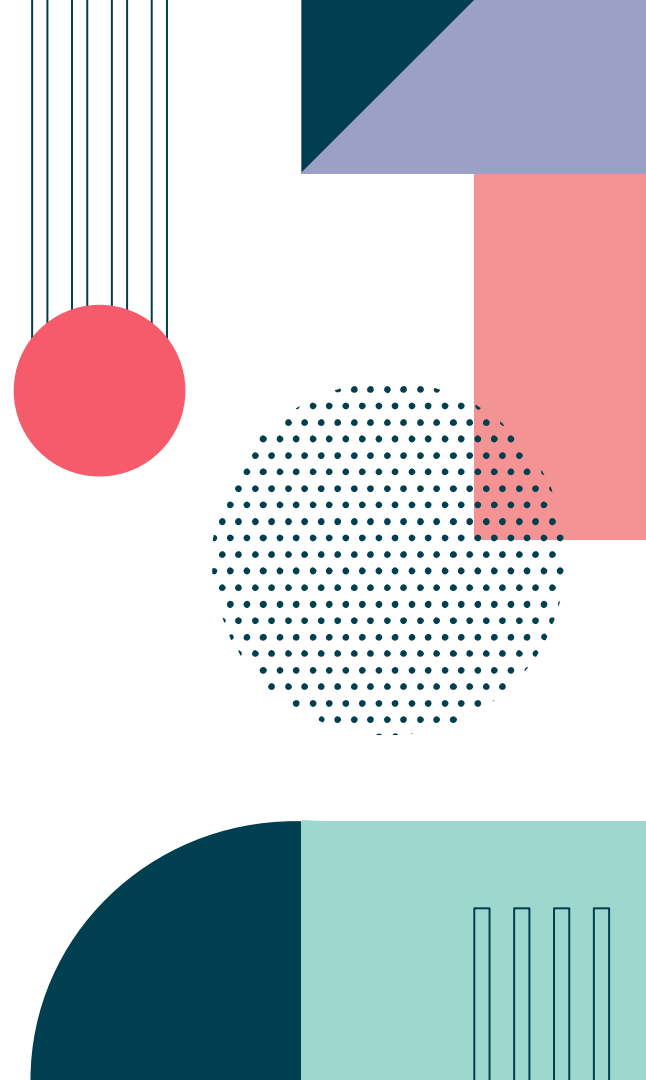
- How to track an image's history/origins on the internet
- Warning signs of mis/disinformation in visuals
- Best practices for data or concept visualization, and free tools to use
- Crediting Instagram images, citing YouTube videos, and other “tricky” content
- Locating content that you can mix/reuse/repurpose
- Meet accessibility standards for digital visuals you create



Questions & Discussion

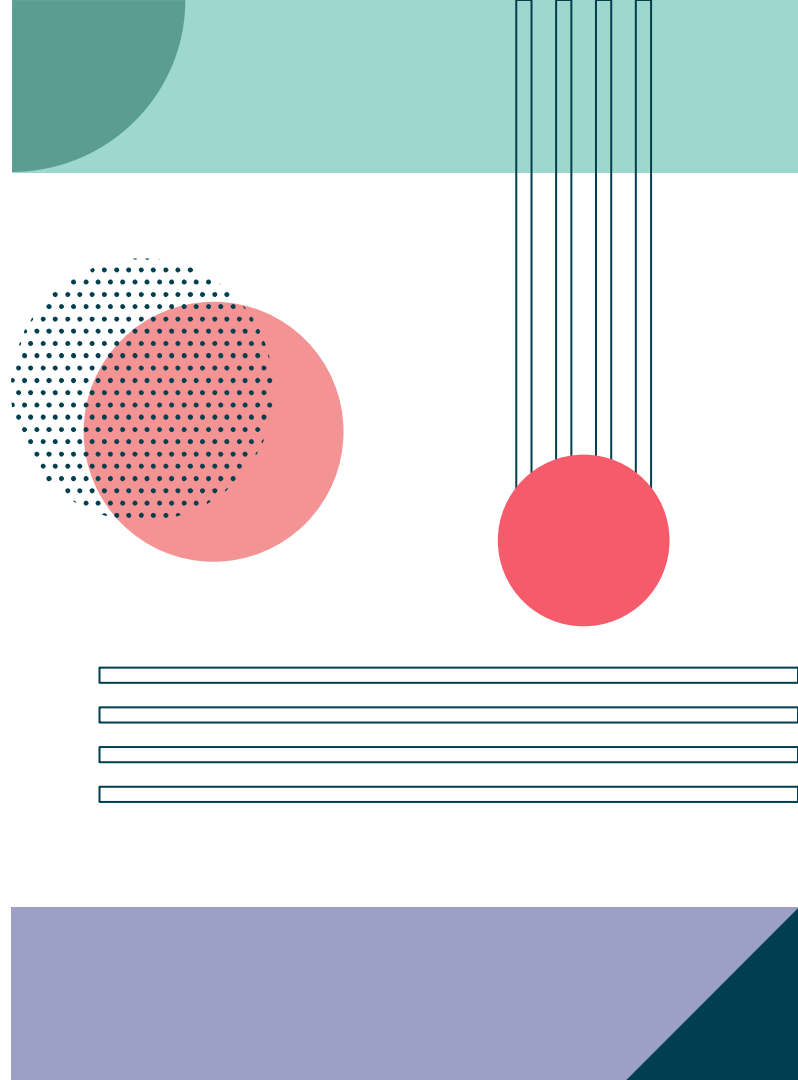
3

Guided Reflection



Instructions

- We will be handing out a “Guided Reflection” worksheet to each person
- The goal of this worksheet is to get you to reflect on your personal and professional relationship to visual literacy to prepare you to create an Action Plan after our break
- Take about **20 minutes** to work your way through the prompts, and feel free to chat with others, as we won’t be doing a formal share out
- If you finish up early, you can take a slightly longer break!



The background features a white central area with various decorative elements: a dark teal triangle in the top-left corner, a light purple horizontal bar at the top, a light teal circle at the top center, a red circle and a dotted circle overlapping in the top-left, a dotted circle in the top-right, a dotted circle in the bottom-left, a red circle and a light teal circle overlapping in the bottom-right, and a light teal circle at the bottom center. A light red horizontal bar is at the bottom left, and a dark teal triangle is in the bottom-right corner.

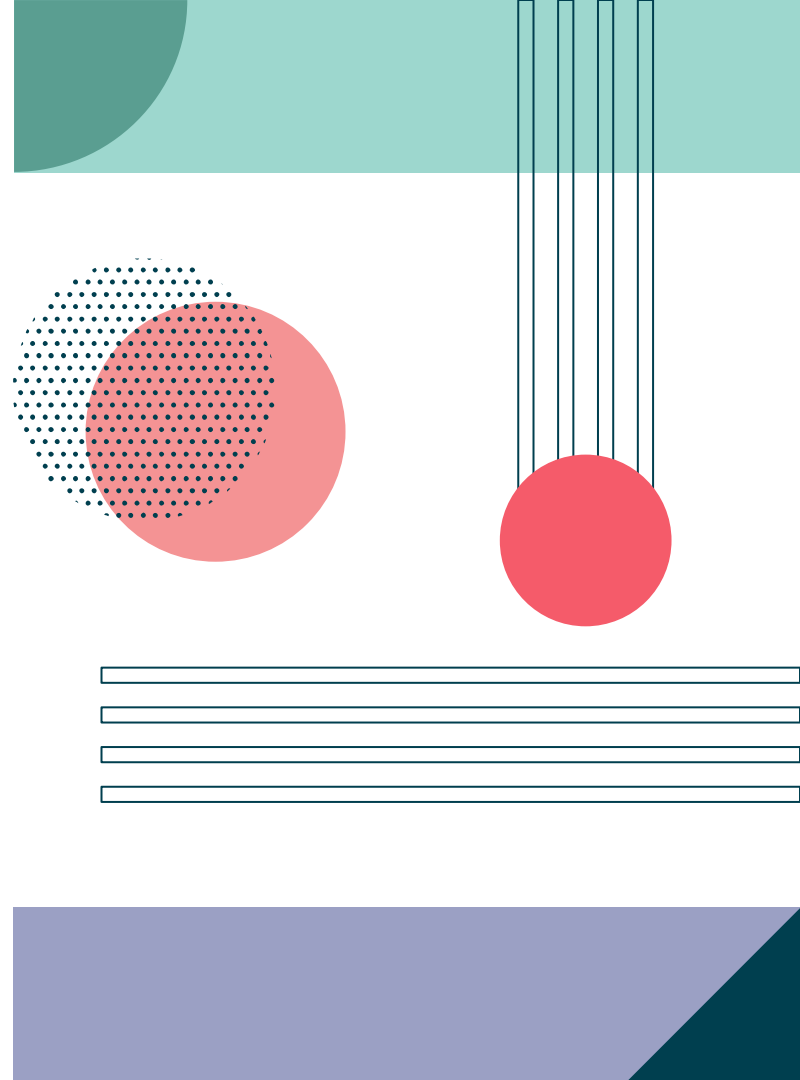
Break

The background is a light purple color with several decorative elements: a top-left corner with red, teal, and light blue triangles; a top-center dotted circle; a top-right teal triangle; a right-side teal circle overlapping a larger dotted circle; a bottom-left teal circle with two vertical lines; a bottom-center dotted circle; and a bottom-right area with a light blue rectangle and a red rectangle.

Planning for Action

Instructions

- We will be handing out an “Action Plan” worksheet to each person
- In your small groups, talk through your ideas for specific “new possibilit[ies] for integrating or improving visual literacy into your work” you want to develop an action plan
- Individually work your way through your action plans using the prompts, using each other to bounce ideas off of
- We will spend about **30** minutes working, and then have about **15** minutes for shareout and discussion



Share Out & Discussion



Thank You!

Do you have any questions?
Email us at:

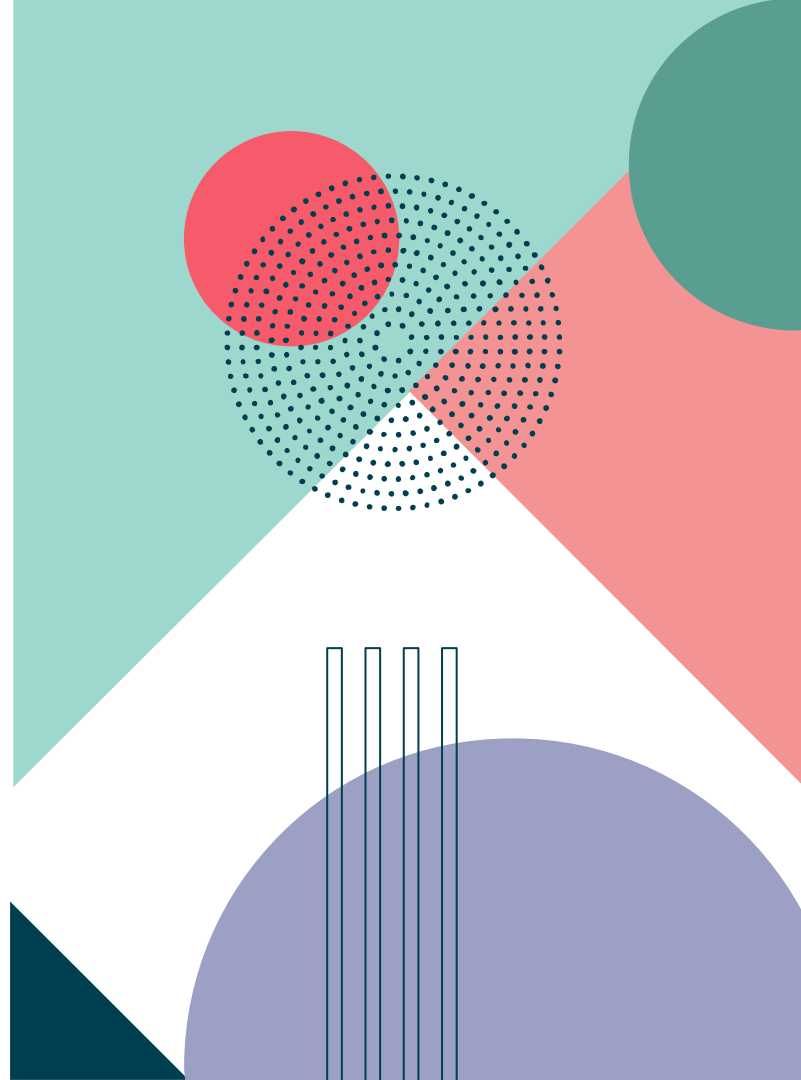
mmurphy@uncg.edu

sbeene@unm.edu

greer@oakland.edu

dthompson29@murraystate.edu

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by **Slidesgo**, including icons by **Flaticon**,
infographics & images by **Freepik**



How the Framework can be used



01

ONLINE LEARNING

Examples

- Intentionally integrating visual content into online learning guides and teaching modules
- Designing opportunities for students to create, curate, or contribute visual media to online modules and platforms
- Centering accessibility for visual media, videos, guides, and modules
- Considering multimodality, multiliteracies, metaliteracies

How the Framework can be used



02

CLASSROOM ACTIVITIES

Examples

- Visuals as evidence
- Students as creators
- Visuals as communication
- Multimodal formats (books, maps, memes, social media)
- Slow looking, reflection, and critical discernment
- Engaging in multiliteracies, metaliteracies
- Engaging in transdisciplinarity, interdisciplinarity

How the Framework can be used



03

LEARNING OUTCOMES

Examples

- Knowledge practices = what students should be able to do by the time they are finished with a course or assignment.
 - For example, one of our knowledge practices is: “Compare search results for visual media across multiple search engines...” this can be adapted to course and assignment outcomes.
- Dispositions = Mindsets or habits of mind, so these might be more appropriate for programs of study or for accreditation reports
 - For example, one of our dispositions is: “Value the ways that different ways of knowing and being, including cultural, traditional and Indigenous knowledge, may be represented in visuals.” This can be adapted to program outcomes or accreditation reports.

Contents of This Template

Here's what you'll find in this **Slidesgo** template:

1. A slide structure based on a multi-purpose presentation, which you can easily adapt to your needs. For more info on how to edit the template, please visit **Slidesgo School** or read our **FAQs**.
2. An assortment of illustrations that are suitable for use in the presentation can be found in the two **alternative resources slides**.
3. A **thanks slide**, which you must keep so that proper credits for our design are given.
4. A **resources slide**, where you'll find links to all the elements used in the template.
5. **Instructions for use**.
6. Final slides with:
 - The **fonts and colors** used in the template.
 - A **selection of illustrations**. You can also customize and animate them as you wish with the online editor. Visit **Storyset** to find more.
 - More **infographic resources**, whose size and color can be edited.
 - **Sets of customizable icons**: general, business, avatar, creative process, education, help & support, medical, nature, performing arts, SEO & marketing, and teamwork.

You can delete this slide when you're done editing the presentation.



Irrational People

- Mercury is the closest planet to the Sun
- Venus is the second planet from the Sun
- Saturn is composed mostly of hydrogen and helium
- Jupiter is the biggest planet of them all
- Neptune is the fourth-largest planet in the Solar System

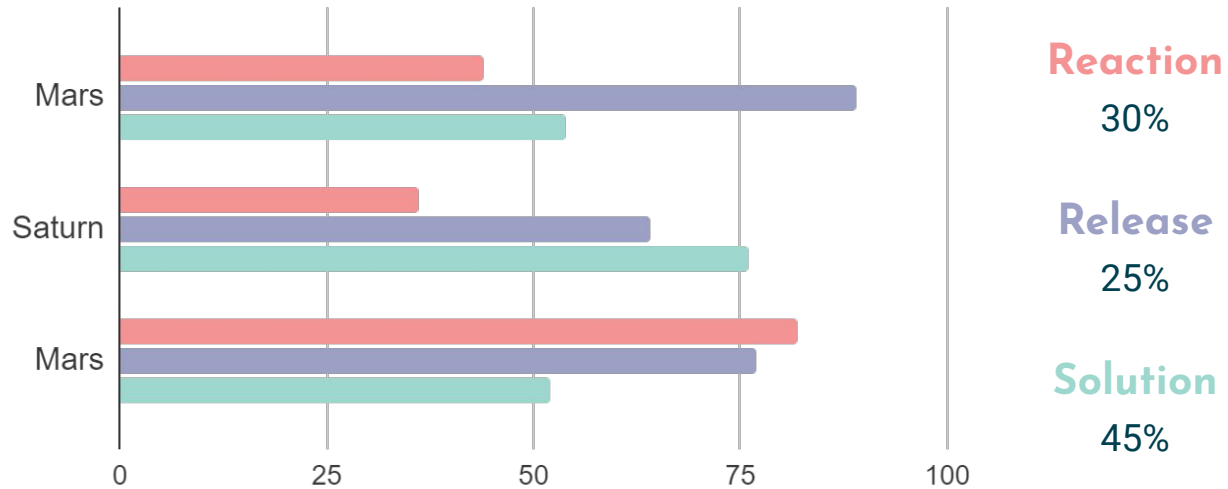
Most Stressful Locations

These are the locations with higher amounts of stress. You can enter some text here to explain this map:

- Mars is a cold place
- Saturn has several rings
- Jupiter is the bigger planet



This Is a Graph



To modify this graph, click on the link, change the data and paste the new graph here



Do You Deal with Bullies?

If you reason with irrational people, it often backfires.
There are, however, other ways to get across



Another Graph

Mars is a cold place, not hot

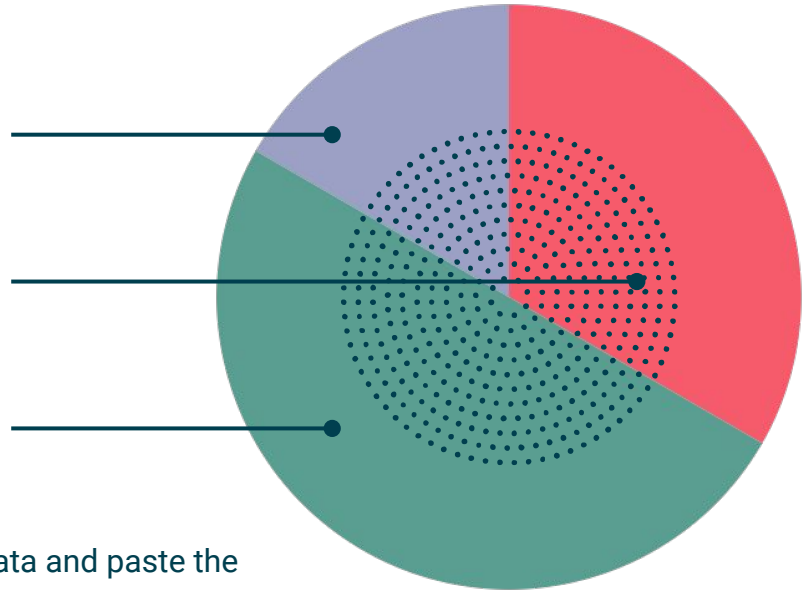
Saturn 16%

Jupiter is the biggest planet

Mercury 33%

Venus has a beautiful name

Jupiter 50%



To modify this graph, click on the link, change the data and paste the new graph here, replacing this one

People's Behavior

60%



Aggressive

Despite being red,
Mars is actually a
cold place



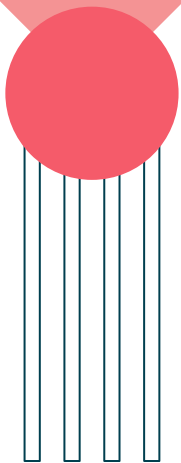
40%



Passive

Jupiter is a gas
giant and the
biggest planet

Irrational Features

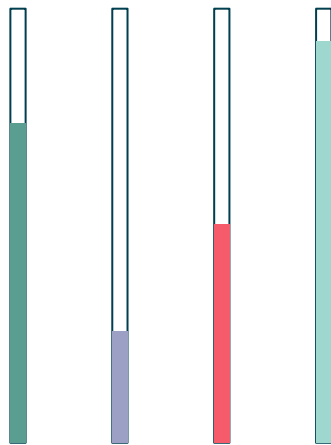


75%

Mercury is the closest planet to the Sun and smallest one

25%

It has a beautiful name and is the second planet from the Sun

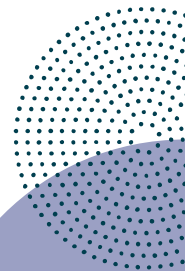


50%

Mars is actually a cold place. This planet is full of iron oxide dust

90%

Jupiter is a gas giant and the biggest planet in the Solar System



Stay Clear of Personality Disorders

What thing
frustrated them?

Mercury is the closest
planet to the Sun in the
Solar System



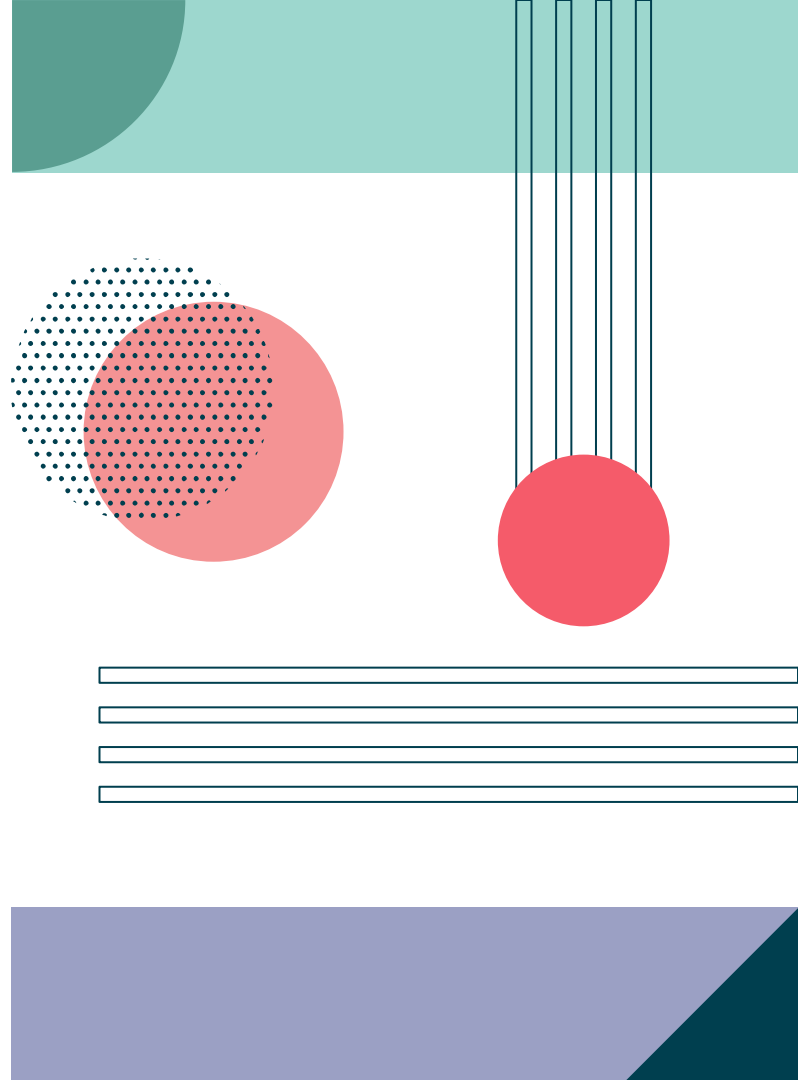
Who do they
blame?

It has a beautiful name
and is the second planet
from the Sun

Identify Modus Operandi

Here you could give a brief description of the topic you want to talk about. If you want to talk about Mercury, you could say that it's the closest planet to the Sun and the smallest one in the Solar System

It's only a bit larger than our Moon, and its name has nothing to do with the liquid metal, since it was named after the Roman messenger god, Mercury



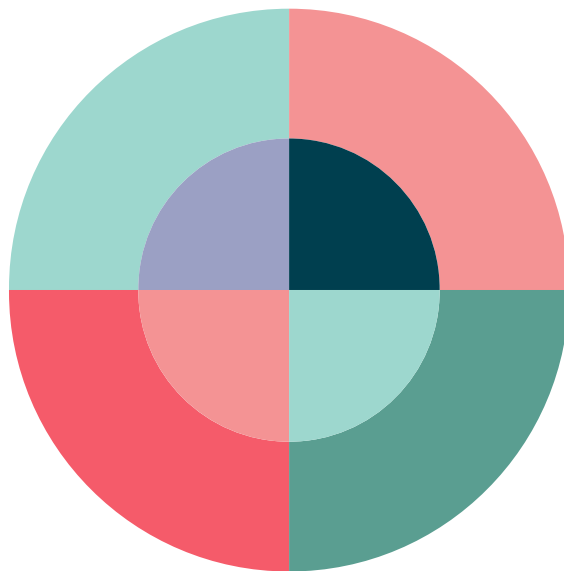
How to Walk Away

Do not React

Venus is the second planet from the Sun

Do not Discuss

It's the closest planet to the Sun



Do not Respond

Mars is actually a very cold place

Do not Resuscitate

Jupiter is the biggest planet of them all

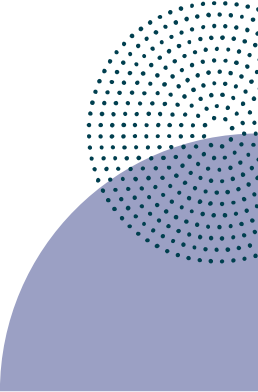




The Three Brains



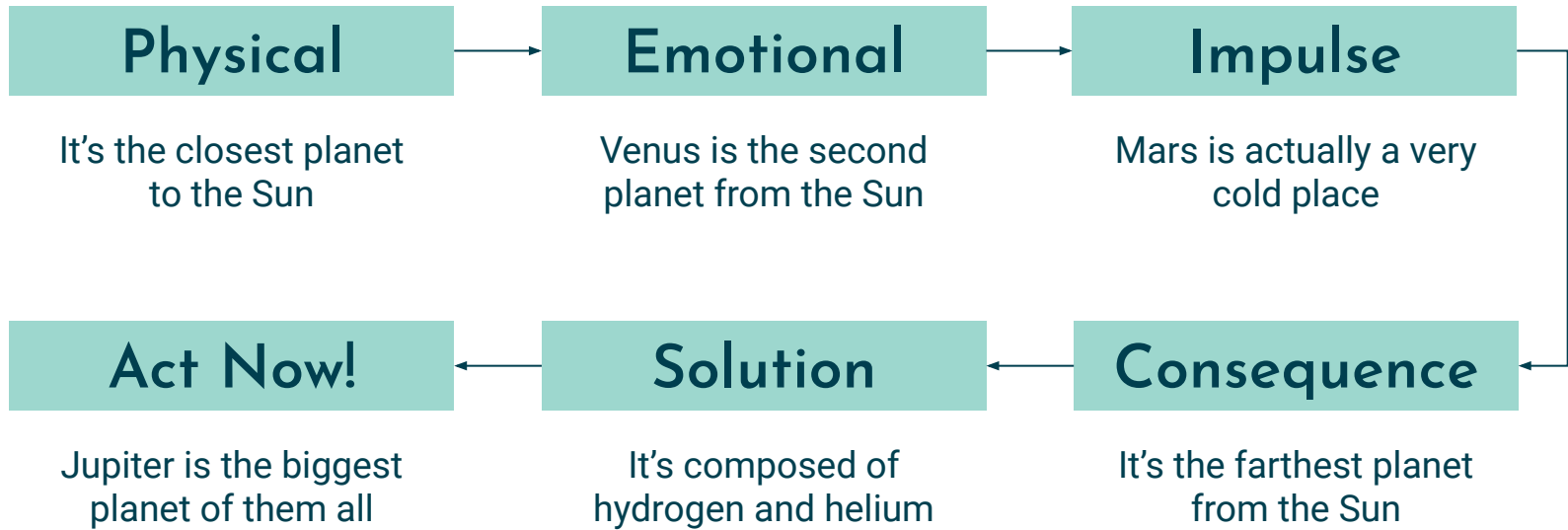
The Reptilian Lower Brain	Mercury is the closest planet to the Sun in the Solar System
The Paleomammalian Middle Brain	Venus has a beautiful name and is the second planet from the Sun
The Neomammalian Upper Brain	Jupiter is the biggest planet in the entire Solar System





A Picture
Is Worth a
Thousand
Words!

The 6 Steps



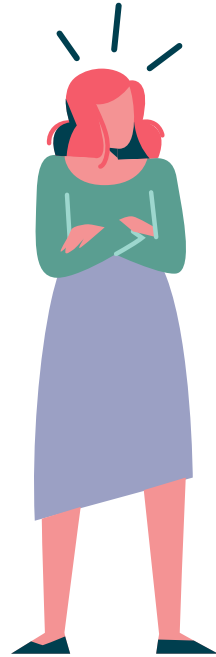
Irrational Problems

9,500

People in 2020

8,050

People in 2019



6,800

People in 2018

7,560

People in 2017



Some Percentages

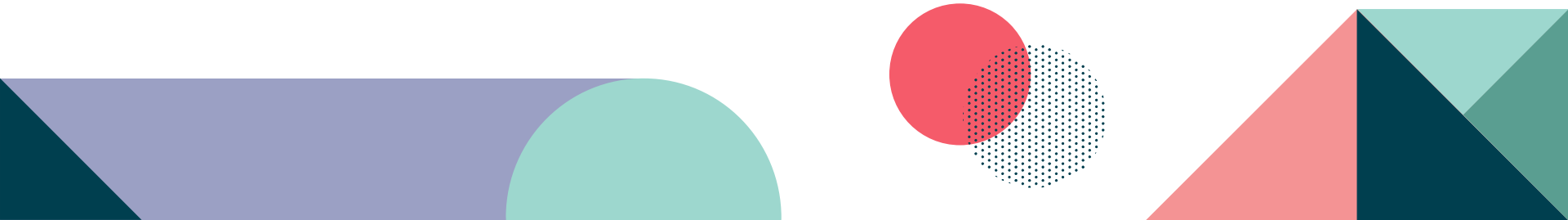
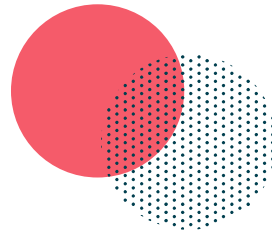
30%

Venus has a beautiful name
and is the second planet



70%

It's the closest planet to the
Sun in the Solar System





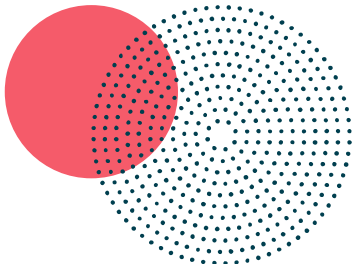
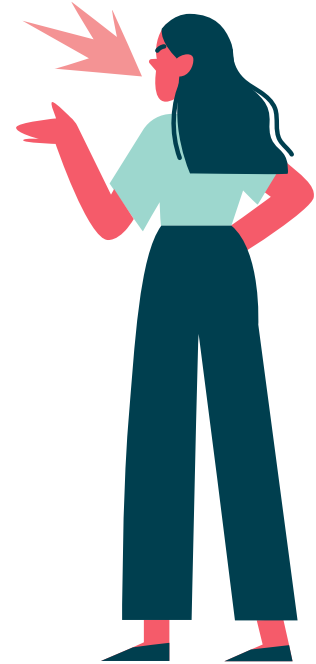
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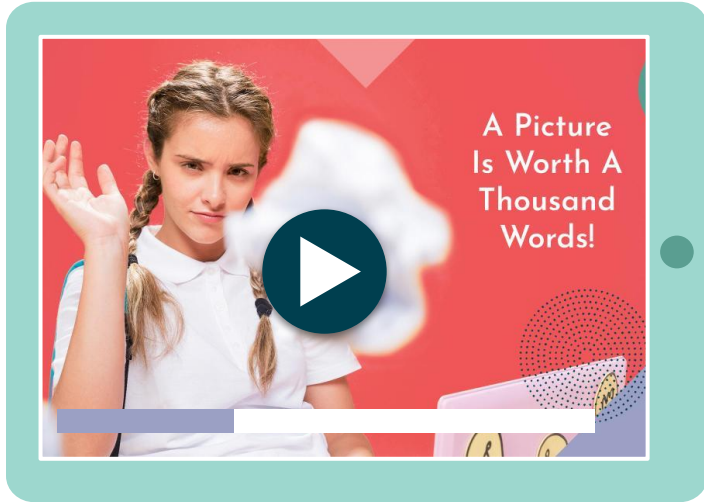
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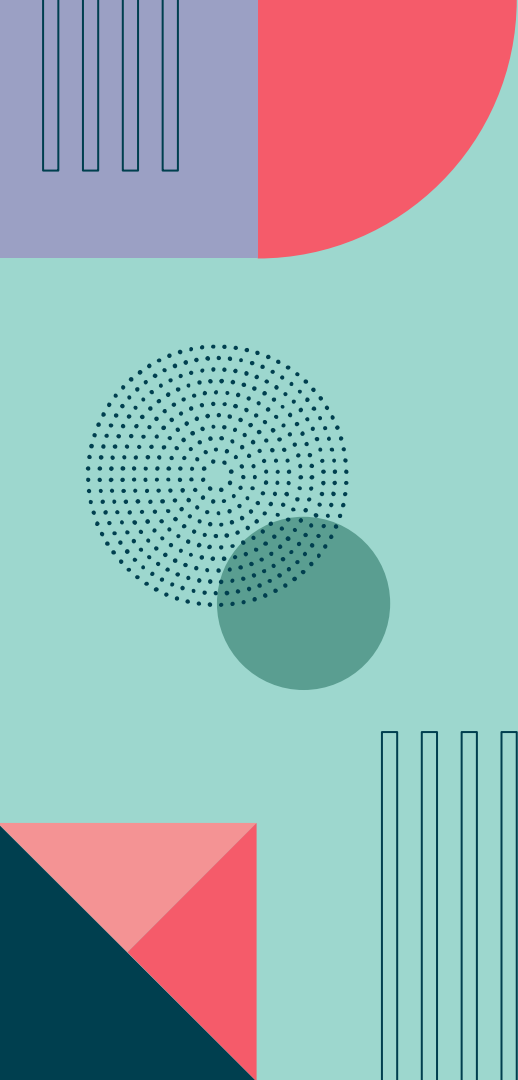




On the Internet

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“This is a quote, words full of
wisdom that someone
important said and can make
the reader get inspired.”

–Someone Famous

Our Rational Team



Lucas Brown

Here you can talk a bit
about this person



John Smith

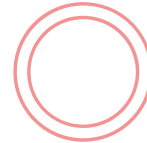
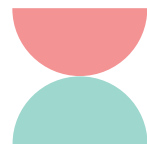
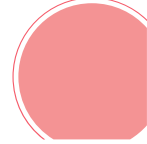
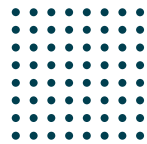
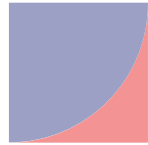
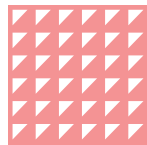
Here you can talk a bit
about this person



Alice Cooper

Here you can talk a bit
about this person

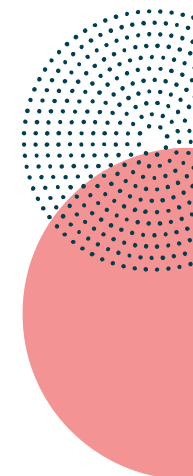
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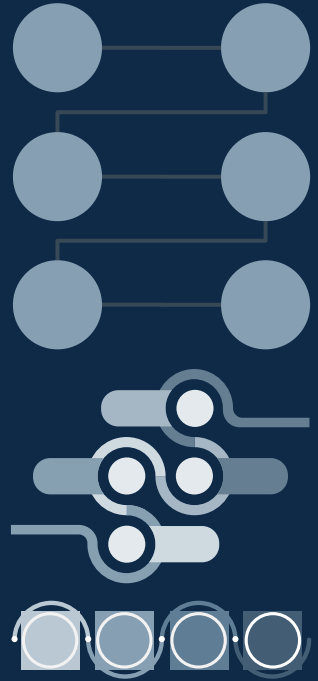
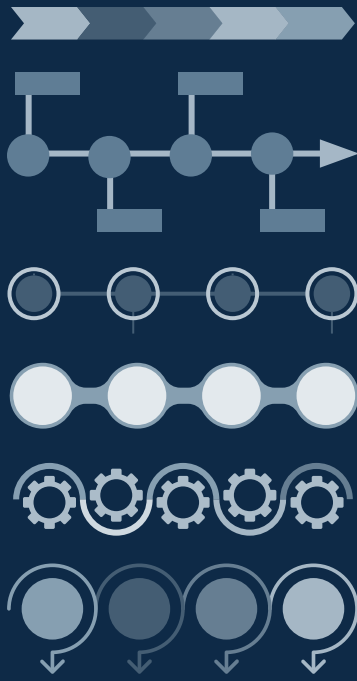
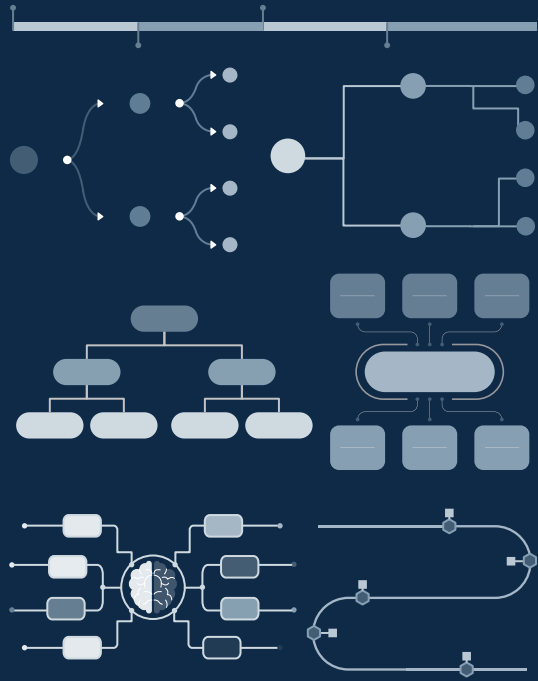
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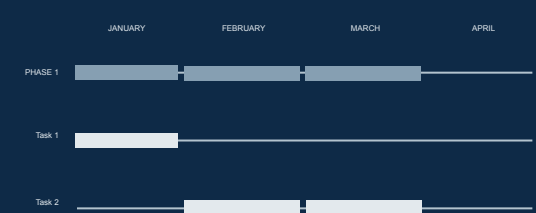
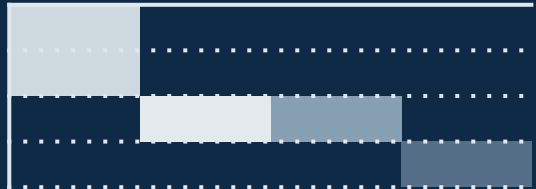
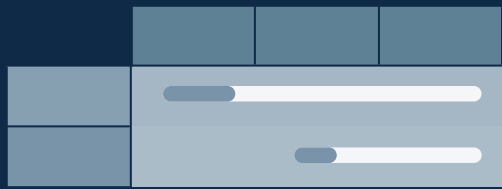
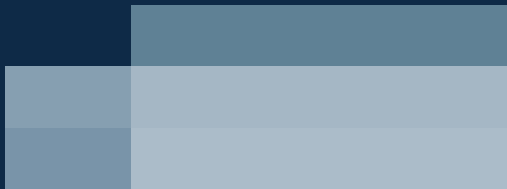
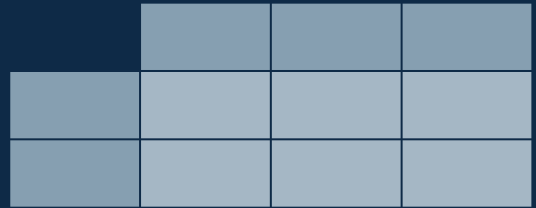
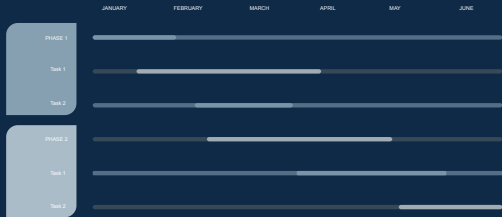
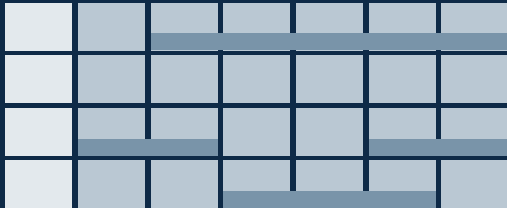
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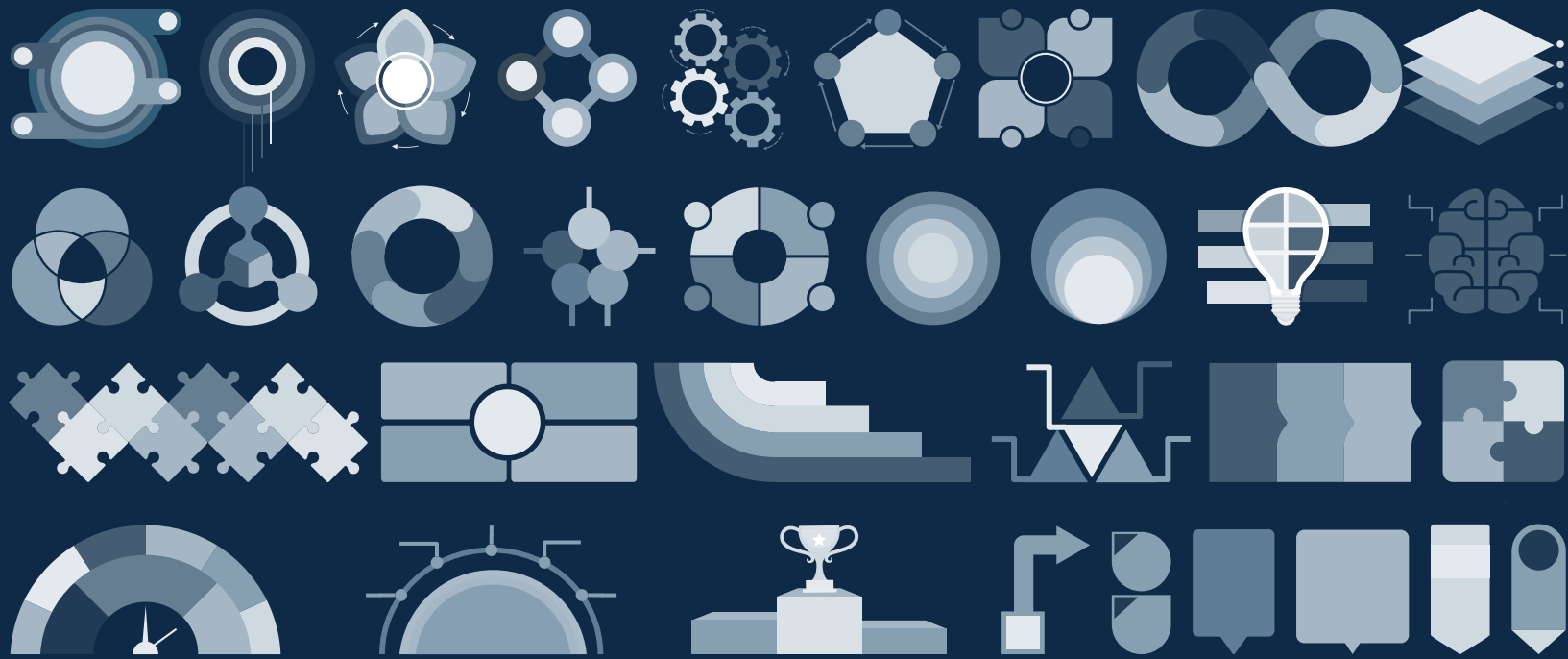
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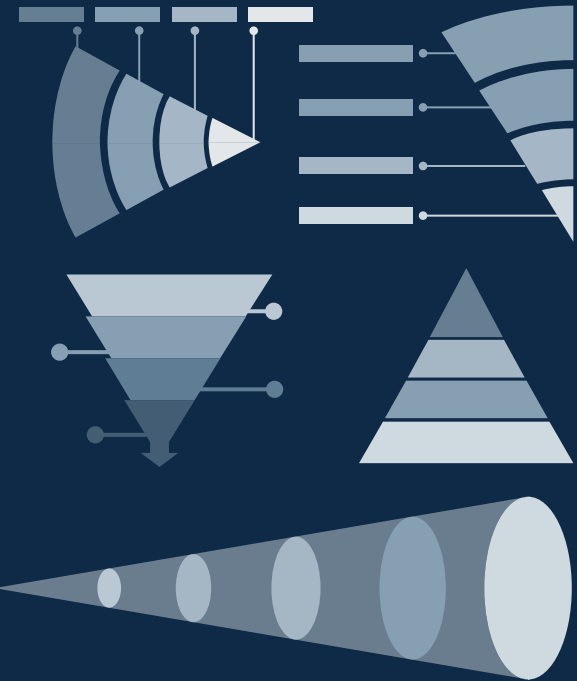
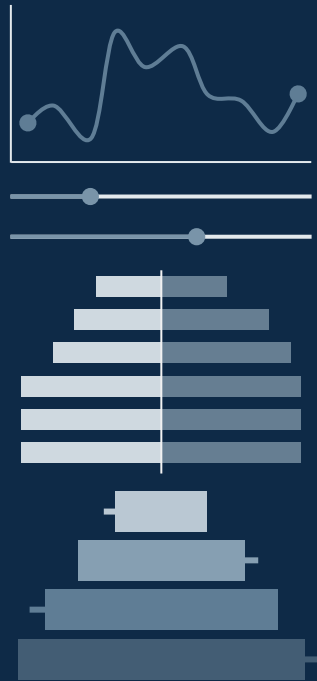
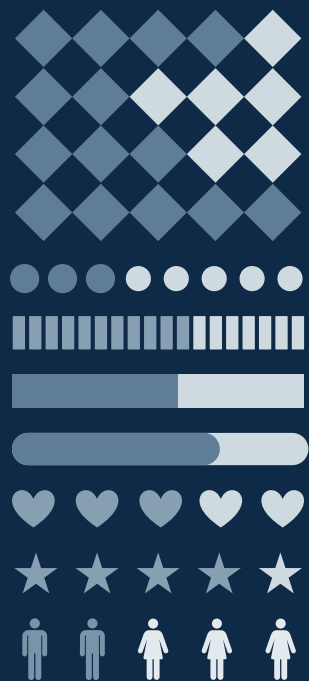
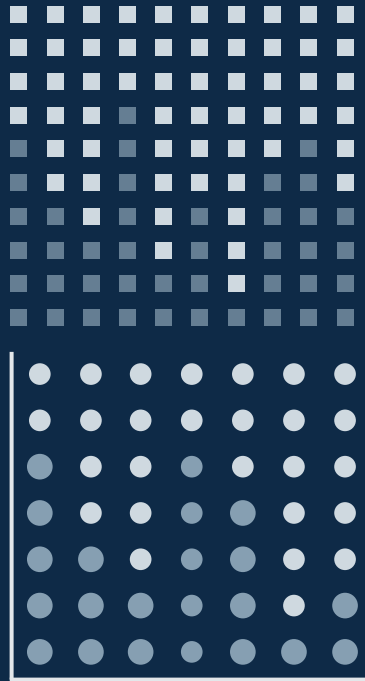












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