



#acrlvislit

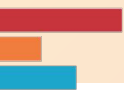
Perceiving the Metaliteracy Landscape: Revisioning the ACRL Visual Literacy Competency Standards

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Agenda

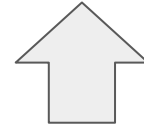
Background of the ACRL's Visual Literacy Competency Standards for Higher Education (a.k.a. Visual Literacy Standards)

Tricky concepts

Instructional Shift - examples of how panelists have incorporated proposed ideas and changes into their own instruction

Questions?

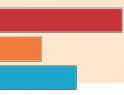
Next steps for the project



Direct poll link



Assorted books on wooden table, by Sharon McCutcheon on Unsplash.com.



Background

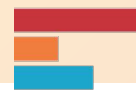
- Existing Viz Lit standards (2011)/Why is it time for a review/revision?
- The Image Resources Interest Group (IRIG) of ACRL convened a task force to update the 2011 ACRL Visual Literacy Competency Standards and Guidelines for Higher Education in February 2018.



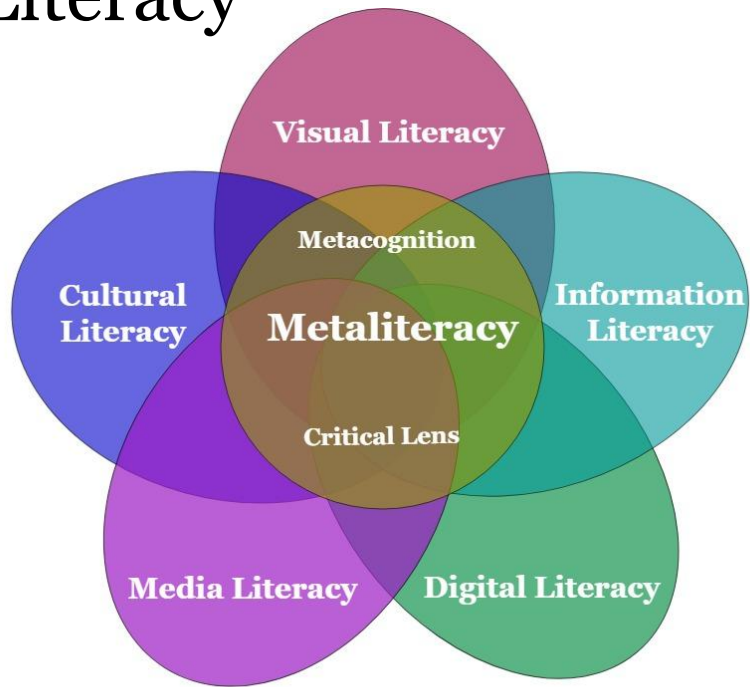
An artistic depiction of rhinoceros, Chauvet Cave



Woman wearing VR headset by JESHOOOTS.COM on Unsplash.com



Tricky Concept #1: Terminology- “Visual Literacy”

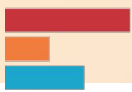


Literacies Landscape by Sara Schumacher
created in draw.io

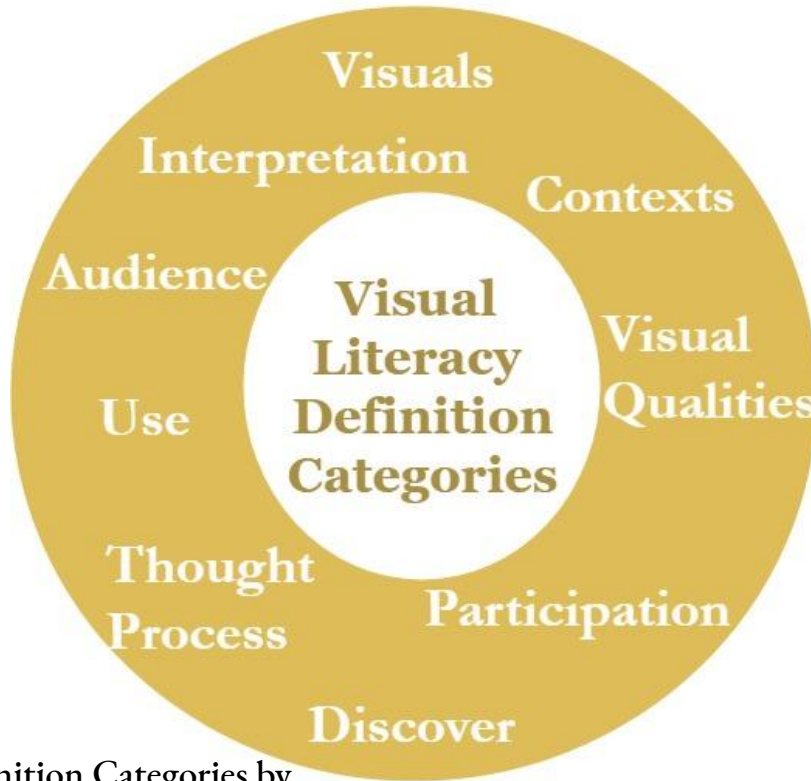
Snippet of Trello Board

What do we need to Define?

- Visual Literacy
🔗 2
- Metaliteracy
🔗 2
- Media Literacy
🔗 2
- Digital Literacy
🔗 1
- Information Literacy
🔗 2
- Visual Media
☰ 🔗 1
- Metacognition
🔗 1
- Image



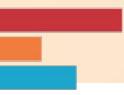
Tricky Concept #1: Terminology->



KEEP 2011 Visual Literacy Definition (with additions)

OR

CREATE ANEW (weaving in the concepts)



Tricky Concept #1: Terminology->

GENERAL DEFINITION

can be broadly defined as modes for communicating or storing information in predominantly visual formats.

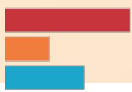
Visual media

CONTEXT #1

In the context of traditional and fine arts production...

CONTEXT #2

In the contemporary global context...

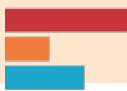


Tricky Concept #2: Extending into the Frames



Starting with the original visual literacy standards:

- What needs clarifying?
- What needs further development?
- Is this relevant?
- How does this relate to the Framework?



Information Creation as a Process

- 1.2c. Identifies different image and visual media types and materials (e.g., paintings, prints, photographs, born-digital images, data models)
- 1.2b. Investigates the scope, content, and potential usefulness of a range of image sources and formats (e.g., digital, print, subscription databases, open web, books or articles, repositories, personal creations)
- 3.1b. Reads captions, metadata, and accompanying text to learn about an image
- 3.3b. Identifies techniques, technologies, or materials used in the production of an image
- 1.2a. Explores image sources to increase familiarity with available images and generate ideas for relevant image content
- 1.2e. Recognizes that existing images can be modified or repurposed to produce new visual content

Information Has Value

- 2.3c. Organizes images and the information that accompanies them for personal retrieval, reuse, and scholarly citation
- 7.3a. Gives attribution to image creators in citations and credit statements to acknowledge authorship and author rights
- 7.2a. Identifies institutional (e.g., museums, educational institutions) policies on access to image resources, and follows legal and ethical best practices
- 7.1a. Develops familiarity with concepts and issues of intellectual property, copyright, and fair use as they apply to image content
- 7.1b. Develops familiarity with typical license restrictions prescribing appropriate image use
- 7.2c. States rights and attribution information when disseminating personally created images
- 7.1c. Recognizes one's own intellectual property rights as an

Research as Inquiry

- 1.1a. Defines the purpose of the image within the project (e.g., illustration, evidence, primary source, focus of analysis, critique, commentary)
- 1.1b. Defines the scope (e.g., reach, audience) and environment (e.g., academic environment, open web) of the planned image use
- 1.1c. Articulates criteria that need to be met by the image (e.g., subject, pictorial content, color, resolution, specific item)
- 1.2d. Articulates ways images can be used to communicate data and information (e.g., charts, graphs, maps, diagrams, models, renderings, elevations)
- 2.1a. Identifies interdisciplinary and discipline-specific image sources
- 2.2a. Develops a search strategy appropriate to the image need and aligned with available resources

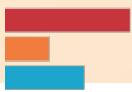
Scholarship as Conversation

- 1.1e. Identifies discipline-specific conventions for image use
- 2.1b. Articulates the advantages and disadvantages of various types of image sources and retrieval systems
- 5.4b. Presents images effectively, considering meaning, aesthetic criteria, visual impact, rhetorical impact, and audience
- 2.2b. Recognizes the role of textual information in providing access to image content, and identifies types of textual information and metadata typically associated with images (e.g., captions or other descriptions, personal or user-generated tags, creator information, repository names, title keywords, descriptions of visual content)
- 5.4a. Writes clearly about images for different purposes (e.g., description, analysis, evaluation)
- 5.4c. Discusses images critically with other individuals, expressing ideas, conveying meaning, and

Searching as Exploration

- 1.1d. Identifies terms that describe image
- 2.2a. Develops appropriate tags aligned with a
- 2.2e. Uses images through linking, visual browsing
- 2.2f. Performs research concerning resource-gathering
- 2.2c. Recognizes how often organization affects the way accessed (e.g. search, varied vocabularies,
- 2.1c. Recognizes search process

Screenshot of Trello board used by the group

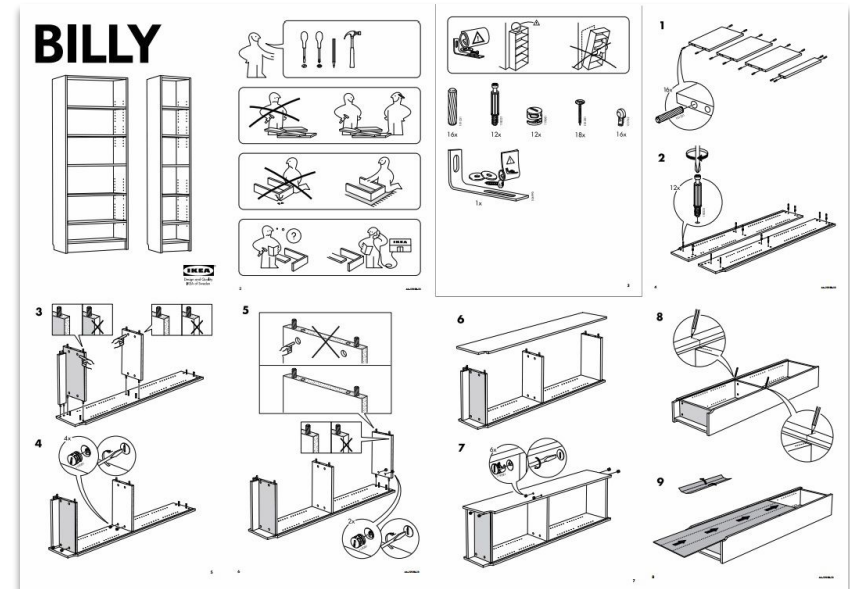


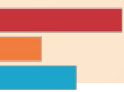
First drafts: Putting the pieces together

Shifting the competency standards into the framework's threshold concepts.

Performance Indicator 1d: Identifies key concepts and terms that describe the needed visual material

Searching as Strategic Exploration





Second drafts

Common template, modeled after the ACRL *Framework*

[Frame]

[Narrative overview/context discussing how the frame applies to visual literacy. Roughly one paragraph.]

Knowledge Practices

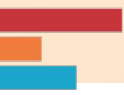
Learners who are developing their visual literacy abilities

- [Knowledge practice 1]
- [Knowledge practice etc.]

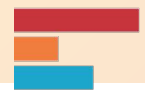
Dispositions

Learners who are developing their visual literacy abilities

- [Disposition 1]
- [Disposition etc.]

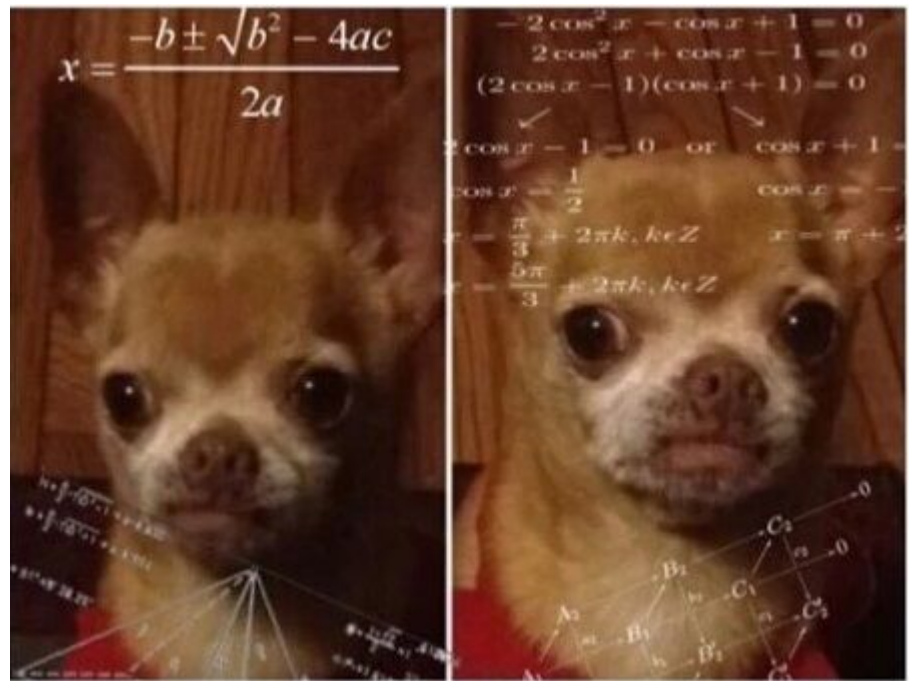


The Evolution of a Standard

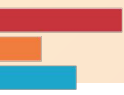


Challenges:

- Overlapping/orphan standards
- Newly identified areas
 - Social media
 - Open access
 - Disinformation
 - New visual media types
 - Accessibility
 - Metadata
 - Gender/cultural issues
 - Etc.!



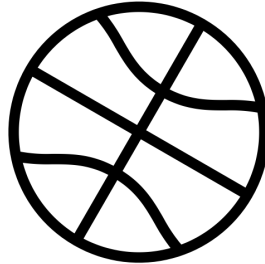
“Math Lady/Confused Lady- Chihuahua, from [KnowYourMeme](https://www.knowyourmeme.com/memes/math-lady)



Tricky Concept #3: Thinking outside the Arts



Created by Muhammad Samudra
from Noun Project



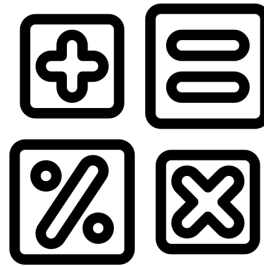
Created by Muhammad Samudra
from Noun Project



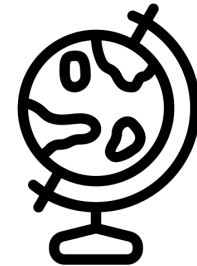
Created by Muhammad Samudra
from Noun Project



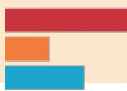
Created by Muhammad Samudra
from Noun Project



Created by Muhammad Samudra
from Noun Project



Created by Muhammad Samudra
from Noun Project



Tricky Concept #4: Conceptual vs. Empirical

*The latest iteration of the Framework for Information Literacy in Higher Education is highly conceptual and the new Visual Literacy Standards must reflect the theoretical nature of the framework, using a more critical lens.



Aynsley Dogwood Teacup Set by TheOrangeOne. [Flickr CC](#)

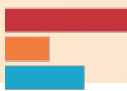


Meret Oppenheim. *Object*. Paris, 1936.

**“Visual Literacy” vs.
“Critical Visual
Literacy”

(that is the
question...)**

*However, when creating this new document, we must consider both the ACRL and ALA community as well as such outside stakeholders as the IVLA, mentioned previously.



Instruction Shift: Visual Authority - Sara

Frame: Authority is Constructed and Contextual

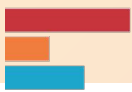
Which image do you think is more likely to be supplied/commissioned by the architects themselves?



Figure 1. Iwan Baan, Photograph of Serpentine Gallery Pavilion by Kazuyo Sejima and Ryue Nishizawa, SANAA, 2009, London, England, in David Basulto, "The 2009 Serpentine Gallery Pavilion / SANAA," *ArchDaily*, July 11, 2009, <https://www.archdaily.com/28672/the-2009-serpentine-gallery-pavilion-sanaa/>



Fig. 2 Alec Hartill, Photograph of Serpentine Pavilion by Kazuyo Sejima & Ryue Nishizawa of SANAA, 2009, Kensington Gardens, London, England, TTU Architecture Image Collections.



Instruction Shift: Disciplinary Ethics - Sara

Frame: Authority is Constructed and Contextual & Information Has Value

Analysis

Case study → Guidelines for use/attribution

In which uses would you look primary to this guideline:

Architecture Library LibGuide?

Select all that apply

Academic Poster	Academic Paper
Portfolio	Social Media

Design Development



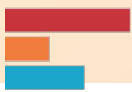
Where would you use this citation/credit statement:

Select all that apply

Academic Poster	Academic Paper
Portfolio	Social Media

Draft documentation → Citation/Credit statement

Detail of multicolored windows at Peckham Library, London, 1999
Photo Credit: Art on File via [ARTStor](#).

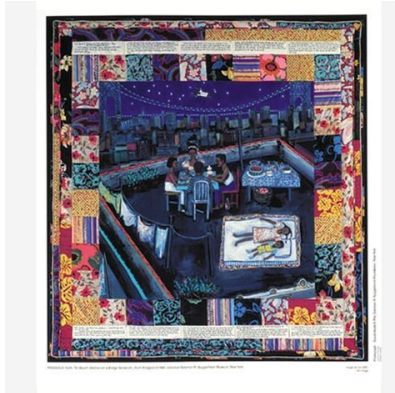


Instruction Shift: Critical Process - Katie

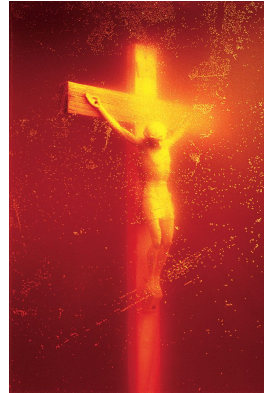
Frame: Information Creation as a Process

Information in any format is produced to **convey a message** and is shared via a selected delivery method. The iterative processes of researching, creating, revising, and disseminating information vary, and the resulting product reflects these differences.

Subversion in art: **What is the message and how do the choices the artist made in the creation process convey that message?**



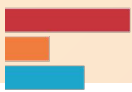
Faith Ringgold



Andres Serrano



Marcel Duchamp



Instruction Shift: Broader Conversations - Mary

Frame: Information Creation as a Process

Installation photograph from HARVESTER



Promotional poster from
HARVESTER

HARVESTER

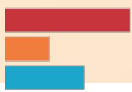
by
Erik Castro



January 16 - March 16, 2018

“I want the viewer to see only the person. It is a purely visual story with each face its own personal narrative.”

-Erik Castro



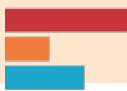
Instruction Shift: Broader Conversations - Mary



Frame: Scholarship as a conversation

Instead of seeking discrete answers to complex problems, experts understand that a given issue may be characterized by several competing perspectives as part of an ongoing conversation in which information users and creators come together and negotiate meaning.

Promotional postcard from Reflections: After the Fire



Instruction Shift: Community Advocacy - Millie

FRAME: Scholarship as Conversation

STANDARD: The visually literate student interprets and analyzes the meanings of a images and visual media.

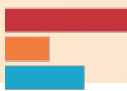


Ieshia Evans protesting in Baton Rouge in 2016. Credit Jonathan Bachman/Reuters



Image from Pepsi ad posted on YouTube. Credit Pepsi Global, via YouTube

- Advocating for visual literacy instruction workshops on such important topics as cultural appropriation is crucial to societal growth and understanding.



Instructional Shift: Community Advocacy - Millie

“A picture is worth a thousand words.”

- **Mexican license plate, screw driver, poor neighborhood?**
- **Hiding from police, thief, or construction worker?**
- **Metaphor for trying not to drown amid a fraught political situation.**

Interpreting and Analyzing Images

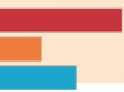


Learning Outcomes

- Look carefully at an image and observe content and physical features.
- Describe pictorial, graphic, and aesthetic elements of an image.

Learning Outcomes

- Apply a five-step process to interpret and analyze images.
- Develop questions for further research.



Questions & Discussion

#[acrlvislit](https://twitter.com/acrlvislit)

Polling Results

Q1: [What disciplines do/will you work with for Visual Literacy?](#)

Q2: [How often do you consult the 2011 ACRL Visual Literacy Standards?](#)

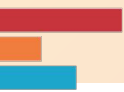
Q3: [Do you have a definition for Visual Literacy?](#)

Q4: [What term for “visual” in Visual Literacy do you prefer?](#)

Q5: [Which new areas do you think are most important to cover?](#)

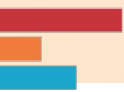
Q6: [Which methods have you used to assess Visual Literacy?](#)

Q7: [How would you like to engage with the Vis Lit Task Force?](#)



Surveying our Next Steps

- Avenues for Feedback & Communication
 - Website: <https://acrvisualliteracystandards2018.wordpress.com/>
- Reach out to stakeholders
 - ALA and ACRL sections
 - Specialized library associations (VRA, AALL, ARLIS/NA...)
 - International Visual Literacy Association (IVLA)
- Recruit an advisory board
- Finish draft based on feedback
- Submit to IRIG



Thank you!

References

<https://acrlvisualliteracystandards2018.wordpress.com/resources/selected-bibliography/>

Feedback

<https://acrlvisualliteracystandards2018.wordpress.com/feedback/>