

András BENEDEK

Welcome note

The first English issue of Opus et Education in 2017 is out now and is available at www.opuseteducatio.hu. Devoted to the topics of visual learning, we publish a thematic block summarizing the lectures held by young researchers at the international Visual Learning Conference organized in November 2016 for the second time. In his preface written for this section, professor Kristóf Nyíri draws a frame of the works that are all connected to the topic of visual learning but are diverse in terms of their thematic and methodological structure and that are common in having career starter doctoral candidates and young postdoctoral researchers as their authors. This special issue presents six articles as the cross-section of the conference held in Budapest in 2016. The interdisciplinary articles are based on theoretical and empirical researches of broad-sense visual culture.

According to the new doctoral studies, Zsuzsanna Horváth's paper provides a background setting comprising elements impacting the career decision-making landscape. In the changing world of work, many formerly stable and given conditions and underlying structures became redundant, restructured or otherwise altered, which young people have to factor in when making career-related choices and decisions.

In our column titled Projects, we present a complete report on an international lifelong learning project „Comparative Studies in Adult Lifelong Learning – COMPALL2”. The author, Balázs Németh reports on a strategic partnership in transnational studies in adult and lifelong learning. The aim of this short description is to provide a short insight to a European project trying to develop both studies and research with professional comparative approaches to adult and lifelong learning by addressing some specific issues which influence the quality improvement of adult education provision and learning opportunities for adults.

Finally, let me mention it here that we strive to offer information on new researches and books in each issue. This time we release a review by Adam Tamas Tubolyon of the work: Angélique Groß: *Die Bildpädagogik Otto Neuraths: Methodische Prinzipien der Darstellung von Wissen*. Dordrecht: Springer. 2015.

We hope that the Reader will perceive the extension in our thematic fields which also means an increase in size; at the same time, in line with the century-long traditions of the Technical University, our editors remain dedicated to quality and are resolute to fully meet the requirements of scientificity while keeping the basic norms of providing information in evidence. We hope to have more feedbacks from the Readers and will be happy to get proposals in relation to interesting and valuable articles written in English so that our review can become more and more engaged in the international scientific flow of information.

Editor in chief of
Opus et Education

Kristóf NYÍRI

Introduction

The five papers we publish in this section of *Opus et Educatio* emerged from the 7th Budapest Visual Learning Conference, directed by Professor András Benedek, held on Nov. 11–12, 2016, at Budapest University of Technology and Economics. In the framework of the conference, altogether 34 talks were presented. Fourteen of them have been chosen for publication in the seventh volume of the VISUAL LEARNING series, volume title: *Virtual reality – real visuality: Virtual, Visual, Veridical*, edited by András Benedek and Ágnes Veszelszki, to appear later this year.¹ Another five of the talks given last November have been selected to form the cluster of papers published in the present section.

The first of these papers, “Visual Argumentation in Commercials: the Tulip Test”, by Hédi Virág Csordás and Gábor Forrai, claims that, contrary to what until recently was definitely the mainstream view, it is indeed possible to construct arguments on a pictorial level. Csordás and Forrai show that such arguments display significant parallels to verbal arguments. Their case study is a commercial advertisement. Advertisements are one of the topics in the paper by Vladimir Dimovski and Irma Puškarević, “Creative Approach to Visual Learning: The Use of Filmmaking Techniques and the Rhetoric of Typography”. How can advertisements exploit some prominent semantic properties of specific typefaces? Another topic the paper discusses is the way in which the moving image – animation, video, film – can enhance learning in the field of art history. The moving image is the enframing theme of Matthew Crippen’s paper “Politics and Visual Rhetoric in Film: The Apologetics of Pleasantville”. As Crippen puts it, analyzing the 1998 film *Pleasantville*, “Moving images – whether in film, television or videogames – are

¹ Let us here list the previous volumes: András Benedek and Kristóf Nyíri (eds.), *Images in Language: Metaphors and Metamorphoses* (series VISUAL LEARNING, vol. 1), Frankfurt/M.: Peter Lang, 2011; András Benedek and Kristóf Nyíri (eds.), *The Iconic Turn in Education* (series VISUAL LEARNING, vol. 2), Frankfurt/M.: Peter Lang, 2012; András Benedek and Kristóf Nyíri (eds.), *How to Do Things with Pictures* (series VISUAL LEARNING, vol. 3), Frankfurt/M.: Peter Lang, 2013; András Benedek and Kristóf Nyíri (eds.), *The Power of the Image: Emotion, Expression, Explanation* (series VISUAL LEARNING, vol. 4), Frankfurt/M.: Peter Lang Edition, 2014; András Benedek and Kristóf Nyíri (eds.), *Beyond Words: Pictures, Parables, Paradoxes* (series VISUAL LEARNING, vol. 5), Frankfurt/M.: Peter Lang Edition, 2015; András Benedek and Ágnes Veszelszki (eds.), *In the Beginning was the Image: The Omnipresence of Pictures: Time, Truth, Tradition* (series VISUAL LEARNING, vol. 6), Frankfurt/M.: Peter Lang Edition, 2016.

primary modes through which most in industrialized regions encounter the world. In this sense, they are virtually reality for many.” An intriguing, sometimes perhaps frustrating, phenomenon of the virtual reality surrounding us is the genre of *digital memes*, analyzed in the paper of Laura Ambrus from the perspective of cognitive linguistics. Digital memes are “a combination of pictorial and textual elements, created and shared online”. Ambrus elaborates a new theory of memes – memes traveling via the internet – which she contrasts with the traditional theory by Dawkins and by Susan Blackmore, who argued that “a meme is what travels from brain to brain”. The final paper in the present *Opus et Educatio* section, “The Veracity of Adolescents’ Drawings”, by Judit Hortoványi, is a study of the way emotions can be communicated, not from brain to brain, but from mind to mind, through pictures drawn in a specifically designed framework of symbolic images. As Hortoványi shows, visual communication can often achieve what verbal communication cannot. And this indeed sums up the central message of our Visual Learning conference series. Education in visual thinking, visual creativity, and visual literacy, is the paramount new task pedagogy today faces.

Laura AMBRUS

Categorization of Memes

The emergence of the internet had a great impact on language use and communication. Among the biggest changes we can mention the speed of information spread, the dismissal of grammatical and orthographic rules, a fact that nowadays influences everyday language use, and most importantly, the very frequent application of non-linguistic elements with specific communicative functions. In accordance with this tendency, a large proportion of digital communication is performed via pictures and pictorial/textual elements, even in those cases in which a textual description would by itself carry the information.

The attention-grabbing function of pictures is not in doubt today, but the question still remains: how do these pictorial and pictorial-textual elements that occur so frequently in the digital era, actually work? What kind of meaning-making processes do they account for?

In the present paper the aim is to present a possible interpretation for these digital elements from a cognitive linguistic view. The main hypothesis is that these elements are constructed and perceived as a specific language in which the pictures (and in some cases texts) used function as the constructional elements of this language.

In order to analyze these elements, in the first section of the paper the traditional meme theory will be presented, which is followed by the digital meme theory. The instances chosen to analyze are intentionally not called memes yet. In the following section different types of pictorial and pictorial-textual elements are presented. The theoretical framework is given by cognitive linguistic notions like categorization, frame, Conceptual Metaphor Theory, iconicity, mental spaces, Conceptual Integration Theory. The aim is to build up a possible framework based on the notions mentioned above, that hopefully may give an explanation of the working mechanism of the referred digital elements.

Since the instances in this case are referred to as “memes” by its users and producers, first a brief look is taken at meme theory.

Meme Theory

According to the Oxford English Dictionary, the word “meme” has the following meaning:

1. An element of a culture or system of behavior passed from one individual to another by imitation or other non-genetic means.

2. An image, video, piece of text, etc., typically humorous in nature, that is copied and spread rapidly by Internet users, often with slight variations.

The two definitions differ in several aspects from each other. How could an element of a culture become something which is popular on the internet for a few days, but disappears after that? These two definitions suggest differences that are then actually confirmed by the theoretical explication of memes: traditional memes and digital memes.

As Susan Blackmore puts it in her book entitled *Meme Machine*: “When we imitate somebody, something is passed through. This something can be given further and further, getting its own life in this way. We can call this thing an idea, an instruction, behavior, a piece of information. If we want to study it, we have to give it a name. Fortunately, there is such a name. This is the meme.”¹ Based on this statement we can recognize that the world we live in, our personality, our feelings, are all memes. Blackmore quotes many times evolution biologist Richard Dawkins, who introduced the word *meme* in its today widely known meaning: “The new replicators must be given a name that expresses the unity of cultural transmission, the unity of imitation. The word *mimema* has a spacious Greek sounding, but I would like to find a monosyllabic name that sounds a little bit like ‘gene’. Hopefully my friends with classical literacy forgive me for abbreviating the word *mimema* to meme. A meme can be a melody, a thought, a keyword, a fashion, a method.”² Further Dawkins argues that even religion is a meme, more specifically memes in connection with each other developed separately. Both authors cited above claim that memes like religion have to make a big psychological impact, since this is their condition of survival. The faith has a seemingly simple answer for the deep and torturing questions of life. It suggests that the injustices committed in this world can be corrected in a next life. However, the meme spreads regardless of its positive or negative content. According to Dawkins, a good meme has to fulfill three conditions: reliability, productivity and lifetime. This means that there have to be made as many copies as possible, these copies must be precise and they have to survive as long as possible.³

According to the position described above we know what a meme is, and seen from that perspective the whole world and its element are memes, even a melody, a dance step, a thought. Now we can understand the cultural aspect mentioned in the Oxford Dictionary and the meme’s intention of spreading. Here we have to note that this interpretation of the word is probably the basis of the second meaning, and as a

¹ Susan Blackmore, *The Meme Machine*, New York: Oxford University Press: 2001, p. 21.

² Richard Dawkins, *The Selfish Gene*, New York: Oxford University Press: 2006, p. 192.

³ *Op. cit.*, pp. 19 f.

result, the meme concept of the second definition has some of the properties mentioned above, but also gained new ones.

Probably at this point we can begin to see the connections, both as to content and functioning, between the traditional meme concept on the one hand, and the pictures spreading via the internet on the other. The latter are also mediating a knowledge, an opinion; they make statements, they are humorous, and their main purpose is to reach many internet users.⁴ In some aspects, however, the two levels still seem to diverge, since the meme as such would need other characteristics to remain viable in the digital environment.

The Digital Meme

Limor Shifman claims in his study that memes were invented decades before the digital era, but the internet made them into a daily visible phenomenon. According to his conception, the contrasting positions in the scientific debates related to memes – namely that on one hand everything in the world is a meme, and on the other the meme does not exist, it is just a construction and it is useless – should be brought closer to each other, and also memes should be analyzed from a communicational perspective. While there is an intense debate about the definition itself at the academic level, among internet users it became a fashion not just to spread but also to create memes. It is important to note that the digital meme for internet users is a form of expression of an idea, thought, by text, picture. Significant difference in comparison to the traditional definition is that a digital meme does not necessarily have a long lifetime, and while the traditional meme is abstract or ambivalent, the digital meme is expressed by very concrete utterances, such as YouTube videos or meme-groups, e.g. One Does Not Simply, Forever Alone, Grumpy Cat, etc.⁵

Shifman analyzes the cultural aspects of the traditional meme concept related to digital memes. He investigates on what specific level digital memes spread from one person to another, are the copies modified, and which meme is viable. In this comparison Shifman found that websites like YouTube, Facebook, Twitter, which are based on sharing content, are a prosperous environment for memes, since the shared content reaches masses of people in a couple of hours. Regarding the second aspect he claims that in the case of verbal communication a person processes the information before forwarding it, thereby modifying it, shaping it to his or her personality, so conveying a somewhat altered version of the original information. In the digital environment, by contrast, we can forward, attach, share content with a single

⁴ Dawkins claims that meme is anything that moves from brain to brain.

⁵ Limor Shifman, “Memes in a Digital World: Reconciling with a Conceptual Troublemaker”, *Journal of Computer-Mediated Communication* 18 (2013), pp. 362–377.

click, without effecting any change to it. Additionally, there are specific applications, websites that provide for internet users the possibility to create their own memes, or modify, rethink the existing ones. With respect to the issue of lifetime Shifman claims that in the digital era a certain meme can be tracked by anybody, so its survival became more verifiable; however, a long lifetime is not an expectation in this case.

In the present paper, only those instances are considered to be memes that contain either a pictorial element modified by digital techniques in order to achieve a certain meaning, or textual-pictorial elements created with the same purpose. Generally these memes are expressing a thought, an opinion in a witty, pun-like manner, occasionally with sarcasm. A critical attitude is also characteristic of these memes.

Since the general statements I have made so far are mainly experience-based, in the next section a cognitive linguistic framework is presented that may serve as an explanation of the behaviour of memes. Basically my hypothesis is that memes can be described with a cognitive grammar-based framework.

Categorization

Since categorization in cognitive linguistics is considered to be the basis of conceptualizing the word, it must be helpful in interpreting memes. Hereby a grammar-based categorization theory is presented, since it is assumed that memes could have a specific grammar.

According to Kövecses, the cognitive linguistic view of (linguistic) categories is meaning based, and just like categories in general, are organized around prototypes. It is suggested that categories have central and less central instances. Thus, for example, central cases of nouns include *table*, *ball*, *water*, *boy* and *girl*, while less central or less prototypical cases include *invitation*, *fear*, *running*, and *collapse*. These words, although they are grammatically speaking nouns, have conceptually speaking a more active meaning.⁶

Based on the above analysis, we can assume that specific categories can be defined among memes. A prototypical meme would look like the picture in Figure 1.

⁶ Zoltán Kövecses, *Language, Mind and Culture*, Oxford University Press: New York, 2006, p. 296.

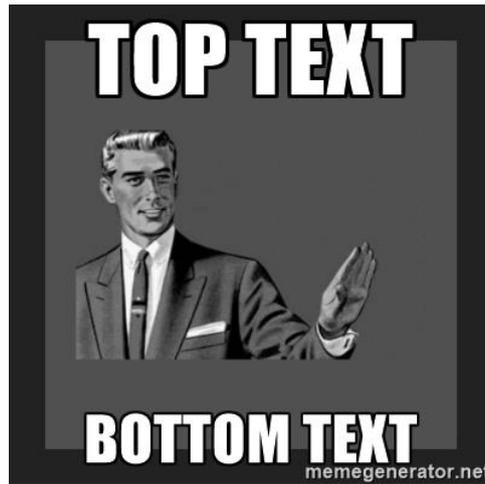


Figure 1

Regardless of the real or assumed connotations that this picture may carry, it is the very composition of memes that I am attempting to present by it. Text is added on the top and the bottom of a picture. The typography of the text may also seem to be uniform. The interpretation process is not linear: we perceive the picture first, than we decode the text, with every linguistic feature it may contain.

Less prototypical memes can be those that contain only bottom text, those that do not contain picture but the typography of the text indicates that we are encountering a meme, the text is not placed at top nor the bottom (but somewhere in the middle of the picture), and those that contain only pictorial elements. For some examples, see Figure 2.⁷

⁷ Note that these elements are listed here to present the constructional differences, the content is not relevant at this point.



Figure 2

Kövecses elsewhere claims that a prototype is the best example of a conceptual category. The instances of a conceptual category are the members belonging to it. The members that belong together can be concepts for objects and events in the world, senses of words (e.g. love) or linguistic categories (noun, verb, etc.). Prototypical members (the best examples) are represented as conceptual frames, nonprototypical members are given as modifications or “deviations” from frames or prototypical members.⁸

Based on this position it can be claimed that the prototypical meme is the one with picture and text. More peripheral elements of the category of meme are those containing only text or only picture.

Frames

In order to make transparent the notion of frames, Kövecses in his work elaborates on framing in cognitive grammar as follows: in the case of the sentence *Sara faxed Jeremy the invoice*, we have to take into account not only the noun’s meaning (which is: a machine or system of transmitting documents via telephone wires), but also the frame-based meaning of the construction that it evokes: that is, that of the ditransitive construction in which someone gives someone something. Kövecses also stated that schematic constructions have a meaning, and that meaning is crucial in understanding sentences.⁹

According to this statement, if memes are perceived as schematic constructions, an important meaning is carried by the frame that is not explicitly present in the particular digital content. The highly schematic knowledge in general is the following: within that pictorial-textual digital utterance the conceptualizer finds a thought, an

⁸ Zoltán Kövecses, *Where Metaphors Come From*, New York: Oxford University Press, 2015, pp. 35 f.

⁹ Zoltán Kövecses, *Language, Mind and Culture*, New York: Oxford University Press, 2006, pp. 296 f.

opinion, a comment, a reaction to a situation, communicated in a witty, sarcastic, occasionally juvenile style. The communicative function, the ultimate meaning, is the same in the case of the peripheral elements, too.

However, frames can be found on a more concrete level, too. On websites focusing on generating memes, but also in a Google search, templates are available for encouraging further creation. These templates are the most frequently used pictorial elements among memes. Some templates are presented in Figure 3.

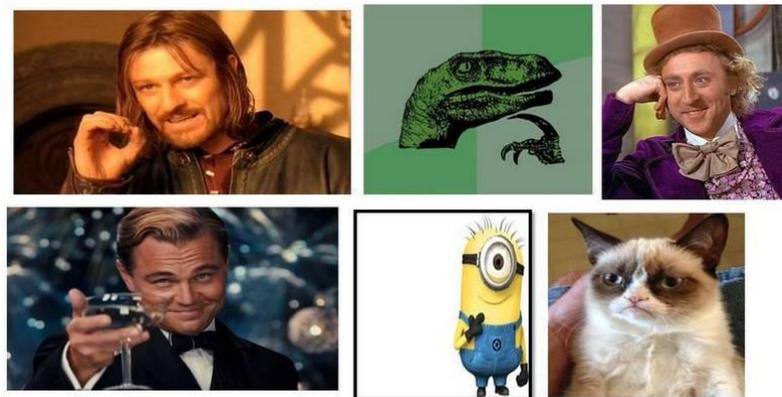


Figure 3

These and further similar templates are working as frames for memes, depending on the meaning intended to create. Here I will analyze in detail two of the above pictures, adding a brief explanation to all of them.

Quite often, pictures about famous movie characters are chosen to serve as a frame. In these cases, additional knowledge about the character, the actor and the particular movie may help the interpretation. However, some of these templates are conventionalized at such a level that the memes created with these pictures can be interpreted without the contextual, pop-culture related knowledge. In some cases, references are made to the movie in which that certain scene was captured; the top text of the meme may be a sentence from the movie, in other cases the picture is only an illustration of the particular character, handing down its characteristics to the content of the picture.

The “One Does Not Simply” Memes

Some “completed” versions of this type of meme can be seen in Figure 4.



Figure 4

This meme is one of the most popular ones, the scene is from *The Lord of the Rings* movie, capturing Boromir (performed by Sean Bean) while saying: “One does not simply walk into Mordor.” Mordor is a very dangerous place with life-threatening creatures, according to the story.

Assuming that the conceptualizer of these memes is familiar with the movie, he or she knows about Mordor, its dangers and the sentence said by Boromir, so he or she may create a blend between the dangers of Mordor and the everyday situations described by the changed sequences of the sentence, like engaging in a political debate and staying calm, or not get distracted by memes while collecting data. If the blend is created, these minor situations can be conceptualized as life-threatening dangers. Since the meme under discussion is highly conventionalized, a conceptualization is possible also without the background knowledge. If this is the case, the conceptualizer may perceive these memes as generally expressing impossible situations, critiques on dismissing unwritten rules. However, the wittiness of this type of meme will not appear in the latter case, since the blend presented above, which is the source of the playful meaning, hence the humor, is not present.

The “Grumpy Cat” Memes

Some of the “completed” templates are given in Figure 5.

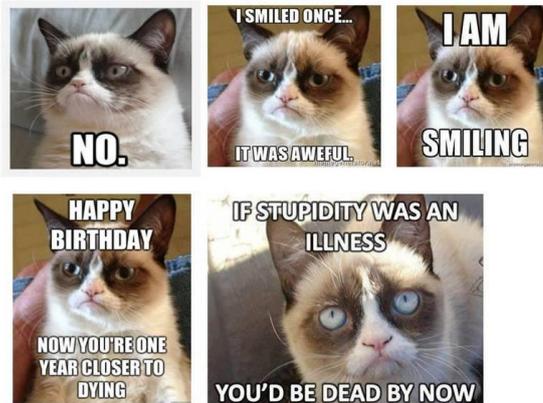


Figure 5

According to Wikipedia, Tardar Sauce is a cat and internet celebrity known for her “grumpy” facial expression, and thus known by the common name Grumpy Cat. Her owner says that her permanently grumpy-looking face is due to an underbite and feline dwarfism. Grumpy Cat’s popularity originated from a picture posted to the social news website Reddit in 2012. In March 2016 “The Official Grumpy Cat” page on Facebook had over 8.5 million likes.

In the case of Grumpy Cat, very few people are aware of the background information presented above. Presumably the majority of people who are familiar with Grumpy Cat are only focusing on her facial expression. Usually some mean, passive-aggressive messages are associated with the pictures presenting this cat. Technically the attitude associated with the cat’s facial expression is the main aspect that defines the frame in this case. I will provide a deeper analysis of this below.

Also with regard to the other templates presented in Figure 3, there are meanings carried by the frame that can be discerned. In the template in the upper right corner Willie Wonka is presented from the *Willie Wonka and the Chocolate Factory* movie, performed by Gene Wilder. This meme is entitled “Tell Me More”, usually reacting to situations in which someone is talking about irrelevant topics, or is detached from reality. The memes that contain the dinosaur are called “Philosoraptor”, and usually unpleasant, irritating, pointless or ironic questions are formulated textually, such as “If time is money, are ATMs time machines?” (It is beyond any doubt that the questions in these memes are rather intriguing from a cognitive linguistic point of view.) The small yellow creature originates from the animation movie *Minions*, generally the texts added contain some nice, kind, funny content. The template in

which Leonardo DiCaprio can be seen is from *The Great Gatsby* movie, in which DiCaprio was performing Gatsby. The content is usually “cheers!” to someone.

There are differences among the templates with regard to whether the interpretation of the memes created with them requires a broader knowledge about the origin of the picture. Despite of this, it can be stated that since the templates are used frequently with contents that work with a similar frame, the pictures used as templates accumulate a certain content that may not be present either in the original picture, or in the instantiations created with the same image. This aspect of such memes may be perceived as a frame-based meaning of the construction that is crucial in understanding them as a whole, because, for a total outsider, these pictures (in their template format) do not have the meanings described in the present section.

According to this interpretation, I suggest that *template-based memes* might be the prototypical elements of the category, since their template carries a frame-based meaning that assures these memes (variants) a longer lifetime.

In order to properly describe the less prototypical elements of the category, further cognitive linguistic features will be involved. To these less prototypical memes I will refer as *ad-hoc memes*.

Ad-hoc Memes

As ad-hoc memes I consider those ones that are inspired by popular topics like sports or politics. With respect to their form, they may seem prototypical or less prototypical (they can be labeled with top and bottom texts with the very specific typography, but they can also contain black-framed pictures, or missing one or both of the textual elements). The main difference between these memes and the template-based ones is that ad-hoc memes have a much shorter lifetime, since generally they are created in addition to some specific event. The shorter lifetime is due to the fact that since these memes are closely related to specific events, they work only in that period of time when the topic is active.

Some examples of ad-hoc memes are presented in Figure 6.



Figure 6

In the first sequence I presented football-related memes, in the second some political ones. In the first two pictures Mario Balotelli can be seen, the picture used was taken at the UEFA European Football Championship 2012, capturing a memorable goal celebration in the semifinal. The two pictures below of Cristiano Ronaldo were taken at the UEFA European Football Championship 2016. These pictures have clearly been manipulated with photo editing programs in each case. The original pictures were presumably taken accidentally (not with the intention of generating memes), however they present a highly expressive representation of famous characters. These expressions, gestures, induce further interpretations, and thereby the creation of many varieties of a meme that exploit the same basic picture. The memes created with such a reconstruction can be quite well interpreted through Conceptual Metaphor Theory, as also, very fruitfully, through Conceptual Integration Theory.

The first two political memes are created with the same technique, the main difference in comparison to the memes about football stars may be that the inductive factor the final meme relies on is not the physical appearance of the characters, but rather some real or assumed personality traits between the two (or more) persons that are mixed in the final result.

In the case of the memes presenting Barack Obama and George Bush the pictures used are expressing emotions that fit the message composed in the texts. As can be seen, in these cases the pictures do not contain a frame-based meaning, in contrast to the template-based memes. It is more likely that in those cases where there is no textual element, the original picture and the modified entity are working as input spaces of a blend.

Another obvious aspect is that where a text is added, the pictures are not manipulated, so in these cases the pictorial element is functioning mainly as a context-creating entity. In each case however a certain lexical knowledge is required in order to recognize the characters.

Cognitive linguistically speaking, some further aspects can help the interpretation process of the memes.

The togetherness of texts and/or pictures has a reciprocal impact on both constructional elements.

Iconicity

In terms of cognitive grammar, Kövecses defines iconicity in the following way: when a sign (word or phrase, or gesture in sign languages) resembles what it is a sign for, we talk about iconicity. He argues that a more complicated type of iconicity is in which there is an isomorphism between conceptual structure and linguistic structure. We can think of this type of iconicity as a form of metaphorical conceptualization, where the metaphor is STRENGTH OF EFFECT IS CLOSENESS OF FORM. The next two sentences are given as an example:

John killed Bill.

John caused Bill to die.

Kövecses claims that when we use a single word for a complex concept, it suggests a unitary construal, since the word *kill* implies the action and the result, while the word *caused* leaves these entailments opaque.¹⁰

With regard to memes, we can suppose that the closeness of textual/pictorial elements results in different levels of tightness in closure. Coming to template-based memes, the closeness seems to be very tight, since one part of the text is always the same. Some memes have been created that reflect this aspect, like the one in Figure 7.

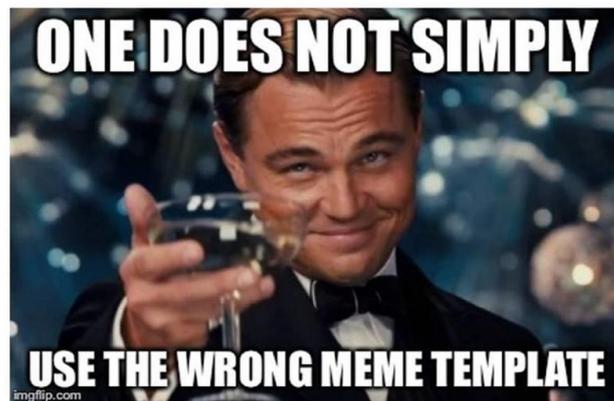


Figure 7

In the case of ad-hoc memes, however, there are two possibilities: if there is a text, the picture is usually needed in order to place the text in context. If we remove the pictures, the text in itself would become nonsensical, or we would have too many unknown elements. In those ad-hoc memes where two pictures are merged and there is no text, we could remove those elements that were placed upon the original picture post factum (e.g. the ballet dancer's lower body, the mustache and the beard – which elements metonymically stand for those concepts that are blended with the characters from the original pictures), but in this way the meme as a construction would be destroyed.

Seemingly a specific logic of iconicity is in place in the creation and interpretation of memes. The tight closure is straightforward in the prototypical elements of the category, this closure resulted in conventionalization, but in the case of the less prototypical elements, due to the weaker connection, the textual and pictorial elements presuppose each other.

¹⁰ *Ibid.*, p. 300.

Some level of closure is present in all of the instances, since the construction of the prototypical meme requires that. It may be assumed that ad-hoc memes do not have the time to effect conventionalization, since after the main topic they refer to vanishes, they are no longer needed.

Humor in Memes

According to Kövecses, “one of the striking features that one notices about humorous expressions from a cognitive linguistic perspective is the very noticeable presence of a number of ‘figurative’ cognitive devices in the expressions. These include metonymy, metaphor and blending.”¹¹ Further he emphasizes that there are two kinds of evidence that indicate that figurative devices are neither sufficient nor necessary for humorous effect. One is that there are humorous expressions that do not contain any of the figurative devices mentioned previously, and, second, there are expressions that do involve figurative devices but are not humorous in their effect.

Two basic elements are defined that play a major role in building up humorous content. On one hand, in some cases the understanding requires familiarity with some literal conventional knowledge. On the other hand, the additional element needed is the notion of incongruity, or incompatibility, or contrast, inside or between conceptual frames of knowledge; either figurative or literal. Specific kind of incongruities have been defined by Kövecses:

- Real vs. imagined
- Possible vs. impossible
- Socially neutral/expected/acceptable vs. socially unacceptable/stigmatized/taboo
- Elevated vs. mundane
- Large amount vs. small amount
- Natural vs. constructed
- Positive vs. negative evaluation
- Action vs. event
- Logical incongruity
- Linguistic/discourse incongruity

Evidence for linguistic humor is presented for each type. Now my suggestion is that since memes are more complex than pure linguistic utterances, the types listed above can actually appear simultaneously.

¹¹ Zoltán Kövecses, *Where Metaphors Come From*, New York: Oxford University Press, 2015, p. 134.

Take Figure 8 as an example.¹²

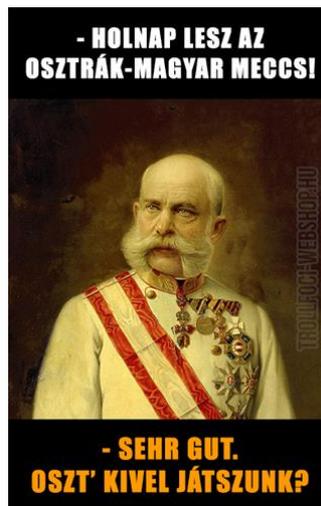


Figure 8

The picture shows Franz Joseph, the Emperor of Austria, King of Hungary and Croatia. The relevant information about him in order to understand the meme is that he concluded the *Ausgleich* (the “Compromise”) of 1867, which granted greater autonomy to Hungary, hence transforming the Austrian Empire into the Austro-Hungarian Empire under his dual monarchy.

My suggestion is that here we have a blend with two input spaces. In Input space 1 we have the historical age in which Hungary was part of the Austro-Hungarian Empire, and the person presented in the picture was the emperor, hence metonymically representing the former country (LEADER OF THE COUNTRY FOR THE COUNTRY). In Input space 2 we have the European Football Championship 2016, in which the Hungarian football team was playing with the Austrian team. This input space is indicated by the conventional knowledge in a wider sense, more closely by the words *match* and *play*. In this way, two time spaces are active at the same time.

¹² Translation:

- Tomorrow is the Austro–Hungarian match.
- Very well. And who are we playing with?

With regard to the humorous effect, the following incongruities might be discovered:

- Real vs. imagined
- Possible vs. impossible
- Elevated vs. mundane
- Natural vs. constructed
- Logical incongruity
- Linguistic/discourse incongruity

In the picture a real situation is combined with an imagined one. This situation was also real, but a hundred years ago, so from the perspective of the present age it is imagined. Due to the blend, the possible situation is the actual football match, but if we stay within the blend constructed, the meaning of this match gets the following online meaning: The Austro-Hungarian Empire is going to play a football match against itself.

The elevated/mundane pairing can be caught in the topics of the input spaces. Franz Joseph is considered to be one of the greatest emperors in history; this is elevated in comparison to a football match that seems mundane. The manner of the imagined dialogue can reinforce this aspect, since the emperor could not be addressed by anyone with rumor-like topics.

The natural vs. constructed incongruity can be derived from the constructional aspects of memes in general, while the input spaces that serve as a basis might be natural.

The logical incongruity appears as a consequence of the blend constructed, it carries a latent meaning of the resurrection of Franz Joseph who has the general knowledge of that historical age, but he is encountering a situation in the present age, he is addressed with a present-time question, and he responds with the knowledge which was actual in that past historical age.

The linguistic incongruity is the “physical” representation of the logical one.

As a conclusion we might claim that the incongruities can correlate with each other and reinforce each other, this way building up the humorous content, together with the figurative devices mentioned above.

I assume that these figurative devices can be found in every meme. To give just a brief interpretation, if we turn back to the “Grumpy Cat” memes, one can assert that the cat from the picture is humanized via the conceptual metaphor ANIMAL IS HUMAN, a

fact that may have a constructional basis, since prototypically speaking, most frequently the pictures used for creating memes present people. Once the conceptual metaphor is in place, a metonymical process is started that relies on the PHYSICAL EFFECT OF THE EMOTION FOR THE EMOTION metonymy, in this way does the cat become “grumpy”. The texts added to these pictures also rely on the ANIMAL IS HUMAN metaphor, since due to the force dynamics (the tight closeness of the picture and text) we perceive these memes as the linguistic messages would be formulated by the cat. From the aspect of creating humor, obviously we can find the Real vs. imagined / Possible vs. impossible type of incongruity, but the Natural vs. constructed and the Logical incongruity types also seem possible, and maybe some more, depending on what frame the textual element includes.

Conclusions

Memes cannot be categorized simply by prototypicality. Additional aspects must be taken into consideration, like form, lifetime (which depends on the topic they are connected to), and the quantity of the figurative devices they operate with. As can be seen, the ad-hoc memes need to use more figurative devices than the template-based ones, in order to survive the selection process that they are exposed to by definition. Even though they are constructed with the awareness of their shorter lifetime, they strive for the production of as many copies as possible. In the case of the template-based memes it can be suspected that it is not the particular meme with specific elements that has a bigger chance to survive longer, but rather the template, the frame, which has a meaning in itself.

With regard to the humorous effect, it can be stated that it is highly possible that every meme relies on certain incongruities, which is most likely to be a basic feature in the creation process, since generally in every meme two entities are put together that are conceptualized as being different from each other originally.

Possible categorizations are presented in Figure 9, Figure 10, and Figure 11. In every case the central element represents the type considered to be the most prototypical one.

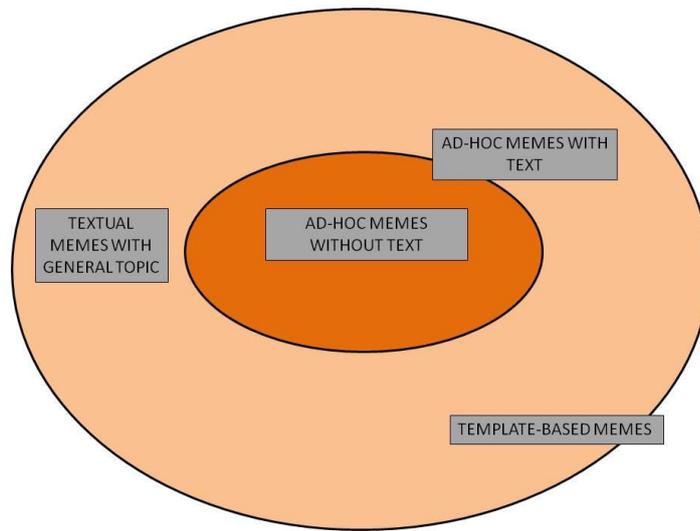


Figure 11: Categorization based on the quantity of figurative operations used

Matthew CRIPPEN

Politics and Visual Rhetoric in Film: The Apologetics of Pleasantville

Introduction

Moving images – whether in film, television or videogames – are primary modes through which most in industrialized regions encounter the world. In this sense, they are virtually reality for many. They can also be virtual in the sense of being artificial and simulated. The movie *Pleasantville* (1998) is a case in point, but in a very specific way, namely, that it does not offer an imitation of historical events as much as an imitation of ready-made narratives circulating in mass media and culture, which it converts into visual rhetoric.

In *Pleasantville*, a brother and sister are mysteriously transported into a virtual world of a 1950s television program called “Pleasantville”, and there forced to live as characters. The town represents conservative America, and the movie a rejection of its values. Or so we are meant to think. In fact, “think” is too strong a word, for the movie employs cultural iconography or what Roland Barthes called mythic imagery that forestalls critical thought, and veils the fact that it conserves mainstream American values behind a symbolic cloak of progressivism. In addition to the naïve, conformist 1950s sitcom, *Pleasantville* invokes images of racial segregation, fascism and pluralism, with the former three associated with antagonists and the latter with protagonists. This masks what concretely occurs, namely, that characters consistently move towards mainstream values when imagery has audiences and indeed the writer-director Gary Ross believing the reverse. The film accordingly exemplifies how background cultural stories based in historic events and what laypeople accept as veridical – for example, equality and its rightness as a moral reality – can be co-opted to instantiate the contrary with few noticing. Consequently the film also demonstrates how visual rhetoric can subtly mislead, and because such rhetoric profoundly shapes worldviews, educating people to sort through it is of pressing importance today.

One Thing in the Guise of Another

While ostensibly mocking conservative ideology, *Pleasantville* overwhelmingly portrays those deviating too far from it as misdirected and immature. Yet iconography obscures

this. The character Jen, for example, is initially brainless and promiscuous, and she introduces sex to the heretofore celibate Pleasantville world, typified by the squeaky-clean oeuvre of the sitcom *Leave it to Beaver* (1957–1963). With time, however, a love of literature supplants carnal appetite, and when one night Jen denies her Pleasantville boyfriend sex, opting to stay home reading, she transitions from black and white to colour. As in *Leave it to Beaver* and other programs from that era, the Pleasantville world is initially colourless, and such transitions signify self-actualization – a breaking into a richer existence, further from the naïve, closed, conformist world of 1950s and 60s television, which forms a symbolic antagonist in the film. By the end, Jen has “grown up”. She has had enough of what she calls “the slut thing”. When last we see her, she sits outside a college building, dressed in a chaste outfit, reading to a studious young man gazing attentively at her face, who, to all appearances, likes her for the “right” reasons. Jen does not rebel, but finally conforms to a safe conception of what a young woman should be, whether in America or elsewhere, the 1950s or today, however laudable her changes may be. The transition to colour and other mechanisms to be discussed, however, suggest otherwise, and indeed imply she is entering a more dangerous world.

This pattern repeats. The movie concludes with David and Jen’s mother outside the Pleasantville world abandoning a weekend with her boyfriend. “He’s nine years younger... doesn’t make me feel younger, makes me feel older”, she sobs. By relinquishing him, she too aligns with conventional mores – specifically, those decrying older women taking up with younger men. Likewise with her son. He begins as an archetypical geek. He has probably never had a date. By the end, he has proclaimed his heterosexuality by becoming romantically involved with a girl, and asserted his male prowess by attacking a hooligan to protect Betty, his stereotypically helpless mother in the Pleasantville world; and at just this moment he morphs into colour, again indicating self-actualization, and a conventional one, however healthy, since it hardly goes against the status quo for young men to date and physically defend women. At times, *Pleasantville* is flagrantly repressive. Throughout, men control the appearance of women. After becoming coloured, Betty passively allows David to apply pasty grey makeup to conceal the change. When Mr. Johnston urges that she should not hide the beautiful colour, Betty lets him remove the makeup with a damp napkin. At the conclusion, David dabs tear-streaked makeup from his mother in the contemporary world. However, the repressive side of all this is obscured, among other reasons, because the stereotypically conservative 1950s sitcom and those advancing its agenda are established as primary antagonistic forces, so that those acting against this outlook are taken as proponents for a more liberated worldview.

A seeming exception to the rule of non-deviance is the implied affair between Betty and Mr. Johnson, who runs Pleasantville's soda shop. However, "seeming" is the operative word, for activities occur within normalizing boundaries.¹ Violence, for example, is normalized and celebrated in hockey rinks, and adultery popular entertainment, even among conservatives, when portrayed within prescribed codes of daytime television. A contrary example is David Cronenberg's *Crash* (1996): a movie in which partners openly enjoy and encourage one another's infidelities, and, finding automobile accidents erotically stimulating, have sex at crash sights, and sometimes cause them as foreplay. The film was deemed depraved by many.² The unease, however, is not from adultery, crashes or violence *per se* since all are staples of mainstream entertainment. Rather, it is the fact that these activities are not confined to their "proper" place and occur in combination. Betty, by contrast, commits adultery within prevailing boundaries. She lies to her husband about her first encounter with Mr. Johnson, and consequently keeps her relationship deceitfully and hence "properly" behind closed doors – a form of conduct perplexingly less threatening than open relationships. Moreover, she remains sexually monogamous since Betty and her husband, despite having kids, have never had sex, a point emphasized when Jen teaches her what it is, which also emphasizes Betty as "a woman in need". Taken together, this makes her affair tamer than those portrayed daily on television, more so since next to nothing is shown.

Pleasantville thus does what many advertisers do: it offers one reality on the face of it, while tacitly marketing another, and this, in large measure, by means of visual rhetoric. An example from the advertising world is a Yahoo! commercial from some years ago. The ad has a tattooed woman, dressed in Bohemian garb. In the top right corner, a caption reads: "Your own personal everything."³ Combined with the tattoos and outfit – symbols of rebellion in Western culture – this creates an appearance of individuality. Only the appearance is false because the woman's individuality is assaulted: she is branded with tattoos that include logos for Yahoo! and Facebook; and, moreover, these companies make money not by facilitating individual expression, but by exploiting profiles and searches to identify what one person shares with many, so that users can be sold to marketers. Here what is taken as a social "truth" in contemporary Western culture – that individuality is desirable – is co-opted to advance something largely at odds with the ideal. Although the strategy is obvious in this case, there are instances more difficult to parse. *Pleasantville* is a case in point, which, for reasons to be

¹ The idea of normalizing boundaries is loosely inspired by Michel Foucault's *Discipline and Punish: The Birth of the Prison*, transl. by Alan Sheridan, New York: Vintage Books, 1979, esp. p. 141.

² For example, see Kathryn Bromwich, "Films Banned in their Homeland", *The Guardian*, 21 September, 2014.

³ For the advertisement, see <https://coldclips.files.wordpress.com/2014/07/yahoo-tattoo.jpg?w=656>.

discussed, has even the writer-director confused about what he is promoting.

Mythic Imagery

That *Pleasantville* overwhelmingly fails to subvert conventional social boundaries is obscured by what Barthes called “mythic imagery”. By “mythic imagery”, which in principle can be auditory as well, he meant images loaded by history with meaning so that they communicate rapidly and form a sign language. Once loaded, they function very much like words.⁴ Photographs of Hitler or Gandhi are examples, and they immediately evoke connotations of oppression or liberty, almost as readily as the words “evil” and “justice”. Like concepts, moreover, such images are overwhelmingly abstractions, removed from what most have directly experienced. I will return to this point at the end.

One obvious mythic image is the 1950s television program, reinforced by the fact that Don Knotts – himself an icon of family values television – plays the repairman responsible for sucking David and Jen into the Pleasantville world. By poking fun at this mythic image of naïve idealism, *Pleasantville* offers an invitation to unthinkingly assume it questions traditional values without critically examining the content of the movie.

Another way the film cloaks the fact that it conserves mainstream American values is through symbolic iconography of authoritarianism, social oppression and patriarchy. David and Jen’s arrival in Pleasantville disrupts the town. The formerly grey world begins blossoming into colour, a boy brashly quits his job, the high school basketball team suffers its first loss and double beds appear in furniture shops, something absent in 1950s and 60s shows such as *Leave it to Beaver*. These happenings worry the town’s leaders, branding them as foolish. This precipitates an authoritarian reaction. A typifying scene occurs in the local bowling alley. George – David and Jen’s father in the Pleasantville world – staggers in, drenched. Men help him to a chair, as if injured. Shocked, he mumbles “rain” – an inconvenience heretofore unknown. Worse still, he returned home to discover “no wife, no lights... no dinner”. Another man, Roy, removes his jacket to reveal that his wife singed his shirt with an iron when lost in thought. Roy weeps. The men wince, as if Roy is burned. The mayor asks: “Are we in this thing alone or ... together?” One by one the men say, “together”. Then in unison they chant: “together, together, together!”

As a milkman makes his rounds the next morning, we see a sign posted on a tree:

Town Meeting

Tonight

All True Citizens

—of—

Pleasantville

Town Hall

8 o'clock

David skips the meeting, opting to stroll with Margaret, his love interest. David is still black and white, but Margaret is coloured. Headlights momentarily blind the couple when a car driven by a boy named Whitey rolls up. Whitey, whose name emphasizes white supremacist iconography, asks why David is not at the meeting, sneering it might be because he is entertaining his “coloured” girlfriend. At the meeting, a riled crowd of non-coloureds packs the town hall. Low angle shots reminiscent of *Citizen Kane* (1941) evoke fascism, as does the décor, which unmistakably resembles that of Hitler’s January 1939 Reichstag speech. The mayor stands before a colossal banner bearing the Chamber of Commerce symbol, and all its members wear pins recalling those worn by Nazis.

The morning after, a sign reading “No Coloureds” adorns the barbershop. A crowd gathers around the soda shop where Mr. Johnson has painted a Matisse-like nude of Betty on the window. A throng led by Whitey clamor around Betty, exhorting her to show “what’s under her blue dress”. When surrounded, David intervenes, punching Whitey. Crimson trickles down Whitey’s otherwise uncoloured face, and the boys, shocked, flee. Growing nastier, vandals hurl projectiles, shattering the window, and then wreck the shop. In a later scene reminiscent of Nazi book burnings, masses heap contents of a library onto a bonfire. The authorities enact ordinances that, among other things, dictate that “the only permissible paint colours shall be black white or gray”. Mr. Johnson laments, “I don’t know what I’d do if I couldn’t paint anymore”, to which David replies, “maybe I have an idea”. Early next morning, the pair slump half-asleep against the exterior of the town hall. Behind them is a colourful mural. An agitated mob of non-coloureds gathers. Music swells.

David and Mr. Johnson are arraigned for unlawful use of paint. Spectators in the hall are segregated, with coloureds confined to the balcony. Near the climax of the proceeding, David points to the balcony, and says: “You see those faces up there? They’re no different than you are. They just happen to see something inside themselves.” Motioning to Betty, who is now coloured, David urges: “Look at her, dad. Doesn’t she

⁴ See Roland Barthes, *Mythologies*, transl. by Annette Lavers, London: Jonathan Cape, 1972, pp. 107–109.

look pretty like that? Do you really want her back the way she was?" Tears wet George's face. He becomes coloured, as do many spectators. The mayor exclaims: "This behavior must stop!" David laughs, "That's just the point. It can't stop ... because ... you can't stop something that's inside you." The mayor imperiously retorts, "It is not inside me". David taunts further, enraging the mayor, who then turns to colour. Triumphant music builds. A youth bursts in and cries, "Hey, look at this!" Out stream the people to discover their formerly colourless world has blossomed. Margaret and David kiss. Jen teases. Betty beams. David giggles at a display of colour televisions in a shop showing scenes from around the world.

Colour commonly symbolizes pluralism, and the victory of David and his followers is undoubtedly meant to represent an ascendancy of diversity and freeing from convention. Yet, as discussed, most transitions are towards the mainstream. Furthermore, David's triumph brings a concrete reduction of diversity. Before his victory, there was both colour and black and white. Now all is colour. There was also discord in opinions. With David's victory, disagreement ceases. The message concretely instantiated – a message David explicitly expresses when he says "they're no different than you are" and "you can't stop something that's inside you" – is that we are all essentially the same, especially on the inside. Thus while deploying an anti-totalitarian sign language, the movie brands the totality with a single identity, therewith affirming what it pretends to reject. In this regard, the movie manifests a longstanding tendency, namely, emphasizing shared identity and interests. The mechanisms and reasons for this, elaborated especially well by Frankfurt theorists, are too complex to detail here, but the effect is that insofar as people believe they are the same and share common interests, opposition and hence social change decreases.⁵ This is not to suggest problems generating opposition within society go totally unrecognized in *Pleasantville*. For example, socioeconomic disparity is acknowledged when, answering some trivia early in the film, David says, "Nobody's homeless in Pleasantville because that's just not what it's like". Thereby the film ostensibly highlights the harshness of the "real world", while inviting the viewer to chuckle at the ingenuousness of 1950s television. Yet the movie exclusively displays safe, middleclass life, which would not be so problematic if not for the "in touch" pretense.

The iconographic portrayal of pluralism, fascism and segregation reinforce the idea that those clashing with David and his followers are repressive and conformist. The tendency

⁵ See Herbert Marcuse, *One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society*, Boston: Beacon Press, 1964; Matthew Crippen, "The Totalitarianism of Therapeutic Philosophy: Reading Wittgenstein Through Critical Theory", *Essays in Philosophy* 8 (2007), pp. 1–28.

is to conclude that David opposes oppression and that his victory marks the ascendance of pluralism. What is missed is that two warring factions need not represent opposed ideologies; groups holding nearly identical values may still tussle for power. That the mayor and his allies affirm the status quo does not mean David and his followers subvert it. However, this is hidden by symbols that create a semblance of opposing ideologies. The film rallies moviegoers to the cause of protagonists by playing on what most audience members already accept as morally true – that fascism, segregation and patriarchy are bad, and pluralism good. Thus without looking at what is concretely occurring, most will side with those who seem to fight these outlooks, and against those appearing to defend them.

Marketing the Mainstream

Pleasantville encourages moviegoers to laugh at the idealized security and cleanliness of 1950s television programs, joking there are no toilets, the weather is always nice and nothing is flammable – firefighters only rescue cats from trees. Then David and Jen arrive. A little violence, thunderstorm and small fire ensue. The message, explains writer-director Gary Ross, is that “[y]ou can drain the life and nuances and complexity out of things by homogenizing them to make everything harmoniously dull, flat, conflict-free, strife-free”. “The tougher thing is to give yourself that kick to be alive and to be fully engaged.” “I guess if the movie has a message”, he sums up, “it’s that it’s worth that price, as difficult or strife-ridden as it may be.”⁶ The problem is that Ross never addresses the price. In *Pleasantville*, nobody gets seriously hurt, starves, suffers depression, cancer, war, hazardous work conditions or even severe obesity or bad skin. Despite some violence, nothing worse than a split lip results, the thunderstorm is a novelty, not a natural disaster, and the fire causes no injuries or significant damage.

Speaking of “myth from the right”, which might be expanded to include myth that conserves the world as it is, be it conventionally conservative or liberal, Barthes suggested we fear the Other, and consequently attempt to reduce it to sameness.⁷ The movie manifests this at the end when all things and people become coloured. Barthes reasoned that when this strategy fails, the Other may be reduced to a clown,⁸ as with communism in the United States, so that it no longer threatens the status quo. This also occurs in the movie, for example, with conventionally liberal values envisioning a hungerless or unpolluted world or conventionally conservative ones discouraging pre-marital sex all symbolically associated with naivety. This encourages thoughtless rejec-

⁶ Jamie Allen, “Interview: Gary Ross breathes his life into ‘Pleasantville’ ”, *CNN Interactive*, 12 October 1998.

⁷ Barthes, *op. cit.*, p. 152.

tion of a variety of outlooks. Interestingly, moreover, it is repressive not only in the sense of promoting current, mainstream American ideology, but because it thwarts debate by suggesting that to consider traditionally conservative views is to be an idiot.

Barthes maintained that one can immunize “the contents of the collective imagination by a small inoculation of acknowledged evil”, and hence protect “it against the risk of generalized subversion”,⁹ and the movie does this to some extent too. It creates a binary opposition between a flat, homogenous existence with no evils and a colourful world with trivial ones. It thereby adds the impression that mindless fascism is the price for a world without hunger, pollution and so forth. While completely ridding the world of such evils is unlikely, this does not make the end any less valid, nor mean we are powerless to move closer; and there is no reason to suppose that doing so inevitably leads to totalitarian forms of administration.

An additional way the movie obscures realities it pretends to address is by symbolically communicating in historical terms that most have never directly experienced. While racism and fascism still exist, Jim Crow style segregation and Nazism are these days known mostly through media portrayals. In line with this, segregation scenes in *Pleasantville* seem based more on *To Kill a Mocking Bird* (1962) and suchlike than historical occurrences themselves. The fascist imagery likewise appears borrowed from movies such as *All the King's Men* (1942) and *Citizen Kane* (1942). The symbols accordingly are imitations of imitations, analogous to shadows in Plato's cave. However, they and other media portrayals are virtual realities for us – again, like shadows in Plato's cave – because they comprise the bulk of our experience about current and past affairs. In *Pleasantville*, symbols specifically bestow progressive appearances on regressive messages, partly, it seems, because they mimic earlier movies that had genuinely progressive thrusts.

The take home message of *Pleasantville* is: “Shut up, don't complain, accept things as they are.” Because the visual rhetoric – especially that involving fascism, segregation and pluralism – is so strong, most are likely to miss this and that the movie is a smug affirmation of mainstream Western values. For just these reasons, the movie is a valuable cultural text that can be used to exemplify how social and moral ideals that we unthinkingly accept are used to sell the reverse of what they celebrate.

⁸ *Ibid.*, p. 153.

⁹ *Ibid.*, p. 150.

Hédi Virág CSORDÁS – Gábor FORRAI

Visual Argumentation in Commercials: the Tulip Test¹

Introduction

Advertisements are a shared subject of inquiry for media theory and argumentation theory. Commercial interests provide a prime field for observing innovative persuasion techniques. Marketers utilize verbal tools and visuality; these tools are usually analyzed in rhetorical terms and with good reason, for the persuasive power of advertisements is mainly rhetorical. Moreover, one might even go on to say that this is the only the kind of analysis available, since we cannot express arguments by visual means. However, informal logicians have claimed that visual arguments are not only possible but actually exist and can be analyzed and evaluated in roughly the same way as verbal arguments. In this paper we will argue that they are right. In particular, we will explore in some detail how visual arguments can be reconstructed and point out the similarities to and the differences from the reconstruction of verbal arguments. We will then substantiate these claims by providing a complete reconstruction of the visual (strictly speaking, multimodal) argument given by Unilever for the superiority of its product, Dove Intensive Cream, in a famous and controversial² commercial involving the “tulip test”.

We will start with a brief description of the informal logic tradition and explain how it makes room for visual arguments. Then, relying on this understanding of visual arguments, we are going to explain what steps the reconstruction of visual arguments involves. Finally, we will use the Dove commercial to demonstrate how these steps look like in practice.

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² The Hungarian Competition Authority initiated a proceeding against this advertisement and found it deceitful.

The Informal Logic Tradition

In the late 1970s a group of philosophers started to develop “non-formal standards, procedures of analysis, interpretations, evaluation, critique and construction of argumentation in everyday language”.³ Their main motivation was that formal logic is rather hard to apply to everyday arguments. Everyday arguments – like the student’s argument for deserving a better grade, the husband’s argument for getting a new car – are never explicitly formulated as deductive arguments and trying to put them in deductive form requires the addition of further premises. These additional premises, however, often seem arbitrary in the sense that there is little justification for supposing that the arguer would accept them. Indeed, these additional premises would often be obviously false. So informal logicians jettisoned the idea of deductive validity together with the argument forms which may be assessed in terms of deductive validity. The new understanding of argument structure and validity they developed has made it possible to raise the question whether visual messages can constitute arguments. The majority of theoreticians has answered this question affirmatively.⁴

The Idea of Visual Argument

From the perspective of formal logic the idea of visual argument looks odd to say the least: premises and conclusions are sentences, but pictures are not made up of sentences. But O’Keefe has suggested a broader conception of argument which is more hospitable to visual arguments. On his understanding arguments involve “a linguistically explicable claim and one or more linguistically explicable reasons”.⁵ This implies that arguments do not necessarily have to be linguistic, they only have to be *linguistically explicable*. Visual contents are certainly linguistically explicable, since we can describe in words what pictures show. To put it differently, what matters for arguments is propositional content, and propositions can also be expressed by visual means. This conception of argument makes theoretical room for visual arguments. Informal logicians then went on to argue that some pictures described in the way we usually describe pictures actually constitute arguments. Even though these arguments are rarely complete in the sense of explicitly containing the claim and all the reasons, verbal arguments are also often incomplete, for the simple reason that what the recipient of

³ F. H. van Eemeren et al., *Handbook of Argumentation Theory*, Amsterdam: John Benjamins, 2014, pp. 373–374. Eemeren is here referring to R. H. Johnson and J. A. Blair, “The Current State of Informal Logic”, *Informal Logic* 9 (1987), pp. 147–51.

⁴ Birdsell’s, Groarke’s and Blair’s papers in the 1996 special issue of *Argumentation and Advocacy* are especially important.

⁵ J. Anthony Blair, “The Possibility and Actuality of Visual Arguments”, *Argumentation and Advocacy*, vol. 33, no. 1 (1996), p. 24.

the message knows or can easily figure out does not have to be explicitly stated.⁶

The Reconstruction of Visual Arguments

So the only important difference between visual and verbal arguments is that the claim and reasons making up a verbal argument are linguistic, whereas those making up visual arguments are at least partly merely linguistically explicable. Verbal arguments thus consist of a linguistically formulated claim, i.e. conclusion and one or more linguistically formulated reasons, i.e. a single set or multiple sets of premises, whereas in visual arguments at least some of the premises or the conclusion is not expressed in linguistic form. In the case of a simple argument relying on a single reason the picture is this (Table 1).

Verbal argument	Argument	Visual argument
linguistic	<u>Premises</u> Conclusion	linguistically explicable

Table 1

The question we have to address now is how this difference shows up in the reconstruction of visual arguments. What informal logicians mean by reconstruction is a fully explicit and transparent statement of the argument, which contains all elements necessary for its evaluation. So reconstruction involves more than a lay understanding of the argument – it is not a skill which everyone possesses but a learned art drawing on technical concepts. The reconstruction of an argument consists of the following elements:

1. Identifying the conclusion.
2. Identifying the premises.
3. Rephrasing the sentences.
4. Making implicit elements explicit.
5. Building up the structure of the argument.

These should not be conceived as consecutive steps of reconstruction, because reconstruction, which is a sophisticated process of understanding, like all other

⁶ Opponents of the existence of visual arguments often claim that pictures are unsuitable for the expression of arguments because they are intrinsically ambiguous (David Fleming, “Can there be Visual Arguments?”, *Argumentation & Advocacy*, vol. 33, no. 1 [1996], p. 11). That is a serious concern which cannot be easily dismissed; nevertheless, we agree with Blair (*op. cit.*, p. 24) that the difference between the verbal and the visual in this respect is merely a difference in degree. We trust that the reconstruction of the commercial below at least illustrates that this concern is unfounded.

processes of understanding, moves in a hermeneutic circle. It is by identifying the conclusion that we may select the parts of the text which function as premises and set them apart from other parts, like explanations, incidental remarks, purely rhetorical elements, etc. But it is only by identifying the premises that we can understand exactly what conclusion the author of the text is arguing for. These two elements are present even in the lay understanding of arguments. However, a reconstruction involves more. First of all, the possible ambiguities of the text need to be resolved. The terminology must be unified (e.g. in the student's argument for a better grade which involves both the terms "unfair" and "unjust" we may have to substitute one for the other depending on how the argument goes). It is changes like these which the term 'rephrasing the sentences' signifies. In addition, the implicit elements must be made explicit otherwise the relevance or failure of relevance of the premise cannot be assessed. (E.g. the student's showing his detailed notes of the readings is relevant only because this demonstrates that he has studied a lot – to which the teacher may respond that it is not the amount of studying which is relevant for the grade but whether the material has been learned.) When all the premises and the conclusion have been laid out, it needs to be spelled out how they are connected, how the premises are supposed to support the conclusion. (E.g. if the student explains that he has studied a lot and he has only one point missing for the passing grade, is he advancing two separate reasons for his claim of deserving a better grade, or is he arguing that it is in light of his hard work that the missing point should be ignored?)

When it comes to visual arguments, we cannot simply identify the conclusion and the premises, since we do not have a linguistic text in which we can isolate them. What we need instead is their linguistic formulation. Continuing down the list, pictures and films, being non-linguistic, are free of the occasional linguistic ambiguities and inaccuracies, and this renders rephrasing sentences superfluous; if there are not any sentences, there is nothing to rephrase. The rest of the elements remain the same. Visual arguments may contain implicit premises just as verbal arguments do. It is worth drawing attention to the distinction between linguistic formulation and addition of implicit elements. Linguistic formulation transforms the visual argument into a verbal one, whereas making the implicit explicit consists in providing what is missing. Linguistic formulation consists in changing the modality of content, making the implicit explicit amounts to enriching the content (Table 2).

	Verbal argument		Visual argument
1.	Identifying the conclusion.	1.	Linguistic formulation of conclusion.
2.	Identifying the premises.	2.	Linguistic formulation of premises.
3.	Rephrasing the sentences.	3.	----
4.	Making implicit elements explicit.	4.	Making implicit elements explicit.
5.	Building up the structure.	5.	Building up the structure.

Table 2

It seems, then, that the reconstruction of visual argumentation follows broadly the same method as the reconstruction of verbal arguments. It is worth pointing out that there are arguments termed “multimodal”⁷, which feature both verbal and visual elements. Indeed, commercials making use of visual argumentation are typically multimodal, and the Dove commercial to be analyzed is no exception.

Given this picture of the reconstruction of visual arguments it is clear that the evaluation of visual arguments (e.g. identifying unacceptable premises or fallacies) is also fairly similar to that of verbal arguments. The reason is that reconstruction amounts to a verbal representation of the argument, and the verbal representation of an argument is a verbal argument, and as such, all the usual methods of assessment of verbal arguments are appropriate.

Argument Schemes

Before offering a reconstruction of the Dove commercial we need to say a few words about the apparatus to be deployed. Informal logicians have suggested various conceptual devices to replace the apparatus of the logical connectives geared to capturing deductive structure. The one we will make use of, the apparatus of argumentation schemes, bears some similarity to the logical forms of deductive logicians. A valid logical form is an abstract structure made up of linguistic elements

⁷ J. Anthony Blair, “Probative Norms for Multimodal Visual Arguments”, *Argumentation*, vol. 29, no. 2 (2015), pp. 217–233.

characterized solely in terms of their identity or non-identity and logical connectives such that if it is filled in with linguistic elements in a way which renders the premises true, then the conclusion is also necessarily rendered true. An argumentation scheme is also an abstract structure which can be filled in with various linguistic elements. But filling it in with linguistic elements which make the premises true does not necessarily make the conclusion true. It makes the conclusion only presumptively true, meaning that we may accept the conclusion as true as long as we are not given a stronger reason against the conclusion or a consideration that undermines the argument. Argument schemes filled in with true premises thus supply only defeasible justification for the conclusion. These argumentation schemes are also constituted in parts by identical linguistic elements, but instead of logical connectives they involve non-logical expressions such as similarity, cause, sign. Here is a somewhat simplified example:

A is true in this situation.

A is a sign of *B*.

B is true in this situation.

Filling in “There is smoke over there” for *A* and “There is fire over there” for *B*, we get a cogent, even if not conclusive argument for *B*. The argument would be defeated if it turned out the smoke was generated by a high-powered smoke machine. This basic idea has been spelt out differently by different authors. Here we will be drawing on Walton, Reed, and Macagno’s argumentation schemes.⁸

The Case Study

In 2006 Unilever started to air a commercial for a New Dove Intensive Cream.⁹ The commercial, intended to convince customers that the Dove product is a better moisturizer than Nivea’s market leading product, runs as follows.

⁸ D. N. Walton et al., *Argumentation Schemes*, Cambridge: Cambridge University Press, 2008.

⁹ Unilever Germany – tulip test: <http://www.tvspots.tv/video/42773/unilever-germany--tulip-test>.

A female hand touches first the Dove then the Nivea product, placed left and right, respectively (Figure 1/1). Then we are presented with two containers with the names of the two brands, in which the amount of cream appears to be the same. After that, the camera focuses on the containers (Figure 1/2–3–4). A dying tulip is placed first in the Dove cream (Figure 1/5), then in the Nivea product (Figure 1/6). The flowers are in bad shape, drooping in opposite directions; they obviously need water. The camera shows them from the side, which makes their miserable condition perfectly clear (Figure 1/7). At the 12th second of the commercial the tulips are left alone to give them time to absorb the creams (Figure 1/8). The changing light and the ticking of a clock suggests that time passes. The camera focuses on the tulip of the Nivea and we see that its condition does not visibly improve (Figure 1/9).

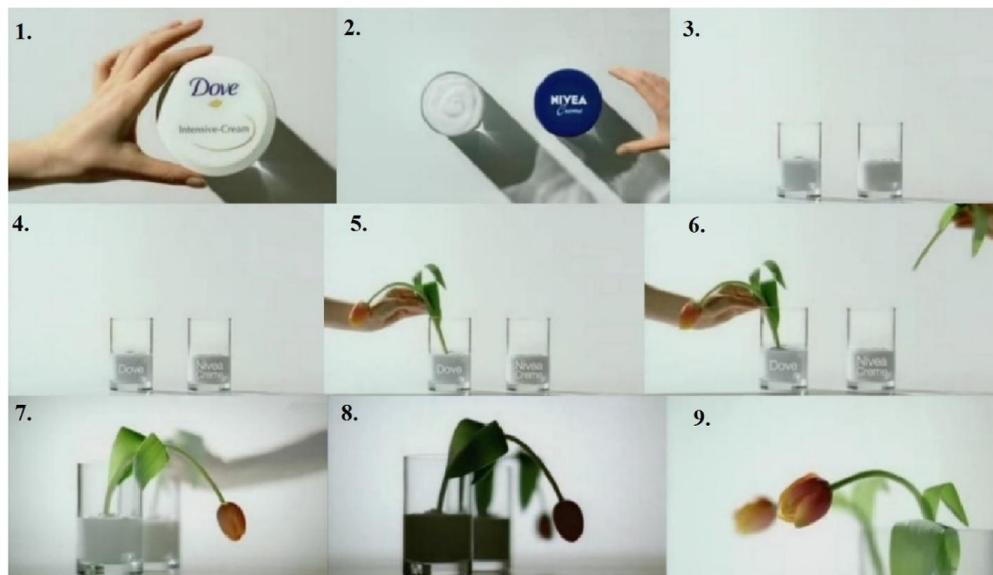


Figure 1

The camera zooms out and we see both tulips now. The passing of time is shown on a virtual stopwatch (Figure 2/10). After ten hours, the tulip left in the Dove product looks perfectly healthy, while Nivea's tulip is still somewhat drooping - a humiliating defeat (Figure 2/11). The examiner chooses for the tulip treated with Dove (Figure 2/12). The abandoned tulip is left in the Nivea moisturizer (Figure 2/13). The tulip is retrieved from the left container and placed on the right beside the moisturizer. The text reads "New Dove Intensive Cream" and "Better moisturization, beautiful skin" (Figure 2/14–15). Notably, in the Hungarian version of the advertisement the slogan was "Better moisturization and beautiful skin" (Figure 2).



Figure 2

The Reconstruction of Visual Arguments in the “Tulip Test”

Following the procedure outlined earlier, in reconstructing a visual argument we must start with the linguistic formulation of the conclusion and the premises. The former presents no difficulties: since this is a commercial for Dove, the conclusion should be something like “You should use Dove”. What about the premises? One clue is supplied by the text appearing at the end of the commercial, “Better moisturization, beautiful skin”. Having superior moisturizing effect and thus making the skin more beautiful is certainly a good reason for choosing Dove.

Notice, however, that it is at the very end of the commercial that this text appears, which suggests that it might be a conclusion deriving from what we saw before. So what did we see? We saw that Dove improves the condition of the drooping tulip much better than Nivea does. As we all know, flowers need water, so it is by supplying water, i.e. by moisturizing that Dove improves the condition of the tulip. So one premise leading to the conclusion presented in text (which, in turn, is a premise for the final conclusion that we should use Dove) is something like this: “Dove moisturizes the tulip better than Nivea does”.

The next question is how we move from this premise to the conclusion that Dove moisturizes the skin better. It is at this point that the idea of argumentation schemes can be invoked, as structures linking premises to conclusions. Since the commercial derives a conclusion about the skin from a premise about the tulip, it presumably relies on the idea that the two are similar. This suggests that it is an argument from analogy. This argumentation scheme is characterized by Walton, Reed, and Macagno as follows:

Argument from analogy:

Generally, case C1 is similar to case C2.

In case C1, A is true.

A is true in case C2.¹⁰

In the present case C1 is the case of the tulip, C2 is the case of the skin, thus the analogical argument offered in the commercial is this:

Argument from analogy in this case:

The skin is similar to the tulip.

Dove moisturizes the tulip much better than Nivea does.

Dove moisturizes the skin better than Nivea does.

Notice that in identifying the two premises we perform different reconstructive operations. In the case of the second premise we merely put what we saw in the commercial in verbal form, which we called linguistic formulation. But the pictures do not show anything like the first premise. We find out about it by asking how the first premise might lead to the conclusion, and its specific form is identified with the help of an argumentation scheme. So what we do here is performing the reconstructive operation of making the implicit explicit.

We have already noted that the final conclusion of the commercial is that we should use Dove and that it is inferred from the premise that Dove moisturizes better and makes the skin more beautiful. But how exactly does the inference go? Moisturizers are supposed to make our skin more beautiful, which we think is a good thing. This suggests that the inference utilizes the argument scheme from positive consequences. This scheme is described by Walton, Reed, and Macagno in this way:

Argument from Positive Consequences:

If A is brought about, then good consequences will plausibly occur.

Therefore, A should be brought about.¹¹

¹⁰ D. N. Walton et al., *op. cit.*, p. 315.

¹¹ *Ibid.*, p. 332.

Variable *A* is in this case using Dove, and the *good consequences* in question consist in having better moisturized and hence more beautiful skin. So the argument runs as follows:

Argument from Positive Consequences in this case:

If you use Dove, then it is plausible that your skin will be better moisturized *and be more beautiful*.

Therefore, you should use Dove.

What remains is the final reconstructive operation, building up the structure of the argument. The argument from positive consequences takes us to the final conclusion of the commercial, and the role of the argument from analogy is to support the premise of the argument. However, the conclusion of the argument from analogy is not exactly the same as the premise of the argument from positive consequences, since the latter mentions beautiful skin (italicized above), which the former does not. This gap is filled by the textual element of the commercial, “Better moisturization, beautiful skin”, which can be construed in this context as saying that better moisturized skin is more beautiful. Construing it in this way involves the reconstructive operation characteristic only of verbal arguments, rephrasing the sentences.

So the argument can be put together as follows (Table 3):

1.	The skin is similar to the tulip.	implicit premise
2.	Dove moisturizes the tulip much better than Nivea does.	explicit visual premise
3.	Dove moisturizes the skin better than Nivea does.	from 1. and 2. by argumentation from analogy
4.	Better moisturized skin is more beautiful.	textual premise rephrased
5.	If you use Dove, then it is plausible that your skin will be better moisturized and be more beautiful.	from 3. and 4.
6.	Therefore, you should use Dove.	from 5. by argument from positive consequences

Table 3

Summary

We have argued first that the reconstruction of visual arguments follows by and large the same procedure as that of verbal ones. We have found only two differences. In place of the identification of premises and conclusions in verbal arguments we have the linguistic formulation of premises and conclusion. Also, in the case of visual arguments there is nothing corresponding to the reconstructive operation of rephrasing the premises. What is especially interesting and might even be surprising is the similarity that the operation of making the implicit explicit is also part of the reconstruction of visual arguments.

To see how the reconstruction works in practice we have provided a detailed reconstruction of a commercial, pointing out how the theoretically motivated reconstructive transformations actually show up in practice. The reconstruction also allows to draw a more specific conclusion, namely that the apparatus of argumentation schemes can be applied to the reconstruction of visual arguments as well.

Vladimir DIMOVSKI – Irma PUŠKAREVIĆ

**Creative Approach to Visual Learning:
The Use of Filmmaking Techniques and the Rhetoric of Typography**

The main idea for using filmmaking techniques as a creative learning approach derives from the fact that the nature of the image is static, hence after viewing it for a period of time, weakening of attention takes place. This weakening of attention affects learning process and memory. In their paper, titled “Memory for Moving and Static Images”¹, the authors report that “both monochrome and colour moving images are better remembered than static versions of the same stimuli at retention intervals up to one month”. They also wrote: “With recent advances in the ease and accuracy with which computers can edit and display video material, the time is ripe to begin an investigation of memory for moving images.”² Other researchers support a similar stance. For example, when Susan Metros talks about useful technical advances and prevalence of video editing tools, she points out that “Image manipulation and movie and audio production software now are part of even the most novice computer user's suite of productivity software”.³ The internet is also a great source for free online software capable for basic audio and video editing, and it is not very demanding for average users.

We thought that this could be a good starting point for the first part of our paper in which we are focusing on animated learning content.

But enhancing memory is not the only advantage of animated learning content. Investigating efficacy of Motion Graphics (MG), which can be defined as an animated graphic design, Barnes states that “it is reasonable to suggest or conclude that repeated exposure to expository MGs containing complex animation is capable of enhancing the efficiency of information processing such that viewers are able to precisely produce and refine their mental models of the subject matter presented by the graphics”.⁴ Motion Graphics (MG), or Motion Graphic Design (MGD), can be used as an efficient explanation tool because it uses all the graphic design elements with the addition of motion and animation as a means of expression.

¹ W. J. Matthews, C. Benjamin & C. Osborne, “Memory for Moving and Static Images”, *Psychonomic Bulletin & Review*, vol. 14, no. 5 (2007), pp. 989–993.

² *Ibid.*

³ S. E. Metros, “The Educator’s Role in Preparing Visually Literate Learners”, *Theory into Practice*, vol. 47, no. 2 (2008), pp. 102–109.

⁴ S. R. Barnes, “Studies in the Efficacy of Motion Graphics: The Effects of Complex Animation on the Exposition Offered by Motion Graphics”, *Animation*, vol. 11, no. 2 (2016), pp. 146–168.

Extending the above-mentioned ideas, we suggest that filmmaking techniques can additionally enrich teaching materials. In the first part of this paper, we will present primary filmmaking techniques and possible creative approaches that can be applied to art history educational materials. Those methods have already been used in teaching Art History in the School for Design BOGDAN SUPUT in Novi Sad, but they haven't been implemented in the form of experiment.

Contribution to Visual Learning Techniques

The use of graphics, charts, diagrams, maps, etc., which are common means of visual learning methods, enhances the acquisition of knowledge. But visual learning can also engage a whole variety of other kinds of visual material. The learning potential of animation and video footage cannot be neglected and it may result in added creativity. These are more elaborate mediums than graphics, for example. Therefore, techniques used in filmmaking can be considered a useful tool for mediating a message. Cinematic content (animations, videos, camera footages, infographics, short clips, motion graphics, movie inserts, etc.) can be a powerful visual learning tool that is suited to present more complex concepts and ideas. It is still hard to prove which learning style provides better learning outcomes. Based on the premise that best results come from mixing both verbal and visual teaching material, we suggest using cinematic content because it simultaneously exploits advantages of both styles mentioned above.

It is essential to mention that the vast majority of animated learning content that could be found on the internet are software tutorials. Most of those are screencasts or screen captures (not screenshots) of a software GUI (Graphic User Interface), followed by narrated explanations of working concepts. Many evidence-based studies show that animated software tutorials produce fast, and more accurate, learning outcomes that are effective for software procedure acquisition, “while illustrated ones are better for later recalling of already acquired procedures”⁵.

Filmmaking Techniques

Giving a thorough review of filmmaking techniques (FT), or cinematic techniques, is not the purpose of this paper. We should rather provide an overview, and point out to some of the techniques which were used in preparing material for classes. These techniques can be divided into several main sections: camera works, editing, lighting, colour correction (or grading), visual effects and compositing, with the addition of animation techniques and motion graphic design techniques. Although sound effects are listed as FT, they won't be mentioned in this text. The purpose of FT is to communicate meaning and to produce a psychological (emotional and cognitive)

⁵ D. Novaković, N. Milić & B. Milosavljević, “Animated vs. Illustrated Software Tutorials: Screencasts for Acquisition and Screenshots for Recalling”, *International Journal of Engineering Education*, vol. 29, no. 4 (2013), pp. 1013–1023.

response to a viewer. Because of the suggested connection between FT and teaching history of art, we will not present film still-frames. However, in order to illustrate this connection, we will instead use paintings.

Camera works and Editing. The camera works include all the aspects of the movie camera, as a tool for capturing images, by which it is possible to express ideas and emotions. The first group of its features contains camera shots or camera framing. Any of these shots or framings bear different meaning and can be suitable for different purposes. An establishing shot (ES) or extreme long shot (ELS) captures the whole scene and suggest an overall view of situation – suitable for intros or outros. A long shot (LS) is commonly used to show action, and medium shot (MS) for showing relations, body language, reactions, etc. A close-up (CU) and extreme close-up (ECU) are best for showing emotions and details. All abovementioned camera features are represented by art history masterpieces in Figure 1. We can easily find parallels between camera shots and fine art paintings categories (genres, idioms) – for example – landscape, composition, figure, portrait, still life, etc.



Figure 1. From left to right: ES or ELS (Pietro Perugino “Christ Giving the Keys to St. Peter”, 1481-2, Sistine Chapel, Rome), LS (Leonardo da Vinci “The Last Supper” 1495-8, Convent of Santa Maria delle Grazie, Milan.), MS (Fra Angelico “The Annunciation” ca.1450, Convent of San Marco, Florence), CU (Johannes Vermeer “Girl with a Pearl Earring”, ca. 1656, Mauritshuis, Hague).

A camera focus, as another aspect of the camera works, is used to highlight the subject which is important to the viewer. On the other hand, the effect of soft focus can suggest romance, fatigue, poor vision, or substance abuse. Examples of soft focus – blurred – paintings in art history are hard to find, it is unusual for an artist to paint blurred scenes (human eye is always focusing). Impressionists used soft focus to make an impression of movement and dreamy atmosphere full of light, as we can see in [“Place De La Trinite”](#), painted 1875, by Pierre-Auguste Renoir.

For explaining the camera angles and camera movements, we will use Massaccio’s enormous fresco, which is 2,5 meters high and 6 meters wide, called “The Tribute Money”. Firstly, it is painted from an eye-level angle which makes a viewer feel like he is participating in the event. Beside eye-level camera angle, other camera angles are the low angle (from which the subject looks bigger and more powerful) and the high-angle (from which the subject looks smaller and weaker). There is no actual movement

in a fresco as it is a static representation. Yet, while watching the fresco in a certain way, viewers' gazing simulates the camera movements. Those camera movements are: pan – camera is fixed but moves side to side; tilt – camera is fixed but moves up and down; zoom – camera doesn't move in or out, but lenses move and as a result images appear closer or further to the viewer. It is convenient to mention editing as an FT here because Massacio presents four different moments: 1. A tax gatherer asking Jesus for money; 2. Jesus giving the order to Peter to go and catch a fish; 3. Peter catching a fish; 4. Peter paying the money to tax gatherer (Figure 2).



Figure 2. (Ctrl+Click on image to follow link for video presentation)

Lighting and Grading. Lighting helps create a mood in a scene. Filmmakers use many types of lights – hard lights, soft lights, spot lights, cameo lights, diffuse lights, backlights, etc. Depending on a type and the use of light, an overall look of a scene can be in high contrast (low-key lighting) or low contrast (high-key lighting). The same look can be found among masterpieces of western European art. Painters and filmmakers use this expressiveness of light in almost the same way. Soft and diffuse light create calming atmosphere; dramatic scenes are inseparable from a dark, high contrasted light setting; a candle as a light source makes the scene mystical, e.g. a villain's face emerges from the darkness, or an unknown person is a silhouette, etc. The lighting contributes considerably to the emotional response of a viewer.

Colour is also responsible for creating a mood. For instance, the Houses of Parliament series painted by Monet (Figure 3) are part of a unique project in which the artist made visible all the subtle changes in lighting and colour depending on the part of a day or a season. In a film, colouring can be achieved in different ways – with the use of coloured lights, with filters in front of the camera, with different film stock, or it can be added in the post-production process.



Figure 3. Four paintings from the series of London parliament painted by Claude Monet during 1904-5. (Ctrl+Click on image to follow link for video presentation)

Other Filmmaking techniques. Visual effects are all those imageries that are not recorded as a live footage but mostly computer-generated. Visual effects and compositing are inseparable because the majority of visual effects need to be composited on live footage. Compositing is the process of seamlessly combining added graphic or video material in one coherent output. The outcome can look surreal, fictional, or unreal.

Animation and motion graphic design (MGD) techniques are used in movie titles, video game intros, TV channels openers, on websites, etc. MGD includes many skills known to professional graphic designers, with the addition of 3D modeling and animation, 2D animation, classical (hand-drawn) animation, character animation, etc. In the context of visual learning, MGD is applicable in making animated elements like diagrams, maps, charts, infographics, schemes, plans, helping lines, timelines, text, etc.

Visual Learning and Art History

It is standard practice in art history classes to analyse artworks, mainly paintings. There are a lot of situations in which filmmaking, animation, and motion graphic design techniques could be very helpful. In making a formal analysis of a masterpiece, auxiliary lines (or helping lines) are useful instruments for explaining the construction of so-called pictorial space, for example, or for outlining, and marking figures, areas or details. Also, to expose the artistic intention, and the role of the main characters, camera movements could guide a learner through a story. In catching the nuances of artistic style, visual effects and colour corrections are suitable. All of these techniques together will help to bring to light the complex narratives that exist below the surface of the artwork.

Examples from Art History Classes. In the example video (Figure 4), many of the techniques mentioned above were used. In Pieter Bruegel's "Hunters in the Snow", tilt movement, animation, pan movement and the focus shift was used to enliven the scene. In Giuseppe Pellizza Volpedo's "The Fourth Estate" visual effects (particle systems) were used for better explanation of pointillistic painterly technic. MGD techniques were used on Miron's "Discus Thrower" – outlining arches (helping lines) for a better understanding of a pose, and on Leonardo da Vinci's "Sketch for the

Adoration of Magi” – construction of pictorial space and perspective (vanishing point, plane and lines). On Vlaho Bukovac “Grande Iza” – 3D modeling, sculpting and re-lighting of a nude.

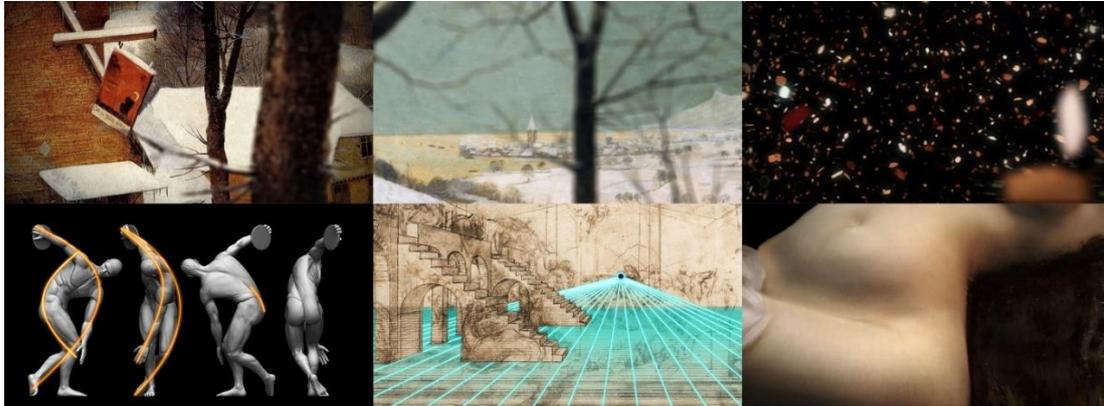


Figure 4. Still frames from example video (Ctrl+Click on image to follow link for video presentation)

Typography: A Tool for Visual Literacy

When we see visual images, whether we are conscious of them or not, they instantaneously shape our perceptions of reality, our internal sense of what is true and real. In the views of Arnheim⁶ and Lanham⁷, we engage in an active thinking process whenever we perceive. The outcomes of this process are judgments we make about what it is we are perceiving. According to Lanham these judgments are contextually driven and shaped by our prior experiences, implying that perception determines what we see, but also the ways in which we see it.⁸ These perspectives echo in the visual communication methods where the ubiquity of visual symbols and signs, in the form of images, illustrations and typography, shape our perceptions of reality. Therefore, formal and structural analysis of “visual grammar” is an essential step to gaining an insight into the relationship between formal attributes of visual elements and their communicative work. In the first part of this paper, we have mentioned that the use of graphics, charts, diagrams, maps, etc., is a common means of visual learning methodology. To this existing pool of learning tools, we would like to add, apart from filmmaking techniques, also the principles of typography which are less considered as a learning method, but, in our opinion, equally applicable.

⁶ Rudolf Arnheim, *Visual Thinking*, Berkeley: University of California Press, 1969.

⁷ Richard Lanham, *Analyzing Prose*, New York: Charles Scribner’s Sons, 1983.

⁸ Richard Johnson-Sheehan and Craig Baehr, “Visual-spatial Thinking in Hypertexts”, *Technical Communication*, vol. 48, no.1 (2001), pp. 22–30.

Typeface Impression Features. Typography has emerged as a powerful tool in visual communication. Its role has been acknowledged by both practitioners and scholars. Empirical studies, as early as the beginning of the 20th century, discuss the effects of typography on information processes where the base assumption is that typographic features have an impact on processing of information.⁹ For a long time, research on typography has focussed on readability and legibility of typefaces, mostly because typography has generally been considered transparent.¹⁰ However, the challenges of the new age technologies created a discourse where it was no longer sufficient to study only the linguistic aspects of a text. This new discourse no longer saw typography as “a humble craft in the service of the written word”, nor “as an abstract art”, but as “a means of communication in its own right”¹¹.

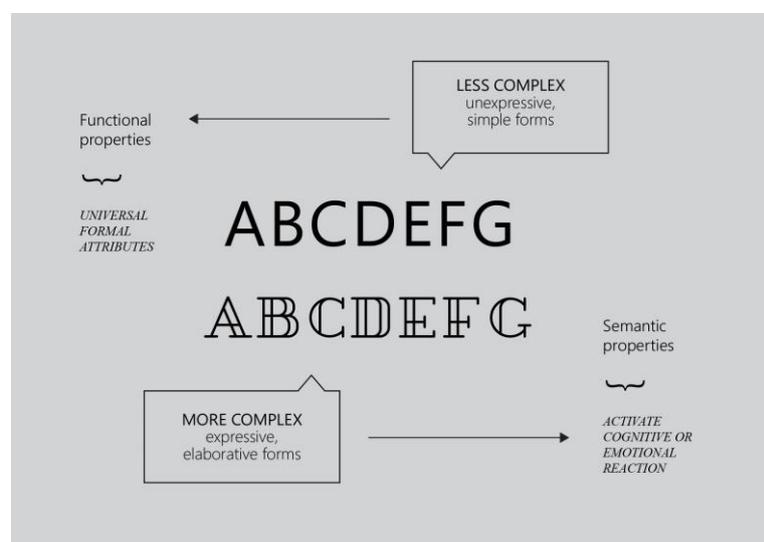


Figure 5. *Typeface properties: outcome of functional and semantic properties*

Using Bartram’s¹² terms and definitions, a distinction between functional and semantic properties of a typeface can be made (Figure 5). The functional properties of a typeface relate to the formal attributes which are universal for each letter and enable a distinction of one letter from another. The semantic properties trigger a cognitive or emotional response where formal attributes suggest a meaning i.e. association (e.g., elegant, technical, childlike). However, not every typeface has a distinctive association or emotional value. Moreover, an associative trait in typography is only desirable at some instances. In certain cases, the transparency of a

⁹ Pamela W. Henderson, Joan L. Giese, and Joseph A. Cote, “Impression Management Using Typeface Design”, *Journal of Marketing*, vol. 68, no. 4 (2004), pp. 60–72.

¹⁰ Beatrice Warde, *The Crystal Goblet: Sixteen Essays on Typography*, London: Sylvan Press, 1955.

¹¹ Theo van Leeuwen, “Towards a Semiotics of Typography”, *Information Design Journal*, vol. 14, no. 2 (2006), pp. 139–155.

¹² David Bartram, “The Perception of Semantic Quality in Type: Differences between Designers and Non-designers”, *Information Design Journal*, vol. 3, no. 1 (1982), pp. 38–50.

text is a primary goal (e.g., textbooks); hence, little or no attention should be drawn to the shape of the letters. The functional properties, in such cases, yield high legibility. On the other hand, cases such as print/online advertisements and signs benefit from prominent semantic properties of typefaces. Such properties rely on two kinds of meaning: aesthetic meaning and meaning attributed by association. This meaning attributed by association is further divided to an association of personality and association through convention. Formal attributes of typefaces are associated with personality traits by a metaphorical link made in a viewer's mind. In the case of convention, an arbitrary link is established by the frequency of use. With connection of this theoretical background, graphic designers respond in similar fashion. To them, the printed word has two levels of meaning. One is the "word image" which represents the context conveyed in the word itself by the string of letters. The other is the "typographic image" which represents an integrated visual impression.¹³

The process of designing graphic information is closely related to the semantic properties of typefaces. However, ever since the functional grammar of typography has moved beyond the formal analysis of letter forms, a need for the "complex grammar" and an evaluation of typography's multimodality has been called for. This issue raises the question of the limits of typographic expressiveness. A method that provides an insight to which kind of information can be expressed through a typeface with more complex features, and which kind should opt for the functionality, would aid not only graphic design workers, but teachers and layman in the communication process as well.

Typeface Effects and Rhetoric

In the view of van Leeuwen¹⁴, typography can be used to convey an idea based on its illustrative value, but it can also suggest interaction and express attitude toward what is being represented. Consequently, typography can be considered to be a semiotic mode. In this instance, we might suggest that obscuring the boundaries between letter forms and images opens a discourse regarding the relationship between typography and rhetoric. When the goal is to persuade or express an attitude, we turn to rhetoric that has a systematic classification of figures of speech used for argumentation. In other words, rhetoric offers a system for identifying the most effective form of expression in any given case.¹⁵ Yet, ever since ancient times, we have the emergence of rhetoric in the light of aiding the verbal argumentation. Saussure¹⁶ believed that

¹³ Jeff Bellantoni and Matt Woolman, *Type in Motion: Innovations in Digital Graphics*, New York: Rizzoli International Publications, 1999.

¹⁴ *Op. cit.*

¹⁵ Gui Bonsiepe, "Visual/Verbal Rhetoric", *Ulm: Journal of the Ulm School for Design* 14–16 (1965), pp. 23–40.

¹⁶ Ferdinand de Saussure, *Cours de linguistique générale*, ed. by C. Bailly and A. Séchehaye, Lausanne: Payot, 1916.

Figurations	All rhetorical figures			
Figurative mode	Schemes (regularity)		Tropes (irregularity)	
Rhetorical operation	Repetition	Reversal	Substitution	Destabilization
	<i>Rhyme</i> <i>Alliteration</i> <i>Anaphora</i> ...	<i>Antithesis</i> <i>Antimetabole</i> ...	<i>Hyperbole</i> <i>Ellipsis</i> <i>Metonymy</i> ...	<i>Metaphor</i> <i>Pun</i> <i>Irony</i> <i>Paradox</i>

LESS COMPLEX → MORE COMPLEX

language is only one aspect of the system of signs. Hence, the interpretation of signs and codes, that originated from literary and linguistic contexts, became a point of interest in areas of communication that use visual resources. Bonsiepe and Eco¹⁷ recognized the stylistic properties of the text in visual marketing materials, namely advertisements, and began interpreting visuals by the analogy of interpreting the signs and codes previously defined in linguistics. Based on their analytical attempts of categorizing the verbal rhetoric terminology in the visual domain, McQuarrie and Mick¹⁸ proposed a conceptual taxonomy of rhetorical figures in advertising language (Figure 6). The authors divided rhetorical figures according to their regularity (schemes) or irregularity (tropes) of expression. The underlying theory behind this approach is that schemes yield less cognitive processing effort due to their excess regularity. On the other hand, tropes increase cognitive effort on account of their irregularity. A parallel suggestion was introduced in the *Rhetorical Handbook* by Ehses and Lupton¹⁹ where typeface design is analytically categorized according to different levels of figuration (Figure 7). According to semiotic theory, letter forms can become signifiers bearing meaning through e.g. analogy. Since metaphor is one of the semiotic principles, it can allot meaning to letters. This meaning potential of typefaces suggests that rhetorical figuration may become a resource for categorizing the expressiveness of typefaces.

¹⁷ Umberto Eco, *A Theory of Semiotics*, Bloomington: Indiana University Press, 1976.

¹⁸ Edward F. McQuarrie and David Glen Mick, "Figures of Rhetoric in Advertising Language", *Journal of Consumer Research*, vol. 22, no. 4 (1996), pp. 424–438.

¹⁹ Hanno Ehses and Ellen Lupton, *Rhetorical Handbook: An Illustrated Manual for Graphic Designers*, Design Papers 5, Halifax, Nova Scotia: Dept. of Visual Communication, Nova Scotia College of Art and Design, 1988.

Figure 6. A taxonomy of rhetorical figures devised by McQuarrie and Mick

Figure 7. Examples of rhetorical figures applied to typeface design categorized by Ehses and Lupton.

A number of studies indicate the significance of rhetorical figures for effective information processing.²⁰ Kjeldsen²¹ argues that visual rhetoric is not merely a stylization in the service of ornamentation, but an argument in its own right. Expressive forms, i.e. more complex forms (e.g. irony, paradox, metaphor) deviate from the expected and navigate the viewer to come to the conclusion in order to

Schemes <i>alter the normal order of elements</i>	Tropes <i>alter the normal reference of elements</i>
 <p>ANAPHORA</p>	 <p>METAPHOR</p>
 <p>ANASTROPHE</p>	 <p>METONYMY</p>

understand the intended message. This prospect is vital for gaining the viewer’s attention, which is the first step to subsequent affective and cognitive processes. However, attracting the viewer’s attention in the dynamic conditions of contemporary graphic communication has become a difficult endeavour. For this reason, bottom-up and top-down processes have to be considered since each of these has a distinctive way of guiding attention. Bottom-up processes direct attention to salient elements whereas top-down processes are guided by our internal goals. The latter are considered to be out of the control of persons that emit the message; hence, the manipulation of the bottom-up processes. For example, if a typeface would be more complex, it would influence bottom-up processes because it would be considered as the salient element of the composition. Continuing this line of thought, Puškarević et al.²² examine the effects of typeface figuration on attention and attitude, analyzing eye movements and attitude scales, and find that rhetorical figures, applied to a typeface, influence attention in certain context and mediate attitude. Further

²⁰ Eric D. DeRosia, “Rediscovering Theory: Integrating Ancient Hypotheses and Modern Empirical Evidence of the Audience-Response Effects of Rhetorical Figures”, in *Go Figure! New Directions in Advertising Rhetoric*, ed. by Edward F. McQuarrie and Barbara J. Phillips, Armonk, NY: M.E. Sharpe, 2008, pp. 23–50.

²¹ Jens E. Kjeldsen, “Pictorial Argumentation in Advertising: Visual Tropes and Figures as a Way of Creating Visual Argumentation”, in F. H. van Eemeren and B. Garssen (eds.), *Topical Themes in Argumentation Theory: Twenty Exploratory Studies*, Dordrecht: Springer, 2012, pp. 239–255.

²² Irma Puškarević et al., “An Eye Tracking Study of Attention to Print Advertisements: Effects of Typeface Figuration”, *Journal of Eye Movement Research*, vol. 9, no. 5 (2016), pp. 1–18.

observation of the effects of form complexity can be made. Namely, in the instance of combining images and letter forms – such is the case of advertising, promotional materials, or video sequences – the complexity of the pictorial element can lessen the effect of typography. Therefore, a model of the complexity effects of pictures and typography combined on graphic communication is much needed.

Contemporary typography courts with the boundaries between image and letter forms, consequently transcending to the realm of [multimodality](#). The formal attributes of typefaces that have developed in the course of the development of the alphabet have been enriched with semiotic resources, such as colour, three-dimensionality, texture and movement, as in kinetic typography. The last feature has been introduced, firstly, as an artistic experiment but the use of kinetic typography in everyday writing is suggested to be influenced by the cultural trends of “pictorialization, informalization, emotivization and dynamicization”²³. Cinematic content in a form of infographics and movie title sequences is nonexistent without the rhetoric of typography. For example, the Saul Bass movie title for Alfred Hitchcock’s “Vertigo” and the Kuntzel+Deygas production company movie title for Steven Spielberg’s “Catch me if you can” are exemplary works of the meaning production emphasized through typography principles and tools.

Conclusion

New communication mediums of the globalized world have higher visual, auditory and interactional features calling for education in design and teaching techniques to contribute to a transformation that challenges some of the basic propositions of pedagogy, content and a required skill set. We observed that the use of filmmaking techniques in preparing teaching material is welcomed by learners and that they react positively to cinematic content presented in a class. However, preparing teacher’s content in such a way is a time-consuming work. In response to this problem, our future research will include an experimental design with participants and control groups. Our aim is to determine the optimized preparation work that will bridge the complex work of video editing, compositing, animating, and typography between professionals and teaching staff.

Additionally, the interest in typography is an engaging playground for studying semiotic change, as argued by van Leeuwen,²⁴ but also a site to propose new teaching techniques when it comes to typographic literacy. Viewers would benefit from the ability to distinguish various typefaces in terms of their weight, size, colour, texture, composition etc. in order to be aware of the advantages of their meaning potential.

²³ Theo van Leeuwen and Emilia Djonov, “Notes towards a Semiotics of Kinetic Typography”, *Social Semiotics*, vol. 25, no. 2 (2015), pp. 244–253.

²⁴ Van Leeuwen, “Towards a Semiotics of Typography” (cf. note 11 above).

The educational role of this field, in the new global media surroundings, is to keep pushing to the edges of the field. It is at the edges that the field of typography meets other fields, such as cognitive psychology, sociology, politics, marketing, and media theory to explore the joint rhetorical potential and ability for social interaction.

Judit HORTOVÁNYI

The Veracity of Adolescents' Drawings

It is absolutely matter-of-course that children draw. However, in adolescence years they are less willing to make drawings, and in this period the visual representation is overshadowed by verbality. As Ferenc Mérei puts it, the beginning of adolescence is the time for children to find knowledge about themselves.¹ Its characteristic feature is active imagination, which performs the function of wish-fulfilment. At the time of sensitivity to self-knowledge it is extremely important for adolescents to deal with themselves, which can be promoted by visual representation as well. Although adolescents constantly face the failure of real-life depiction and thus they get less inclined to draw, a lot of other techniques are available for them to express themselves. Andrea Kárpáti has proved in her empirical research that there is a change of visual language from drawing to broader visual skills, like environmental design or say website creation.² When adolescents were given a suitable topic and medium, the visual message regained its strong emotional content and became a dominant elaboration technique. One of these visual tools for teenagers is the 5-Symbols Art Task Series developed by me, which allows to discover the hidden messages of adolescents.

Based on my PhD dissertation, I will in the present paper discuss the possibilities of symbolic drawings. I review the use of projective drawings in educational context. The 5-Symbols Art Task Series is of great benefit in pedagogical practice. In the course of the discussion I will provide numerous examples of the 5-symbols drawings, to reveal the teenagers' hidden messages.

The 5-Symbols Art Task Series

The 5-Symbols Art Task Series is tailored for pedagogical practice, and its aim is to facilitate students' self-expression. It contains five given symbols: these are a ship, house, heart, tree, and an optional symbol. All of these reflect different parts of the personality.

¹ Ferenc Mérei, "Az önismereti érzékenység a serdülőkor kezdetén" [Sensitivity in Self-Knowledge at the Beginning of Adolescence], in *Az alakuló ember* [The Developing Person], ed. by Alfréd Lux, Budapest: Gondolat, 1976.

² Andrea Kárpáti, *A kamaszok vizuális nyelve* [The Visual Language of Adolescents], Budapest: Akadémiai Kiadó, 2005.

The five symbols are embedded in a story of an imaginary journey. In this journey we are sailing, so first we have to design our own boat. The boat is the first symbol. The boat or ship represents getting away from the ordinary days, and a journey into ourselves. *In European culture in many cases ships are symbols, and they can have special attributes.* For example, in a number of mythological and religious stories, such as Noah's ark in the Old Testament, or the tale from ancient Greece about the journey of Odysseus. Also Kharon's boat is not just a means of transportation, but it symbolizes transmission between the world of the living and the dead. We can also see special boats in today's popular blockbusters, like the Black Pearl in *The Pirates of the Caribbean*.

The equipment, the size or the secure or unsecure visualization of the ship shows the background of a person and his or her senses of security in real life. We can see this if we compare the two boats in Figures 1 and 2. The first is a large and well-equipped, safe ship, but the other one is sinking right now. There is a man standing in a tiny little life boat, and a big shark is about to eat him. He is screaming. These boats clearly show the differences between the two students' sense of security.



Figure 1: Large and well-equipped ship



Figure 2: Sinking ship

While we are sailing, we get into a heavy storm and we get shipwrecked. We are marooned on an island, where we find a house. The house is the second symbol. The House-Tree-Man Test (H-T-P) by Buck is a well-known psychological drawing test.³ Based on Buck's test I expect that the house is a symbol of family relationships. However, because of the storyline, the house in my method symbolizes the drawer's conception of a shelter in a difficult situation. Figures 3–5 show some examples of the different house-drawings, and the differences of sense of security, when the drawing person is in trouble. The drawer of Figure 3 said: *This is a ruinous house.*

³ J. N. Buck, "The Use of the H-T-P in Personality Analysis", *American Psychologist* 3 (1948), p. 284.

Nobody lives here. I don't feel like going inside. Figure 4 is a castle with flowers in the garden.



Figure 3: Ruinous house



Figure 4: Castle

Figure 5 was made by a 14 year-old Romani boy. His house is a prison, and based on his comment I assume that this theme reflects his conception about difficult situations or about his future. He said: *This is a prison at the end of the world. Nobody could get out of here! There is a man standing in the left corner. He is crying and holding up his arms, asking for help.*

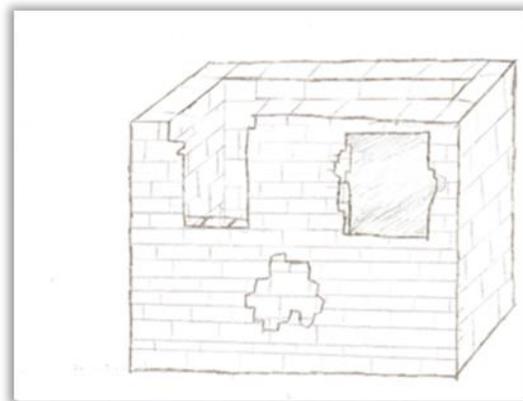


Figure 5: Prison at the end of the world

After we have taken a rest in the house, we start discovering the island. In the middle of the island there is a cave, and deep in the cave we find two magic mirrors. The first mirror shows our heart instead of our body. Our own heart is the third symbol. Generally heart is the symbol of love, or other feelings and desires. In addition, the heart is a state of mind and a feature of the human character. I gathered some common idioms related to heart, e.g. heart of stone, lose your heart to a man, heart of gold, one's heart goes out, my heart bleeds for you, heart-to-heart, one's heart

sinks, etc. Figures 6–8 are examples of adolescents' drawings about their own heart. These pictures reveal different feelings and moods.

Figure 6: Smoking heart

This heart just drinks and smokes

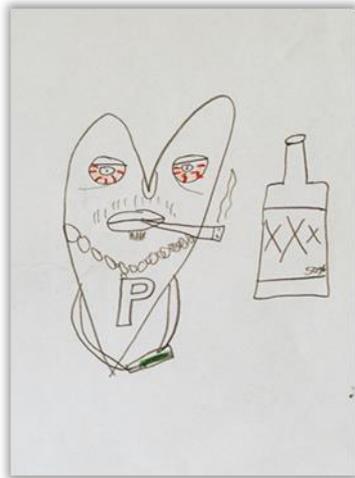


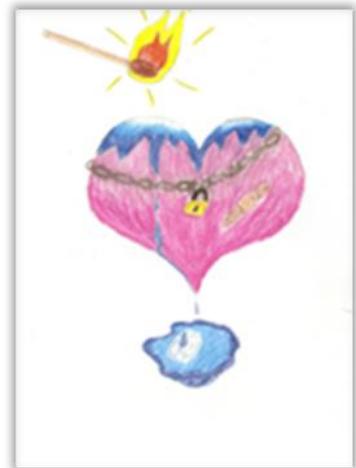
Figure 7: Heart with knife

It's me. My heart is anguished. She is lonely. Somebody bruised her.



Figure 8: Melting heart

My heart is melting right now, because of a new love



In the second magic mirror we can see ourselves altering into something else. This is an optional symbol about our selves. Optional symbols are often animal figures, plants, brand names or logos, and beloved objects. They reveal the conscious or desired aspect of a personality. After that we climb out of the cave. There is a tree near the exit of the cave. The tree is the last symbol. Drawing a tree is a psychological drawing test similar to Buck's house test.⁴ It reveals deeper feelings of the drawer, and the tree symbolises the whole personality. Further on I show examples for the tree and optional symbol drawings.

At the end of the story we are asleep under the tree, and the rescue team with our friends find us there. This is the end of our imaginary journey.

⁴ K. Bolander, *Assessing Personality through Tree Drawings*, New York: Basic Book, 1977.

Projective Drawings in Education

Drawings can be regarded as a representation of the psychic state. Projective drawing tests are common in psychological practice, for example Goodenough's Draw-A-Man test⁵, the Rorschach test,⁶ Buck's House-Tree-Man test, Koppitz's intelligence test,⁷ and so on. Drawing is a projective cue, and the person can express herself through it. In psychological practice, projective drawing tests are used to reveal the unconscious parts of the personality, to diagnose mental or personality disorders or to help therapeutic procedure.

At the same time, in the educational context projective drawings have another function, which requires another point of view. It is very important to see clearly how we can use the projective method in education. In the school, drawing is not part of a therapeutic procedure, and it is not a diagnostic tool. Instead, projective drawing is a tool of nonverbal communication, and helps self-expression through visual representation. According to Kristóf Nyíri, "everyday thinking and communication, as well as scientific theories, involve more than just verbal language. They involve images, too." Pictures are "*natural carriers of meaning*".⁸ Pictures are able to convey the kind of notions which the verbal mode is not, so drawing can be a tool for understanding teenagers. Furthermore, teachers have to use the projective method prudently, because the therapeutic and educational procedures do not have the same roles. Also, teachers have to be aware of their limit of competence, and they should cooperate with other experts in the school if it is necessary (for example the school psychologist, a family advisor, a child protection expert, or a special education teacher). Carefulness with the explanation of symbols is also required from them. In all cases the meaning of the symbolic drawing is based on the drawer's own interpretation. I discuss the possible explanation of drawings in detail in some other publications of mine.⁹

⁵ F. L. Goodenough, *Measurement of intelligence by drawing*, New York: Yonkers, 1926.

⁶ H. Rorschach, *Psychodiagnostik*, Bern: Bircher, 1921.

⁷ E. M. Koppitz, *Psychological Evaluation of Human Figure Drawings by Middle School Pupils*, London: Grune and Stratton, 1984.

⁸ Kristóf Nyíri, *Meaning and Motoricity: Essays on Image and Time*, Frankfurt/M.: Peter Lang Edition, 2014, pp. 34 and 82, see also Rudolf Arnheim, *Visual Thinking*, Berkeley: University of California Press, 1969.

⁹ Judit Hortoványi, "Visual Representation as Self-expression in Pedagogical Practice: Possible Explanations of Adolescents' Symbol Drawings", in András Benedek and Kristóf Nyíri (eds.), *The Power of the Image: Emotion, Expression, Explanation* (series VISUAL LEARNING, vol. 4), Frankfurt/M.: Peter Lang Edition, 2014, pp. 161–173; Judit Hortoványi, "A média elemeinek hatása 14–16 éves serdülők önkifejező rajzain" [The influence of media elements on the drawings of self-expression of adolescents aged 14 to 16], *Psychiatria Hungarica*, vol. XXX, no. 2 (2015), pp. 192–200.

The following examples show that the same motif can denote absolutely different contents. Figures 9–11 all represent angels. Below the pictures we can read the drawing teenagers' own interpretations, and these make it clear that their feelings and thoughts were different in each case. It is possible to understand the meaning of angel as a symbol if the drawer is taken as a starting point, independently of the teachers' own convictions or their emotional state.



Figure 9: Invisible Angel

This is an angel, because I wish I could disappear. If I could do it, I would hide, far away from my parents. I wish nobody could see me. (16-year-old Romani girl's optional symbol)



Figure 10: Good Angel

Please believe me, I'm really good inside! (15-year-old Romani girl's optional symbol, she repeats a year in the school)



Figure 11: Angel of Death

This is a murder heart, the Angel of Death. He has an axe and a sword. He killed that man, at his own pleasure. He has an eyepatch so that nobody can identify him. (14-year-old Romani boy's heart)

On the other hand, projective drawing is neither a tool of teaching visual arts, nor a measuring instrument. In the school the aim is not to develop drawing skills but to help self-expression through shaping their own symbolic pictures. These drawings sometimes have very low level of representation, because in this case spatiality and realistic depiction are not important. So using projective drawings in education requires a new assessment procedure, where the expressivity and substance of the drawings becomes conspicuous. Figures 12 and 13 are examples of low levels of representation, but strong self-expression. Figure 12 is a heart full of scribble. It shows painful and angry feelings with very simple device. Figure 13 is a raft. This is the drawer's own boat. He is unable to navigate it, without having a sail or power engine. It shows the insecure feelings of the drawer.

5-Symbols Art Task series is a projective type of method, but does not serve therapeutic purpose. This task aims at drawing symbols, and these pictures show the veracity of the inner world instead of the depiction of the outside world. Symbols support self-understanding, because symbols always have two meanings.¹⁰ The everyday meaning gives you the feeling of security, and the hidden meaning of the symbols make self-expression possible. So symbols allow people to reveal themselves and stay safe at the same time. They have the option to choose between these meanings. To draw symbols is an opportunity for the students for self-expression and they can choose to take it or not.

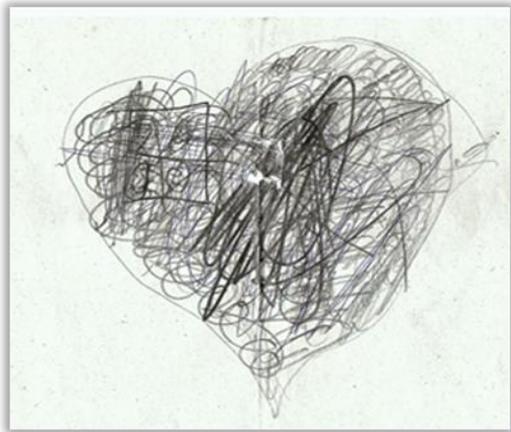


Figure 12: Heart with scribble

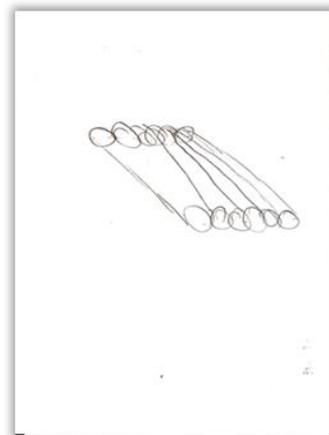


Figure 13: Raft

I based my views on the sociological concept of the interpretation of symbols. It sees symbols as a reflection and a concentrated expression of the inner self. Visual symbols are a connection between the inner world and the community, because these pictures reveal the drawer's thoughts and emotions.

Veracity of Adolescents' Drawings

Usually feelings and emotions are the most important elements in the drawings of the symbols here discussed. As I mentioned earlier, the drawer's own annotation is the main aspect for the explanation of the drawing. Whatever they say about their drawing, they say all of it about themselves, because these symbols reflect the personality. Sometimes these feelings are connected to forbidden or ashamed contents, for example aggression, anxiety, or inferiority complex. Andrea Kárpáti and Tünde Simon review symbolization processes in a variety of classic and new media. As they write: "Symbols are elicited by tasks that are emotionally engaging and thus may result in the formulation of a personal message. Verbal utterances of

¹⁰ "What we call a symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning." (Carl G. Jung, *Man and his Symbols*, New York: Doubleday, 1964, p. 20.)

aggression, anxiety and phobia are normally suppressed in a school environment, but may be freely expressed during an art class.”¹¹

Some examples demonstrate aggressive or ashamed contents in the drawings. Figures 14 and 15 show aggressive or painful feelings.

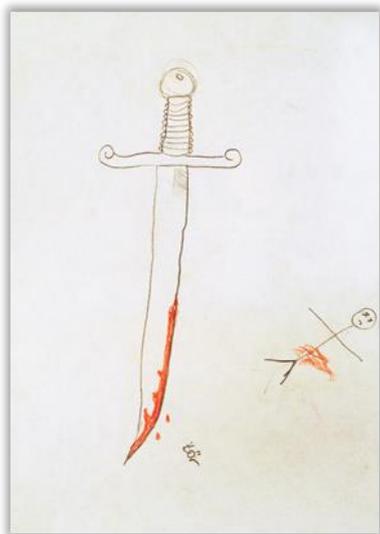


Figure 14: Bloody knife

This is a knife. Sometimes I would like to kill somebody. (14-year-old girl's optional symbol)

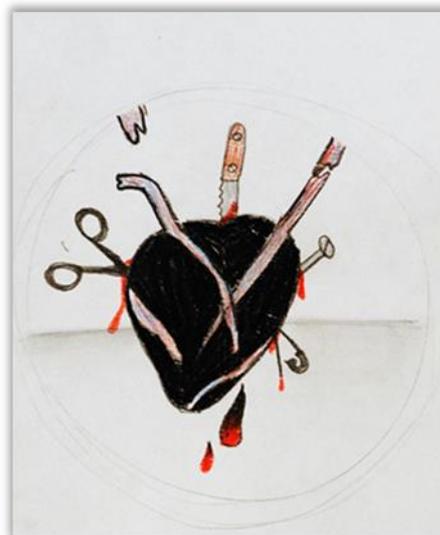


Figure 15: Heart with instruments

This heart has already died. I don't know what will happen with it. A lot of memories have hurt it. We can take these instruments out of the heart, but the scars will remain. (14-year-old girl's heart)

Figure 16 at first sight is a common drawing of a heart. There are no decorative elements, no figures, just some colours. But the drawer tells us that they represent her suffering pangs of jealousy. Figure 17 is a 13-year-old girl's optional symbol. She portrays a tattered and humbled young girl, who is her symbol. Very likely it would be difficult to utter these feelings, but through drawing symbols it is feasible.

¹¹ Andrea Kárpáti – Tünde Simon, “Symbolization in Child Art: Creation and Interpretation of Visual Metaphors”, in András Benedek and Kristóf Nyíri (eds.), *The Power of the Image* (cf. note 9 above), pp. 143–160.



Figure 16: Jealousy

This heart is in the dark, because I often feel lonely. Inside it's yellow, it symbolizes my envy of others, who have a lot of friends. Around my heart there is a wall. I built it for defence.



Figure 17: Tattered girl

She is a tattered and humbled young girl. A lot of people harmed her. They were nasty and bullied this girl. She can't protect herself, for this her face is featureless. She doesn't stick out of the mass of people.

Usually these drawings densify a lot of complex or ambivalent thoughts. It is very difficult to denote them in a verbal way, but the picture is a good tool for it. Figure 18 shows a hamster and a snake. It symbolizes the relationship between people. Figure 19 is a variation of a well-known sign, a smiley face. It shows ambivalent thoughts about the drawer's own personality.

During my researches I compare the results of the 5-Symbols Art Task Series to a verbal test about personality. This test is a Strengths and Difficulties Questionnaire, SDQ by Robert Goodman.¹² In some cases the drawing shows such deep feelings like mourning, whereas the verbal test shows a totally trouble-free status. It seems they could not talk about their problems, but they could draw about it. Examples for this are shown in Figures 20–22.

¹² R. Goodman, "Psychometric Properties of the Strengths and Difficulties Questionnaire", *Journal of the American Academy of Child and Adolescent Psychiatry*, vol. 40, no. 11 (2001), pp. 1337–45.



Figure 18. Hamster and snake

The snake twists around the hamster. It symbolises that sometimes I have to push others down, but another time I'm the subordinate. The hamster is frightened. Nobody feels good in such a situation. The best is the accordance. (14-year-old girl's optional symbol)

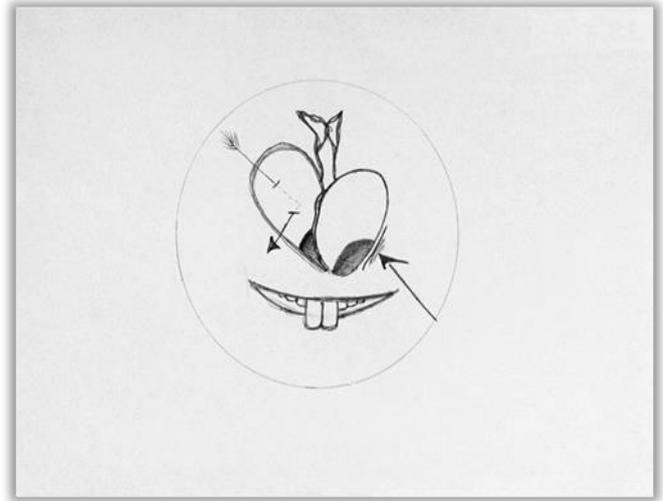


Figure 19: Smiley face

Sometimes I'm inward-turned, sometimes I laugh on everything. One part of my personality is very vulnerable, the other part defends itself and shakes off exterior things. My two parts are separated, even so as a whole. (14-year-old girl's optional symbol)

Figure 20–22 are all from the same boy. This boy was mourning deeply when he made these pictures. His father died suddenly a few months before, and the boy had not spoken a word about it with anyone. His teachers and his mum worried about his being emotionless. But these drawings with his own symbols show his inner world clearly. The little size and the lines show anxiety, and his words about the pictures talk about painful feelings, mourning and loneliness. As in the mourning boy's case, sometimes symbol drawing can be a better tool for self-expression than words. In Figures 23 and 24 we can see two pictures of a 14-year old boy. The drawings were made during his parents' divorce. These pictures show his feelings about it. His symbols are full of fighting, intimidation and defence.

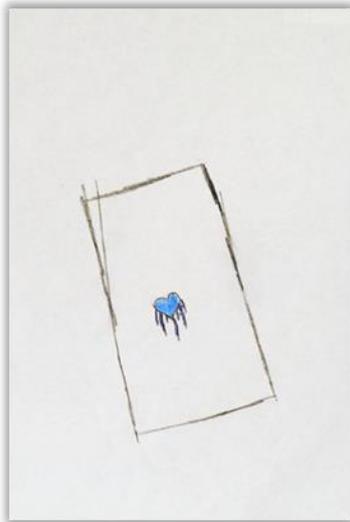


Figure 20: Ice heart

This heart is cold because it's winter (it was in June). Ice covered it. I don't know if it will melt sometimes, or not.

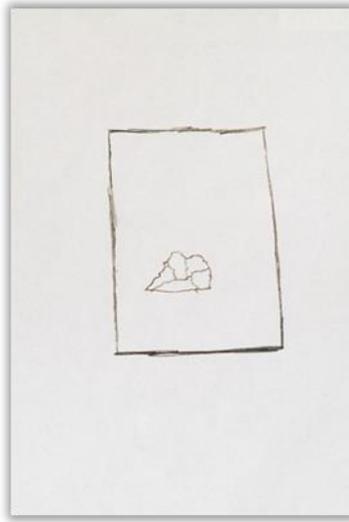


Figure 21: A piece of stone

This is a piece of stone. Big, heavy, and it cracked. Just lying somewhere on the ground.



Figure 22: Winter tree

It's a winter tree, it has no leaves. I think maybe it will have some in spring again, but I'm not sure.

Figure 23: Survivor

There is a survivor in my heart. He has a rocket launcher, because he is in a war.

Figure 24: Fighting man

This is a self-portrait. I try to survive and fight well. I have a hand-grenade and a helmet. I am just tiptoeing very carefully.

Summary and Conclusion

The visualizations made by pubescent children can contain important information about the individual. Based on my research I claim that we can use projective drawings like 5-Symbols Art Task Series successfully in education. They are a useful pedagogical tool not just in Art education, but they help class community work too. They promote self-knowledge and self-communication, conduce to integration of the outermost students, reveal the problems of students who are difficult to handle, lead to understanding conflicts, or contact with parents. It seems that in some cases drawing is a better option than the verbal mode. Projective drawings not only help to come to truly know adolescents, but they contribute to – as mentioned above – possible cooperation with other experts in the school, for example the school psychologist, a family advisor, a child protection expert, or a teacher for pupils with learning difficulties.

A 13-year-old boy said about his own heart: *This is an inner light, which is looking for*



a way out (Figure 25). Drawing can be an appropriate tool for letting the inner light out!

Figure 25: Inner light



Zsuzsanna HORVÁTH

Recent Issues of Employability and Career Management

Introduction

This paper provides a background setting comprising of elements impacting on the career decision-making landscape. In the changing world of working, many, formerly stable and given conditions and underlying structures came to be either redundant, restructured or otherwise altered which young people have to factor in when making career-related choices and decisions. It will outline and briefly touch upon the socio-economic drivers that will necessitate the adaptation of new work skills. An additional source of uncertainty is that today, one may not be entirely sure about the nature and characteristics of future jobs as they may not be even invented (Friedman, 2013). In addition to the drivers of work skills, the work value system of the young generations will be addressed as their attitude and approach to working will also impact their career choices.

Due to changes in the nature of careers over the past three decades, people are increasingly responsible for the successful management of their careers (Hall, 2004). This development has increased the need to be engaged in proactive career behaviours for objective and subjective career success. Assessing this general degree of engagement in career behaviours seems promising because career development theories and research often do not distinguish between specific behaviours when asserting the importance of proactivity in career development (Hirschi, Freund, & Herrmann, n.d.).

Given the rise of assignments and jobless work, vocational psychology must now focus attention on employability rather than employment (Fugate, Kinicki, & Ashforth, 2004). When assignments replace jobs the change in the social reorganization of work produces a new psychological contract between organizations and its members. This is because employment differs from employability. The psychological contract of employment involves a long-term relationship; employability involves a short-term transaction. Employment in a traditional job depends upon mastering some uniform body of occupational knowledge with specialized skills. Employability depends on mastering, for recurrent use, the general skills of getting, keeping, and doing an assignment. Employability requires basic skills and higher order skills such as decision-making and problem-solving, and affective skills such as conscientiousness and honesty (Savickas, 2011). For careers in the 21st century that idea of unfolding an essential self could be replaced with the postmodern idea that an essential self does not exist a priori; instead, constructing a self is a life project. The social constructionist paradigm for the self and career makes available new core constructs for the study and management of 21st century work lives. Vocational psychology and career counselling's innovative responses to the important questions raised by people living in information

societies will continue the discipline's tradition of helping individuals link their lives to the economic circumstances that surround them.

Employability in the 21st Century

Fast-paced changes in the world result in a wholly new environment of growing economic disparity and inequality with uncertain future. As a reaction to this volatile and unpredictable work environment, where individuals are compelled to mind their own careers and stable long-term employment is not granted for anyone, vocational psychology, educational institutions and educators are urged to address the issues of employability.

The 21st century requires young adults who enter the world of work to be work-ready, employable and to sustain their employability (Marock, 2008; Pool & Sewell, 2007). Their employability constitutes a sense of self-directedness or personal agency in retaining or securing a job or form of employment. This uses a set of personal career-related attributes that employers and researchers generally promote as an alternative to job security in an uncertain employment context as its basis (Bezuidenhout, 2011; Fugate, Kinicki & Ashforth, 2004; Rothwell, Jewell & Hardie, 2009; Schreuder & Coetzee, 2011).

Employability attributes.

Employability influences the adaptation requirements delineated by Ashford and Taylor (1990): opportunity identification, individual attributes and alternatives. Regarding the first requirement, the identification and realization of opportunities necessitates that employable individuals acquire information on the environment and one's personal qualifications (feedback) (Fugate et al., 2004), because people attend to and act on information that is relevant to salient career identities (Ashforth & Fugate, 2001; Berzonsky, 1990, 1992). As for the second requirement, employable people, by definition, possess a collection of individual attributes necessary for effective adaptation—career identity, personal adaptability, and social and human capital (each described later)—some of which subsume individual characteristics suggested by Ashford and Taylor (1990). For employable people, however, career identities cognitively cohere these elements while providing energy and direction to their influence. Pertaining to the third requirement, employability enhances alternatives, and facilitates personal change and job changes. Employable people consider and pursue alternatives consistent with their salient career identities (cf. Ashforth & Fugate, 2001), and are predisposed to personal change (personal adaptability).

Fugate, Kinicki and Ashforth (2004) depict the dimensions of employability as concentric circles integrating a synergistic combination of salient components such as career identity, personal adaptability, and social and human capital. They argue that employability captures the aspects of each of the three dimensions that facilitate the identification and realization of career opportunities within and between organizations (Fugate et al., 2004). The

component dimensions may have differential influence or impact for a given individual, depending on the salient factors of a particular situation.

In this regard, employability is a psychosocial construct that represents the career-related attributes that promote adaptive cognition, behaviour and affect, and increase one's suitability for appropriate and sustained employment opportunities (Fugate et al., 2004; Potgieter & Coetzee, 2013). It embodies individual characteristics that foster adaptive cognition, behaviour, and affect, and enhance the individual-work interface. This person-centred emphasis coincides with the major shift in responsibility for career management and development from employers to employees (e.g., Hall & Mirvis, 1995). In short, the onus is on employees to acquire the knowledge, skills, abilities, and other characteristics (KSAOs) valued by current and prospective employers. Accordingly, the component dimensions comprising the construct of employability predispose individuals to improve their situations (pro) actively, and to be malleable over time—"changeable"—in order to meet the demands of the environment (Fugate et al., 2004).

Employability presupposes pro-active career behaviours and capacities that help people to fulfil, acquire or create work through the optimal use of both occupation-related and career meta-competencies (Potgieter & Coetzee, 2013). In the wake of globalization and the subsequent adjustments in the world of working, individuals need to have a set of skills that are globally known or accepted. These came to be known as global employability skills and they refer to individuals', attributes and personality preferences – because these relate to the proactive management of their career development (Potgieter & Coetzee, 2013). The presence of these skills is especially important in the case of graduates as their employability constitutes a sense of self-directedness or personal agency in retaining or securing a job or form of employment globally. This uses a set of personal career-related attributes that employers and researchers generally promote as an alternative to job security in an uncertain employment context as its basis.

Youth aspiring to take up global careers must verify that they possess, past the technical and/or discipline-specific knowledge interpersonal and civic competencies, called global citizenship competencies (Archer & Davison, 2008; Riebe & Jackson, 2014; Walmsley, Thomas, & Jameson, 2006; Brown, McGrath, & Morgan, 2009). These comprise intellectual and social competencies associated with citizenship or civic-mindedness enabling active participation in a democratic society (Osler & Starkey, 2004). Value creation, management competencies, and global corporate citizenship can contribute significantly to global leadership and, thus, albeit indirectly, to global problem-solving (Pies, Beckmann, & Hielscher, 2010; Jensen & Arnett, 2012) .

The institutional embeddedness of these competencies varies across different cultures and one of its manifestations is in the United States, where the *enGauge 21st-century Skills report* (NCREL, 2001) defined student competence in personal, social and civic responsibility as a basic skill (Print, 2007). This report highlighted civic competence and civic literacy in its list of essential 21st-century subjects and topics. The European Union's Turing Project sets out a framework of general competencies designed to shape educational reform. Interpersonal competencies, which play a key role in civic competence as such (González & Wagenaar, 2003), are the most highly rated by academics, employers and university graduates. In addition, in the *Recommendation of Key Competencies for Lifelong Learning* (Official Journal of the European Union, 2006), the European Parliament and the Council of Europe define eight key competencies, one of which is social and civic competence (Lange et al., 2013).

Emerging career models.

Recently, there have been a number of emerging perspectives attempting to grasp the altering career development process in conjunction with the changing work environment and relations, and linked them to the new psychological contract. These nascent perspectives or career types can be clustered together as they share a number of common traits and fundamental assumptions such as increased self-directedness, flexibility, and the aim of subjective career success (Herrmann, Hirschi, & Baruch, 2015). Oftentimes, these careers are portrayed as the career decision results by autonomous, unfettered, satisfied and self-actualised individuals exercising volition in their decision, however, they have arisen largely in response to organizational and lifestyle and life-work balance expectation changes. With the significant changes recently occurring in the world of work and the growing rate of individuals compelled to engage in autonomous economic activities as self-employed, it is worth while taking a closer look at the individual career models. These models will exert great impact on the individual's career decision-making preparations. Before the discussion of the forms and ensuing characteristics of the career models, the phenomenon of self-employment is worth presenting. Especially in emerging economies, such as the case of Hungary, self-employment would be the solution to unemployment which is exceptionally high among youth: 20.9 % among those aged 15-24 years was (still below the EU average of 21.7 percent) (MFA, 2015). The section below will look at the macro-economic implications of self-employment as an emerging career option.

Self-employment.

Individuals' strive to maintain their socio-economic status and viability in the altering world of work, and 'risk society', has induced a rise in the ratio of self-employment in the total employment. Self-employment can be perceived as a type of 'survival' career shift of people made redundant in the process of organizational restructuring, a career option of young people or graduates at the beginning of their professional life, or people returning to work following a shorter or longer break caused by life changes. In Eastern Europe, deficiencies in

systemic change and transformation resulted in the rise of 1 000 000 self-employed 'necessity entrepreneurs' (Laki, 2010; Futó, 2011) at the beginning of the 1990's. These new forms of self-employment came into being as a reaction to the deep crisis accompanying the transformation and was serving the immediate consumption needs of the entrepreneur and his/her family. Wide social groups have escaped from unemployment into self-employment, and typically, the small firms only offered employment to the owner, family members on full-, or part-time basis (Futó, 2011). Most small firms were unable to separate the budget of the household from that of the business and lacked any ambition to grow.

Self-employment is a type of career self-management requiring a wider set of knowledge, skills, abilities, and other characteristics (KSAOs) (Brown & Lent, 2004; Fugate & Kinicki, 2008). Propensity of being self-employed can change across physical boundaries and time space and is affected by variables such as variations in the socio-demographic characteristics of the population (age, gender, and education), economic environment and changing attitudes toward entrepreneurship.

Self-employment and flourishing.

There is a growing body of literature focusing on the connection between self-employment and subjective well-being, or flourishing (Huppert & So, 2013; Arthur, Khapova, & Wilderom, 2005; Binder, 2013; Diener & Chan, 2011; Doenges, 2011) . These authors see locus of control, individual agency and proactive attitude as prerequisites of the state of flourishing. They state that an individual's subjective well-being depends on a complex vector of factors, ranging from individual determinants (e.g., self-esteem, optimism or other personality traits) to socio-demographic (such as gender, age, education, or marital status), economic (such as income, status, or unemployment), situational (such as health, social relationships), and even institutional factors. Measures of subjective well-being are an alternative to the more indirect measures of welfare used in economic policy making.

Protean careers.

The protean career seems an ideal umbrella term for the new definitions of the career concept. Established views of organizational career development have tended to construe the organisation's requirements as the central element in the process and the employee's needs as secondary. A protean career orientation is positively related to active engagement in proactive career behaviours and career satisfaction (Herrmann et al., 2015). From the protean perspective, the individual is the central element whereas the organization merely provides a medium in which to pursue one's personal aspirations. The protean career centers on Hall's, 1976, 1996, 2002 conception of *psychological success* resulting from individual career management, as opposed to career development by the organization. A protean career has been characterized as (Hall, 2004) involving greater mobility, a more whole-life perspective, and a developmental progression, driven by individual values and success is measured by psychological success, satisfaction and *wellbeing* are the faces of that

success (Hall, 2004; Hall and Chandler, 2005; Heslin, 2005). Briscoe and Hall (2002) have characterized it as involving both a values-driven attitude and a self-directed attitude toward career management.

One criticism against this career view it neglects to tackle the role of the organisation, leaving every aspect of career development to the individual. It is, however, important to recognise that careers are still enacted within organisational boundaries (Baruch, 2004). Issues such as the availability of jobs as well as personal constraints could limit an individual's ability to achieve career success as defined by them (Steele, 2009) Other critiques (Hall & Mirvis, 1995) mention suggest that this is likely to be most difficult for the older worker. However, it could be argued that this will create problems for all workers, as they will need support to navigate their careers and build an individual identity.

Boundaryless careers.

Contemporary employment contexts call for careers to be more 'boundaryless' (Arthur & Rousseau, 1996), to reflect a 'new deal' that has the career actor more concerned with independent rather than organizational goals (Cappelli, 1999), and to involve the kind of 'metacompetencies' that allow for easier mobility between successive employers (Hall, 2002). Boundaryless career opportunities transcend any single employment setting and can be perceived as both psychological and physical (Briscoe et al., 2006). Boundaryless careers can be understood from both psychological and physical perspective: boundaryless workers operate as independent agents moving freely between organizations and careers. It does not represent a specific career form, but a "range of career forms defying traditional career assumptions" (Arthur & Rousseau, 1996, p.6). A career may consist of lateral moves, periods of disengagement from the workforce for family or reskilling reasons, and radical career move (p.223). The boundaryless career is portrayed as an empowering process with the rationale being that workers are afforded greater freedom of choice, flexibility and control over the choice of their careers.

Arthur (1994) suggested that individuals, in order to cope with this phenomenon of boundarylessness, needed to exhibit certain skills and behaviours to improve their ability to navigate in these new career realities. The intelligent career model is based around what Arthur (1994) termed career competencies. These competencies describe the skills he believed were necessary for individuals to develop and cope with the boundaryless career.

Portfolio careers.

In Handy's (1994) view, organizational structures have become sequestered into three concentric circles, each comprising a set of workers distinguished by their employment status and links to the firm. They are depicted as the senior, middle managers and having defined skillsets and mainly contributing to the organization and deriving a sense of identity from their employment and contribution. The outer circle comprises a contingent labour

force, largely unskilled, interchangeable and therefore disposable. The middle sector has only recently emerged and Handy (1994) predicts their future exponential increase. They are the contractors and specialists fulfilling a variety of the organisation's needs and they are named 'portfolio workers' by Handy to connote the construction of career as an amalgam of discrete and diverse pieces of work. In order to survive this harsh environment, these workers need to assemble a portfolio of skills, knowledge and experiences, which is readily transferable to a variety of contexts.

Psychology of Working

Within the past 20 years, there has been a paradigm shift that calls for a return to social justice agenda, evoking a revitalisation and development of new perspectives of career development and learning that are geared toward a broader understanding of the meaning and role of work in people's lives (Blustein, 2006). Blustein's (2006) agenda is interpreted and operationalized as a rationale to investigate the meaning of work in people's lives.

Prilleltensky (1997) suggested a categorization of the practice of psychology into four broad approaches: traditional, empowering, postmodern, and emancipatory communitarian (EC). He described each approach with respect to five values, assumptions, and aspects of practice: self-determination, caring and compassion, collaboration and democratic participation, human diversity, and distributive justice. An EC approach defines the self primarily from an interpersonal and socio-political frame of reference. As such, the targets of intervention are both individual problems as well as problems residing in social systems (Blustein, McWhirter, & Perry, 2005). The EC approach to vocational psychology is a vision of values and assumptions to guide our thinking and to critique and enhance our work.

Global recession has provided a unique opportunity for vocational psychologists to demonstrate the importance of work in people's lives. Savickas (2007) has maintained that vocational psychology is fundamentally a part of a common definition of counselling psychology from an international perspective; that is, "that counselling psychology concentrates on the daily life adjustment issues faced by reasonably well-adjusted people, particularly as they cope with career transitions and personal development" (pp. 184–5).

Vocational psychology also addresses the impact of globalization on workers both in their own work needs and in international work structures as implied by the meaning of work in other countries. Blustein et al. (2012) call this localized knowledge and global knowledge because of the importance of understanding work from indigenous perspectives. An important addition to the areas of opportunity for vocational psychologists is the development of a greater understanding of contextual factors that influence work-related decisions. Recently, Blustein et al. (2012) call for vocational psychologists to get engaged in informing policy-makers in a range of areas around work, including school to work transitions, job training, unemployment policies, and affirmative action.

The psychology-of-working perspective proposes that the individual's understanding of the world is historically and culturally embedded (Blustein, Schultheiss & Flum, 2004) with work being a social and cultural construction (Fouad & Byars-Winston, 2005); signifying that the work experience of people across the world differs, depending on the social, political, economic and cultural context. While recognizing the uniqueness of each individual's work experience in today's world, this perspective proposes three basic needs that work fulfils in people's lives: work as a means for survival and power, work as means of social connection and work as a means of self-determination (Blustein, 2006).

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Balázs NÉMETH

Comparative Studies in Adult Lifelong Learning – COMPALL Strategic partnership in transnational studies in adult and lifelong learning



Preface

The aim of this short description is to provide a short insight to a European project trying to develop both studies and research with professional comparative approaches to adult and lifelong learning by addressing some specific issues which influence the quality improvement of adult education provision and learning opportunities for adults. The core intention of COMPALL is to formulate specific tools and methods in comparative studies and, at the same time, provide in-depth analysis of certain issues and trends influencing adult and lifelong learning across Europe. COMPALL, by being an European Erasmus+ project, is not just a collaborative action amongst distinguished higher education institutions, but also, a particular series of winter school programmes to integrate curriculum development and effective comparative study-networking of teaching staff and students. Moreover, it is based on innovative Joint Module development so as to combine interdisciplinary approaches with good practices from countries being represented. This overview provides a glimpse on the project itself.

Aims and objectives of COMPALL. The impact of former professional ALE Projects, like and Comparative Studies Networking in ESREA, ISCAE and ASEM LLL

Background

When the Adult Education Department of the University of Würzburg, Germany decided to move further along in the professional development of comparative studies in adult and lifelong learning the Department had already gathered partners from key universities having been engaged in activities and programmes focusing on innovations in studies and research of adult and lifelong learning. Most partners have participated EU-funded quality projects, like Erasmus EMAE (European Studies in the Adult Education), Grundtvig TEACH (Teaching Adult Educators in Continuing and higher Education), Erasmus+ ESRALE (European Studies and Research in Adult Learning and Education) and several other comparative surveys for the European Commission in between 2007 and 2012 on quality, financing and the roles of higher education institutions in the development of adult learning. The impact of participation in comparative researches and discourses over international comparative work

in ESREA networks (European Society for the Research in the Education of Adults), in ISCAE (International Society for Comparative Adult Education) and in ASEM LLL (The LLL Hub for Asia and Europe Meeting and its thematic conferences and publications).

International Arena for Comparative Work

Another impact have been the regular consultancies, collaborative actions with UIL (UNESCO Institute for Lifelong Learning), with OECD CERI (Organisation for Economic Co-operation and Development and its Centre for Educational Research and Innovation), with EAEA (European Association for the Education of Adults) and with particular national institutes of adult education, like NIACE (British National Institute for Adult and Continuing Education, now turned into a new flagship institute for employment, called Learning and Work), DIE-Bonn (the German Institute for Adult Education and its Leibniz Centre for Research), SIAE (The Slovenian Institute for Adult Education)

Winter School base for comparative studies at the University of Würzburg

Prof. Regina Egetenmeyer, a former colleague of Prof. Ekkehard Nuisl as ex-director of DIE-Bonn and professor of adult learning and education until 2013 at the University of Duisburg-Essen, started to organise winter schools on adult and lifelong learning from 2013 and onwards. The positive impacts of the winter school series and participating academic researchers from various European universities urged Prof. Egetenmeyer and her team to improve the network around comparative studies and research to realise a deeper focus on four identical dimensions as planned products in the COMPALL project which was handed in for decision to the European Commission by early 2015. When the decision was made and COMPALL received a green light, the seven university partners had already planned for a quality start at the end of 2015 and started their preparations for the first COMPALL Winter School for February 2016.

Aims and objectives of COMPALL project

The orientations and focus of COMPALL has been to improve joint curricula-based modular structures by establishing a so-called Joint Module in adult and lifelong learning embedded into the Winter School structure itself which usually lasts for a fortnight. This Joint Module will have a preparatory phase with subject-based on-line tutorials, preparations with leaders of Comparative Working Groups investigating formerly advertised issues and trends as topics in adult and lifelong learning. Another key product of COMPALL is the winter school which is the two-weeks long intensive study format which is structured into two parts, the first one to get participating students focus on adult learning policies in Europe, and the second one to join one Comparative Working Group by each student to present their country-specific findings they had prepared for presenting in front of other members of their Working Groups. Finally, students and the teaching staff of the COMPALL Winter School are supported by a professional on-line network, based in LinkedIN. Quality presentations from Doctoral students are planned to be published upon selection in the Peter LANG Series on Adult and Lifelong Learning with an international focus. Erasmus+ COMPALL has structured its claimed products into so-called intellectual outputs (IOSs)

COMPALL Joint Module

The Strategic Partnership had been designed to develop a Joint Module on Comparative Studies in Adult and Lifelong Learning (COMPALL). For that purpose, a didactic concept for a joint blended-learning module is developed and implemented at all partner Universities.

The COMPALL Joint Module starts each year with registration of MA and Doctorate (PhD) students by the end of October. This is followed by on-campus preparation by partner universities and on-line preparation (especially with students outside the partner universities). Each participant submits a transnational essay on a selected aspect of adult education and lifelong learning by mid-January. All participants meet in February for a two-weeks intensive programme at the Würzburg Winter School.

The process, therefore, includes an on-line registration, an on-line and on-campus preparation, submission of a transnational essay and, finally, active participation at the COMPALL winter School.

The COMPALL Winter School is an intensive study programme having two parts:

- A focus of lectures and discussion around European and international policies in adult education and lifelong learning with field visits to adult and continuing education providers in Germany;
- Intensive Comparison of selected issues in adult education and lifelong learning (for topics students are provided with annual booklets they can make their decision which Comparative Working Group to follow!): introduction is followed by the development of research categories and finally individual analysis and country-specific presentation at the Winter School.

The Joint Module generally focuses on participants' home countries, on the development of analytical and comparative competencies and on professional language use and the development of professional networking competencies. Lifelong learning strategies in Europe will be critically analysed, based on social policy models, including an in-depth look at selected European countries. Furthermore, subtopics of lifelong learning will be chosen for an in-depth comparison of the situation in various European countries.

The **Joint Module** has the following didactical structure:

- a) **Joint on-line sessions** to introduce students to the analytical model
- b) **Supplementary tutorials** at all partner universities
- c) **On-line supervision** for preparing individual country reports
- d) **Joint intensive phase** at the Würzburg campus (Germany)
- e) **Preparation of a comparative research paper** (supervised).

The joint module is focused on advanced master's students and early doctoral students in disciplines that explore questions in adult and lifelong learning. Thereby, it targets prospective educational professionals in adult and lifelong learning.

Joint Module Structure



COMPALL Intellectual Outputs

Based on the interdisciplinary expertise of the partners, the Strategic Partnership develops and implements a joint module on comparative studies in adult and lifelong learning.

- IO1: Joint-module methodology: didactic basis for the joint module.
- IO2: Online tutorial: didactic preparatory phase to support universities introducing students to comparative studies in adult and lifelong learning.
- IO3: Professional online network: for a long-term internationalization and networking among participants
- IO4: Comparative analysis: insight into the diverse and transnational nature of adult and lifelong learning in Europe and beyond.

Public Multiplier Events

COMPALL is offering annual public events. International experts in adult and lifelong learning are invited to discuss COMPALL results with a wider audience at special formations:

- Intensive Workshop: Comparative skills in adult and lifelong learning (11-12. February, 2016)
- International Seminar: Joint Module in comparative studies in adult and lifelong learning (16-18. February, 2017)
- Transnational conference: Comparative analysis in adult and lifelong learning (15-17. February, 2018.)

Professional On-line Network

COMPALL is developing a professional on-line network which allows networking between young graduates and researchers in adult and lifelong learning. LinkedIn facilitates interaction with fellow students, the investigation of academics and professional profiles, and the establishment of best partners for the transnational studies and research. In a public network, current international study and research opportunities in adult and lifelong learning is also disseminated. The COMPALL Network also allows publication of international vacancies.

Be part of our community: www.linkedin.com/groups/8445381

From Teaching to Research

COMPALL is offering doctoral students the exclusive chance to pursue their comparative work commenced during the Winter School. Guided by the International experts, the results will be published in a volume edited internationally and published by Peter LANG

Expected Impacts

Systematic integration of European policies and comparative studies into study programmes in adult education and lifelong learning

- Raising mobility among former participants of the joint module;
- European usage of Intellectual Outputs beyond the partnership;
- Strengthening European perspectives in individual study pathways

COMPALL Partner Universities

- Julius-Maximilians- Universität Würzburg, Germany (Coordination)
Prof. Dr. Regina Egetenmeyer
- Universidade de Lisboa, Portugal - Prof. Dr. Paula Guimarães
- Università di Padova, Italy - Prof. Monica Fedeli
- Università degli Studi di Firenze, Italy - Prof. Dr. Vanna Boffo
- Helmut Schmidt University Hamburg, Germany - Prof. Dr. Sabine Schmidt-Lauff
- Pécsi Tudományegyetem, Hungary - Dr. Balázs Németh
- University of Aarhus, Denmark - Prof. Soeren Ehlers

LinkedIn Network: <https://www.linkedin.com/grp/home?gid=8445381>

Compall website: <http://www.hw.uni-wuerzburg.de/compall>

ESRALE: www.esrale.org

UIL: www.uil.unesco.org

OECD CERI: <http://www.oecd.org/edu/ceri/>

ESREA: www.esrea.org

ISCAE. www.iscae.org

ASEM LLL: <http://asemlllhub.org/>

Ádám Tamás TUBOLY

Building a New Picture of Neurath: Review of Groß's Die Bildpädagogik Otto Neuraths

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Angélique Groß: Die Bildpädagogik Otto Neuraths: Methodische Prinzipien der Darstellung von Wissen. Dordrecht: Springer. 2015, pp. xii + 288 and 116 figures. Hardcover, \$129. ISBN 978-3-319-16315-4.

Once upon a time, logical empiricism, or logical positivism, was buried under its (allegedly) defeated, dogmatic, intellectualist and abstract-technical package of problems and paradoxes. As a prominent member of the movement, after his death in 1945, Otto Neurath was regarded also as a bad guy, a narrow-minded logical positivist. He was attacked from various angles already: in the early- and mid-1940s, the New York philosopher, Horace Kallen eagerly insisted that Neurath was a(n at least pink) fellow-traveler and his ideal of social and economic planning was not compatible with the democratic, liberal, and anti-communist era of the (Cold War) United States. But Neurath had problems also with his Vienna Circle friends: Moritz Schlick and Carl G. Hempel claimed that his style was commercial-like, ambiguous, lacking solid and precise argumentations; he fell out with Rudolf Carnap over semantics and probability, furthermore disliked Friedrich Waismann's and Herbert Feigl's uncritical attraction towards Ludwig Wittgenstein. It was no accident that Neurath's usual signature at the end of his letters was a huge and clumsy elephant.

Nonetheless (thanks to the works of Rudolf Haller, Friedrich Stadler, Thomas Uebel and others), Neurath's exegetically reconstructed ideas and personal context played an important role in rehabilitating logical empiricism in the last two decades. Though during this process he was remembered in the philosophical community, but he was more than an academically inclined philosopher. And this is not just due to the fact that Neurath's theoretical inquiries and writings arose from such specific *practical interests* and *social*

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settings that were always reflected by him, but because the ideal route to his goals did not necessarily cross the paths of philosophy *per se*.

Besides his posts in sociology and economics, the two most important non-philosophical fields of Neurath were pictorial education and the practice of museums. Angélique Groß's *Die Bildpädagogik Otto Neuraths: Methodische Prinzipien der Darstellung von Wissen (Otto Neurath's Pictorial Education: Methodological Principles of Representing Knowledge)*, which was published as the 21st volume of *Veröffentlichungen des Instituts Wiener Kreis* series, deals exactly with these subjects. Due to its concise organization and structure, the book shall be an important contribution to the recent historical and practical re-evaluation of Neurath's legacy and relevance.

During the age of mass communication and education, when entertainment was replaced by infotainment, Neurath's ideal of pictorial education and transmission become an intensive interest of philosophers and communicational experts. Neurath developed in the 1920s the so-called *Wiener Methode der Bildstatistik [Vienna Method of Pictorial Statistics]* because he thought that conceptual languages are ambiguous and able (or inclined) to serve metaphysical aims. Pictorial languages, or pictorial representations of knowledge, on the other, aim to convey information to educate everyone irrespectively of one's social class, nationality, and sensorial skills. As Neurath famously declared, 'words divide, pictures unite.'

The Vienna Method was, in course of time, renamed and slightly restructured (with his future third wife, Marie Reidemeister) as *ISOTYPE*, that is, *International System Of Typographic Picture Education*. The most important idea behind this educational ideal was to represent the quantitatively changing information not with an enlarging image, but by a greater number of the same symbol (or pictogram, designed by the artist, Gerd Arntz), though the ISOTYPE method was also able to transform another type of linguistic information into pictures (like how tuberculosis spreads in a community, etc.).

Neurath's method and approach, while often without his name and in different contexts, remained inevitable in the twenty-first century too: we are faced with almost the same characters and pictograms everywhere in our social era. These symbols convey and

transform to us the relevant and important information at the railway and bus stations, at hospitals, in the media, on the road signs, and the list could be continued. This huge and in the literature highly underappreciated achievement of Neurath is the subject of Groß's book: at the end, the reader shall be satisfied since we got a detailed treatise on Neurath's life-work.

After a summarizing introductory chapter that sets the tone for the later investigations, in the second chapter Groß turns to the manifesto of the Circle: "The Scientific World-Conception: The Vienna Circle" (SWC, for short). The manifesto has many translations (also a Hungarian, published in 1991) and is viewed as one of the most important documents from the so-called official phase of the Circle. Though the authors, Rudolf Carnap, Hans Hahn, Neurath, and partly Feigl and Waismann, did not consider the question of pictures and pictorial education, the manifesto contains almost all those relevant social and political factors and life conditions that help us to understand how the Vienna Circle (or at least a part of it) conceived the relation between science, politics, and society.

The SWC is, after all, "the continuation of the close connection between science and society and stands for a formation program [Gestaltungsprogramm] of the social and political life" (p. 25.). In order to support this claim, Groß painstakingly elaborates the various educational, social, theological, and scientific backgrounds of the Vienna Circle and the so-called Austrian enlightenment.

She guides us through Neurath's "Museum of Society and Economy in Vienna" ("Gesellschafts- und Wirtschaftsmuseum in Wien") established in 1925, which was, in many respects, a forerunner to the pictorial education ideal (though the projects roots are going back to the First World War and to Neurath's war museums), we got to know Neurath's ideal of "Utopie" and the exact meaning of "humanismus" in an age of disaster. The two most important notions of the chapter are "enlightenment" ["Aufklärung"] and "Bildung", which could be rendered into English in many ways, the most often used versions being "personal development" and "self-cultivation". Neurath was quite determined to educate masses and to help people in shaping their own character via reliable scientific methods.

While no one shall be excluded from the domain of knowledge and education, one social class seems to be positively discriminated: working class. In the section about “aufklärerischen Arbeiterbildung” (p. 52.), Groß reconstructs Neurath’s ideas about how and why the working class supposed to be the holder of metaphysics-free knowledge and practices. “It is the working class that builds up that social stratum,” summarizes Groß (p. 54.) the ideas of Neurath, “which has been so far excluded from the scientific Bildung and social constructions, but that shall not remain so.”

Chapter 3 (“The Practice of the Pictorial Education”) is perhaps the most fascinating and engaging chapter of the book. It contains more than one hundred pictures, photos, posters, pictograms, advertisement related to Neurath’s pictorial education method. The six main sections of the chapter are about important milestones in the history of the pictorial education and ISOTYPE. Groß shows us how Neurath’s method changed and evolved over time with the help of different artists and friends: as she claims (p. 92.), Neurath did not have an explicit and detailed theory of education or depiction, he just practiced his ideals and developed the required forms and patterns through a “trial and error” methodology over the years. This is shown by the aforementioned sections: Groß presents us all the famous and less-known pictures from the important books, maps, and illustrations and thus reconstructs how Neurath’s practices achieved their final and internationally known design known as ISOTYPE. Her reconstructions and discussions helps to understand the contexts of such works as *Die bunte Welt* [*The Colorful World*, 1929], *Gesellschaft und Wirtschaft* [*Society and Economy*, 1930], *Technik und Menschheit* [*Technology and Mankind*, 1932], *Die Gesundheitserziehung* [*The Health Education*, mid-1930s], and *Modern man in the making* [1939].

Though Neurath did not have a detailed and comprehensive theoretical background and theory of pictures and education, certain regularities, and principles that had a constitutive force (p. 234.) regarding the evolving character of the ISOTYPE could be detected. Groß collected many of them in Chapter 4, providing the implicit *conceptual background* of Neurath’s longstanding method.

After a summary chapter about the method, education, and practices of Neurath, the book is closed with a detailed biography of Neurath's life, his exhibitions, films, institutions, museums, etc.

Enriched with the many pictures, figures, and tables, *Die Bildpädagogik Otto Neuraths* will be an important monograph devoted entirely to the method, principles, and practices behind Neurath's perhaps longest standing contribution to twentieth and twenty-first century social and cultural life: ISOTYPE. In 1936, the American magazine, *Survey Graphic*, devoted to visual information and communication, celebrated Neurath, who just visited the United States, with a two-page long editorial article entitled the "Social Showman" and introduced him as the "Big Man who created the little man." Given that narrative, Angélique Groß's book will introduce to the reader the Little Man who created the Big Man.