Call for Contributions for Journal of Visual Literacy (Special Issue)

ENViL has been invited by the International Visual Literacy Association (IVLA) and the Editor-in-Chief of the Journal of Visual Literacy (JVL) to edit a Special Issue on Informal and formal learning in the domain of Visual Literacy.
The contributions should relate to one or more of the following aspects of current research and practice on learning in the domain of visual literacy / education.

1. What are the existing or desirable common learning goals and expected learning outcomes in the domain of visual literacy, including museum learning and art based skills enhancement?
2. How can the Framework be applied in formal and informal educational contexts and situations?

Authors are invited to submit an extended abstract (about 500 words , 1 page A4) in Word to both Guest Editors by November 30, 2020:
Andrea Kárpáti, andrea.karpati@uni-corvinus.hu
Diederik Schönau: dwschonau@gmail.com
For the complete **Call** see attachment at the end of this Newsletter, plus a **Summary** of the CEFR-VL (2016) and CEFR-VC (2020).

New ENViL publication: Art – Ethics – Education

As announced, the book initiated by Carl-Peter Buschkühle as Chair of the ENVIL Working Group on Theory, Art – Ethics - Education has been published. This is an important step in the (ongoing) discussion on the need for the visual literacy subjects and the role of art in education in school and life in general. The perspective taken is the ethical bond between art and education. This book will hopefully act as a point for departure for further discussions among ENViL members, and others colleagues in this domain as well.|

The **Preface** to this book reference is made to the ENViL research project on the Common European Framework of Reference for Visual Literacy, as published in 2016. It gives a critical view on some of the opinions within the ENViL project with regard to what art and art education is or should be all about.
The Editors of the Framework publication, members of the project, and members of the Working Group on Theory, Diederik Schönau and Ernst Wagner, have written a **Comment on this Preface.**

You can read the Preface and the Comment on the ENViL website (www.envil.eu) under Working Groups > Working Group on Artistic Theory > Theory.

Contributors are: Dennis Atkinson, Hashim Al Azzam, John Baldacchino, Bazon Brock, Carl-Peter Buschkühle, Sahin Celikten, Ana Dimke, Brian Grassom, Leena Hannula, Brian Hughes, jan jagodzinski, Timo Jokela, Mira Kallio-Tavin, Joachim Kettel, Guillermo Marini, Catarina Martins, Joe Sacco, Francisco Schwember, Juuso Tervo, Raphael Vella and Branka Vujanovic.

Call for contributions for JVL Special Issue

CfP- Special Issue

Informal and Formal K-12 Learning In the Domain of Visual Literacy

The European Network for Visual Literacy (ENViL)

Guest Editors:

Dr. Andrea Kárpáti
Corvinus University, Budapest, Hungary
Diederik Schönau
Cito, Arnhem, The Netherlands

ENViL has been invited by the International Visual Literacy Association (IVLA) and the Editor-in-Chief of the *Journal of Visual Literacy* (JVL) to edit a Special Issue on *Informal and formal learning in the domain of Visual Literacy.* Dr. Andrea Kárpáti and Diederik Schönau have been designated as Guest Co-Editors.

'Visual literacy' is used as an umbrella concept to cover all aspects of visual communication: from thinking and production to learning and responding to visuals (Avgerinou, 2001). During its history, mankind has developed different ways to communicate through visuals: paintings, sculpture, photography and film, symbols (numbers and characters, signs), body art, schemes, clothes, drawings, furniture, film, architecture, etc. In school education the domain of visual literacy is addressed in school subjects like visual art, drawing, handicraft, photography, art history, cultural studies, textile art, ceramics, and film and video, etc., usually described as 'art education'. This diversity in school subjects, as well as the great variety in scope (history, reception, production, media, techniques) remains an ongoing challenge for these school subjects.

In this Special Issue of the JVL, research on teaching and *learning in the domain of visual literacy* is the main theme. The contributions should relate to one or more of the following aspects of current research and practice on learning in the domain of visual literacy / education.

1. What are the existing or desirable <u>common</u> learning goals and expected learning outcomes in the domain of visual literacy, including museum learning and art based skills enhancement?
Contributors are invited to approach this question on the basis of the (new version of) the Common European Framework of Reference for Visual Competency as developed and published by the European Network for Visual Literacy (ENViL) (Wagner & Schönau, 2016). This prototype presents common educational objectives, learning content, and methodologies of teaching and assessment in related school subjects as documented in 37 curricula of 22 European countries. Based on the analysis of these curricula, 16 sub-competencies were identified which together cover what can be described as the main learning goals in this domain as conceived in educational documents. In the

recent years, this prototype has been discussed in ENViL, and a new version was developed (Schönau et al., 2020). Contributions are invited from researchers on what learning goals in this domain are seen as essential and possible to be taught in contemporary education and/or in informal learning situations (e.g. museum education), and on ways to relate this domain to other domains of learning, in and outside of school.

2. How can the Framework be applied in formal and informal educational contexts and situations? Since its publication, the Framework has been adopted in different practical contexts, in formal (school based) and informal learning contexts and situations, e. g. in museums, at historic monuments, art centres, youth communities, in landscapes and cityscapes etc. Contributions are invited from (a) practitioners presenting already tried and tested, or potential applications of the Framework (prototype or new version), and also (b) researchers focusing on VL in school education.

Process and Timeline:

- Authors are invited to submit an extended abstract (about 500 words , 1 page A4) in Word to both Guest Editors **by November 30, 2020**:
  Andrea Kárpáti, andrea.karpati@uni-corvinus.hu
  Diederik Schönau: dwschonau@gmail.com
- Based on the abstracts received, manuscripts of the special issue will be selected by the Editors and the Board of ENViL. By **the end of January 2021**, invitations for full articles will be sent to authors.
- Selected authors will be invited to upload their manuscript of 6000 words (maximum, references excluded) **by July 1, 2021** in the electronic submission system of Taylor & Francis Publishers (details of this will be shared in due course).
  Manuscripts will be **peer-reviewed** and edited in this system used by the Journal of Visual Literacy (JVL)
- Publication is planned as the **Winter Issue of the JVL in 2022**.

Guidelines for manuscript submissions and instructions for Authors:

https://www.tandfonline.com/action/authorSubmission?show=instructions&journalCode=rjvl20

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Schönau, D.W.; Kárpáti, A.; Kirchner, C. & Letsiou. M. (2020). *Towards a Revised Model of the Common European Framework of Reference for Visual Competency.* Unpublished manuscript. (Attached)

Wagner, E. & Schönau, D. (2016). *Common European Framework of Reference for Visual Literacy – Prototype.* Münster, New York: Waxmann.

See also:

Summary of the CEFR-VL (2020) and the Revised Model of the CEFR-VC (2020) on the web page of ENViL (envil.eu > CEFR-VC : Revised Model of the CEFR-VC and *Summary of the CEFR-VL*

European Framework of Reference for Visual Literacy (CEFR-VC, 2016) and for Visual Competency (2020)
Summary

Why a CEFR-VL?

We live in an increasingly visual culture. Pictures play an important role in public and private communication. Visualizations strongly influence the way we perceive the world. Visual design decides about economic success or failure and by this about economic growth and jobs. Caricatures can decide whether your life is threatened. Visual objects and presentations influence what we believe and how we believe. And last but not least, life without visual art lacks beauty and imagination. Therefore, to be visually literate is important for a fully developed person but also for a responsible and empowered citizen.

However there is a discrepancy between the importance of Visual Literacy and it's too often marginal position in education. This calls for a combined effort to reduce this gap. Therefore in 2010 a *European Network for Visual Literacy (ENViL)* was founded with more than 60 researchers, curriculum developers and teacher trainers from nine European countries. The network began a bottom-up process for the development of a "Common Framework of Reference for Visual Literacy" (**CEFR-VL**). This framework aims to be a tool for the development of curricula, lesson plans and assignments as well as assessment instruments. (Wagner & Schönau, 2016)

Basic assumptions of the CEFR-VL
- ENViL uses a competency-oriented approach. Weinert (1999) describes competencies as "the cognitive skills and abilities that an individual possesses or is able to learn and that are used to solve certain problems, and the associated motivational, volitional and social willingness and skills required to use the solutions successfully and responsibly in changing situations."
- ENViL defines Visual Literacy as a group of acquired competencies for the production and reception of images and objects as well as for the reflection on these processes.
- The concept of a 'framework' was chosen to cover the variety of national, regional and subject-specific curriculum traditions in the European context.

How was the CEFR-VL developed?

In order to find a common starting point ENViL asked experts all over Europe about the national or regional curricula. The answers gave an understanding of the curriculum structures, as well as curriculum contents and curriculum contexts. E.g. in most curricula Visual Literacy mainly comprises production (creating and using images) and reception (responding to images). These two main dimensions are divided into different sub-competencies. Sometimes a third dimension is added, which relates to the other two dimensions, reflection. Despite differences in denominations and subcategories, the European curricula show a high degree of conceptual similarity.

Based on this survey ENViL developed a systematic and comprehensive competence model that covers these relevant aspects and that can build the ground for assignments, curricula, assessment etc.
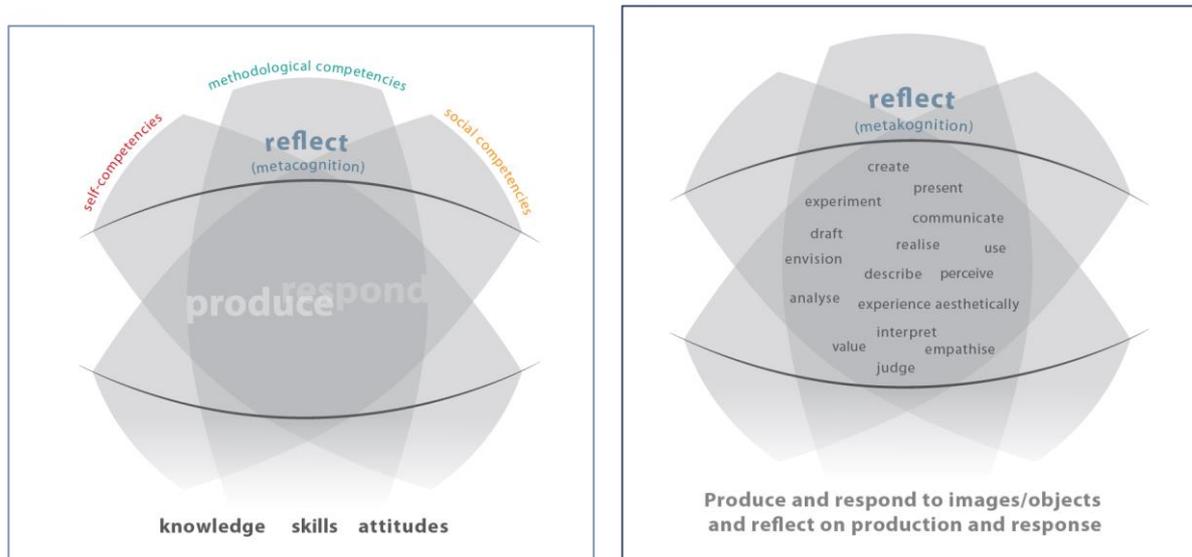
The core: CEFR-VL's competence model

Figure 1 and 2: Basic dimensions of Visual Literacy / Differentiation of sub-competencies

Visual Literacy is a competency that can be modelled by describing the knowledge, skills and attitudes involved. The model as shown in figure 1 distinguishes in the centre three main dimensions: producing, responding - and reflecting (metacognition): whatever a student is doing or learning (by producing or responding), he or she has to use metacognition in order to understand what he or she is doing or to control the learning process. Furthermore, Visual Literacy as a domain-specific competency is embedded in a concept of general education: Visual Literacy is always connected to personal competencies (self-competencies), to social competencies (expression and communication) and to methodological competencies (methods of working).

The basic dimensions of producing and responding can be broken down into sub-competencies (figure 2). The following sub-competencies have been included: analyse, communicate, create, describe, draft, empathise, envision, experience aesthetically, experiment, interpret, judge, perceive, present, realise, use, value (in alphabetical order). The CEFR-VL delivers concise and in-depth definitions of the sub-competencies.

What is the CEFR-VL good for and how can it be used?

Scales

The CEFR_VL delivers for each sub-competency a scale of three levels. Such scales can be used to determine a specific performance of a pupil. The competency level achieved by an individual describes her or his ability to deal with a specific challenge in a specific situation on a specific level. Therefore, the set of scales can be used as an instrument to assess learners' achievements. The levels developed by ENViL are general ones, i.e. they are not related to specific ages, contexts or curricula. They build the ground for defining specific levels for certain tasks, ages and learner groups. In order to ensure that consistent differences in, for example, advancements in learning can be recorded, three standard levels have been determined: 'elementary', 'intermediate' and 'competent'. The elementary level describes the basic requirements for participation in society and personality development. The third level ('competent'), by contrast, describes the characteristics of the fully visually literate citizen (i.e. *not* professionals trained as designers, artists, art critics or art historians,

for whom a higher, 'professional' level could be made applicable).

As an example, the three levels of the sub-competency *creating* are presented in table 1 below. To 'create' means primarily to purposefully develop the visual form of images/objects, and by this, to interpret a topic. The levels described refer above all to independence of the solution, the scope of the repertoire and the quality of the relationship between form and content.

Level	Description
Elementary	Can select familiar motifs and topics for a draft or realisation that are appropriate for his/her intention and use pre-set artistic means. Can apply rules and principles, as well as the results of experimentation when producing an appropriate form.
Intermediate	Can choose appropriate content, motifs and topics on the basis of suggestions and under consideration of what he/she intends to depict. Can select artistic means and strategies from among a number of options and use them appropriately. Can take into account artistic rules but break them to a certain extent in order to achieve a desired effect.
Competent	Can use a range of contents, motifs and topics and give them an adequate form under consideration of the intended effect. Can use methods and strategies purposefully and in a targeted manner or experimentally in order to enhance his/her artistic expression. Can reflect critically on rules and conventions with regard to a specific effect and consider them when producing (follow or break them).

Table 1: Example of a scale of levels in respect to the sub-competency create

Situations in which visual competencies are needed

Visual Literacy becomes apparent in specific situations in which individuals act. Thus, the CEFR-VL offers a collection of relevant, existing and future situations where Visual Literacy is required. This collection refers to the following questions:
- In which situations will learners need to use Visual Literacy?
- Which activities will they need to engage in them adequately?
- What kinds of people, places, occasions and time periods will be involved?
- What types of images/objects will they draw on?
- How will they produce images/objects and what resources will they use?
- What knowledge (e.g. knowledge of former or other cultures) will they need in order to help shape their world responsibly?

The choice of domains that learners are to be prepared for has far-reaching effects on educational decisions. We consider the following categories as relevant for visual literate European citizens: the personal domain (home life, life with friends or holidays, buying goods, decorating a room or practising a hobby), the public domain (in which a person acts as part the general public or a public organisation), the occupational domain (in which a person works) and organised learning in and outside of educational institutions. As an example, table 2 shows some situations within the personal domain.

Action	Images, objects, genres, media	Places	Core competencies, topics
dressing with a specific visual appearance in mind	clothes, jewellery, accessories	private space (home), public space	cultural identity, intercultural awareness, creativity, lifestyle, self-confidence, active dialogue with the world, personal fulfilment
designing one's own private space	interior design, design, images, textiles, furniture, plants, lighting	home, garden	lifestyle, creativity, cultural identity, self-confidence, ability to express oneself with visual means, personal fulfilment
expressing personal memories with images and objects	photographs, memorabilia	photo album, memory board, cabinet in home, shelf, grave	integrated personality, ability to act, ability to express oneself with visual means, lifestyle, appreciation
using visual media for leisure activities	TV, digital and interactive media, video, computer games, music video	online, on a screen, TV, home	cultural identity, integrated personality, critical thinking, openness, curiosity, lifestyle
observing foreign customs and rituals and understanding their aesthetic forms	rites - multimodal	travel, urban space	intercultural awareness, critical thinking, openness, curiosity, empathy, appreciation, exchange, active dialogue with the world
consuming	consumer products, advertisement, presentation, staging, packaging	supermarket, shops, online on a screen	critical thinking, reflective thinking, ability to act, lifestyle

Table 2: Example of a table of situations (personal domain)

Teachers can use the collection of situations for formulating assignments. Assignments referring to these situations are in accordance with a competency-based approach and tend to be more life-like and relevant for pupils.

The revised model of Visual Competency (2020)

The sub-domain 'Producing'

The five new generic sub-competencies in the sub-subdomain of 'producing' are:
- the competency to generate visual ideas;
- the competency to do visual research;
- the competency to make visual images;
- the competency to present one's images;
- the competency to evaluate one's images and image-making processes.
The order is not prescriptive but reflects the most common way of working. Some stages can in some cases be skipped and other stages can be repeated, when for instance a work does not fit the expectations of the maker and she or he has to go through the process again. The concept 'visual' is also used here to refer to the haptic, motor and kinaesthetic aspects of objects and processes in the visual domain, as for instance in making and experiencing three-dimensional objects or architecture.

The sub-domain of 'responding'

The four (new) generic competencies in the sub-domain of 'responding' are:
- the competency to look at images;
- the competency to research images;
- the competency to evaluate images;
- the competency to report about images.

In contrast with the structure in the domain of 'producing' the activities related to these four new competencies may be executed in a stricter order. Research without good looking at

the image first, judging without research and reporting about an image without any of these preceding activities cannot produce good results and can even be seen as a demonstration of incompetence. Of course, it is always possible to return to an earlier phase to adjust or improve one's observations, insights or conclusions, but in the end the process should always start with observation and end with reporting.

The concept of 'competency'

'Competencies' are here used in their most common definition: the combined use of knowledge, skills and attitudes in a relevant situation. This definition still leaves many issues open, both on a theoretical as well as on a practical level. On a theoretical level one can think of the connection between these sub-competencies and their constituent elements with issues of higher order thinking, like creative and critical thinking. At a practical level it can help, for instance, to give support students to overcome their problems in motivation and achievement goals.

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