VISUALRHETORIC COLLABORATING FOR SOCIAL IMPACT

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LSE ual: university of the arts london
london college of communication

VISUAL RHETORIC is a knowledge exchange project bringing together social scientists and graphic designers. It teams Masters design students from London College of Communication, part of the University of the Arts London, with social scientists, research students and academic staff from the London School of Economics.

It explores the intersections between design and social science to see how bridging two cultures can support the development of analytical and research skills and strengthen the impact of social sciences.

This book documents the process of this experimental project.

'The brain finds it easier to process information if it is presented as an image rather than as words or numbers. The right hemisphere recognises shapes and colours. The left side of the brain processes information in a very analytical and sequential way and is more active when people read text or look at a spreadsheet. Looking through a numerical table takes a lot of mental effort, but information presented visually can be grasped in a few seconds. The brain identifies patterns, proportions and relationships to make instant subliminal comparisons.'

The Economist, The Data Deluge 2010

STARTING A DIALOGUE

Social scientists and designers form their own disciplinary professionalism. A disciplinary culture is a habitus, which is a way of thinking and doing things (Bourdieu, 1979). Dialogues between cultures often include clashes between habits of mind.

Within the habits of mind of social scientists, facts are of paramount importance in their efforts to study and represent reality, establish the truths that generalize. Their claims making is concerned with objectivity, data collection and analysis, soundness of arguments and formulating theories. The whole exercise is geared towards finding whether something is the case or not. Even though imagination is an important part of scholarship and intellectual activity, it tends to be seen as different to the one we find in the arts (Daston, 2005).

Social sciences also place a strong focus on theory. Theories are coherent statements about empirical phenomena that need to be supported by empirical data. A scientist, whether theorist or experimenter, puts forward statements or system of statements and tests them step by step against empirical observations (Popper, 2002:3).

Thinking relies on sentences and propositions. Social scientists are logocentric and write texts about the social world. Images are treated as secondary 'decorations' and 'illustrations' of the written text which is primary (Wieser & Slunecko, 2011).

The habit of mind from the graphic designers perspective is different, the primary purpose for them is to produce design that communicates, expresses and informs. Perhaps to convey a single message or give clarity to complex information. They may establish a brand, evoke feeling or merely try to seek attention. Designers emphasise image rather than text, contemplate tactility, experience, audience and format. Outputs involve print, motion, narrative and audio so assessment of layout, composition and typography will be key.

Designers can consider letters and words as images or view words as symbols that represent events and not just as phonetic signs. The difference between legibility and readability is paramount; not merely asking 'Is it clear but on what level do you read it'?

The design guides the reading.

As the designer David Carson says: **'Never mistake legibility for communication.'**

Designers celebrate fluidity between form and meaning. The aesthetic and discursive should be in harmony with each other. The task of the designer is to appreciate how visual narrative and design options influence ways of seeing and thinking. Design turns complex and abstract ideas into tangible objects (Frascara, 2002; Tufte, 1997) .

In that sense, designers do much more than illustrate or decorate ideas. Design influences and supports thinking.

WHY?

ANXIETIES ABOUT VISUALISATION

Generally speaking social science training focuses on logo-centric prose and statistics. But that seems to be changing as the demand and competence for visualisation is increasing, not least on the back of sifting through Big Data.

Historically, suspicions over visuals have been manifested in social movements of iconoclasm.

Against the anxiety of being misled by the image, images have been defended in the following ways.

Visuals are traditionally advised for didactic reasons. Visuals teach by capturing attention, illustrating and supporting memory.

Visuals stimulate thinking. They are part of the creative process, for Aristotle, there is no image-free thinking. Recently this idea was revived by Arnheim's meditation on 'visual thinking' (1997).

Visuals present identity. This is well established in the notion of a brand image, which presents the attributes with which we can identify.

The last reason is increasingly operational. Methodology training focuses social scientists on supporting truth claims. Performance brings also into focus that research needs to be harm-free to those who conduct it and to those who are observed.

But not only should social scientists seek the truth in ethically sound ways, they must also let the world know about it. This requires an additional effort of attention seeking beyond the peer group, to make the results travel and impact at the right places. Impact management requires attention seeking, where competent visualisation becomes essential.

But, how should time and resources be allocated between methodical work, ethical audit and competent visualisation that supports the outreach and impact efforts? Visualisation is part of the arts with its own specialisation and independent professionalism. Competent visualisation will soon eat into the resources of methodical scientific work. It seems therefore advisable to outsource visualisation rather than internalise it as a third research competence after methodology and morality.

The Visual Rhetoric project seeks to demonstrate experimentally untapped potential and bring designers into the research process as a matter of course.

Visual Rhetoric seeks to organise and institutionalise the collaboration between research and graphic design on three operative principles:

- The expressive competence of social science research should be outsourced, rather than internalised, so as to avoid over-burdening the research process;

- Rather than turning social scientists into amateur information designers, or designers into social scientists, to bring designers to the research process;

- A deliberate intention to promote a clash between habits of mind to yield the unexpected.

By fostering this model of collaborative learning, the Visual Rhetoric project supports new types of understanding, cognitive skill, as well as the application to provide a context for knowledge exchange within the student and research community. Within this initiative there are several opportunities to provide real world experiences of negotiating the relationship between client and designer, from considering the brief to supplying the output.

Anticipated benefits for design students could be:

- Opportunities to access the most recent and robust research on a variety of contemporary and historical, sociological, social-psychological, cultural and political issues

- Develop a greater breadth and depth of understanding about social science research and sharpen your analytical thinking skills, which are key for future employment

- Gain practical experience with designing complex information in static or moving formats

- Support social scientists in communicating their research findings to a variety of audiences that could help inform public policies

- Demonstrate the social value and impact of design

- Have the opportunity to be employed by a social scientist to work together on research projects.

And for social scientists benefits could be:

- Opportunities to visualise research and research results

- Develop communication skills. Learn how to communicate research in a more informative, expressive and persuasive way to non-expert audiences

- Develop a more informed understanding of the role of design in research

- Explore the role of visual representations and visualisation in understanding and interpreting ideas and findings, making sense of data and discovering new patterns

- Have the opportunity to better demonstrate and increase the impact of research.

INSPIRATION

The idea for the project emerged in 2009 through informal conversations between two individuals, one a social scientist from the London School of Economics (LSE) and the other a designer filmmaker from London College of Communication (LCC). As they discussed their approach to their own professional practice and as educators, they soon realised that the differences in habitus could become points of convergence.

Within LCC, post-graduate graphic design students produce compelling graphic design usually based on their own research. Their focus is more on the methodology of representation i.e. form, context, reception, static versus motion etc and less on the robustness of the data. On the other hand, LSE social scientists spend most of their time constructing strong evidence and very little time on the methods of communicating it. Imagine the possibilities if these two approaches were to pair up.

1+1=∞

Perhaps there is potential to produce something engaging and unexpected.

WINDOWS OF OPPORTUNITY

The LCC and the LSE operate with different timetables. The Graphic Design post-graduate course at LCC is one year with a January start. The academic year at LSE begins in October. Contributions from LSE social scientists are invited from final year PhD students and research staff. Many have other commitments and all are under intense pressure to produce outputs. So Visual Rhetoric creates a window of opportunity for designers and social scientists to meet. It produces annual 'pairings' between post-graduate design students and advanced PhD students, research and academic staff.
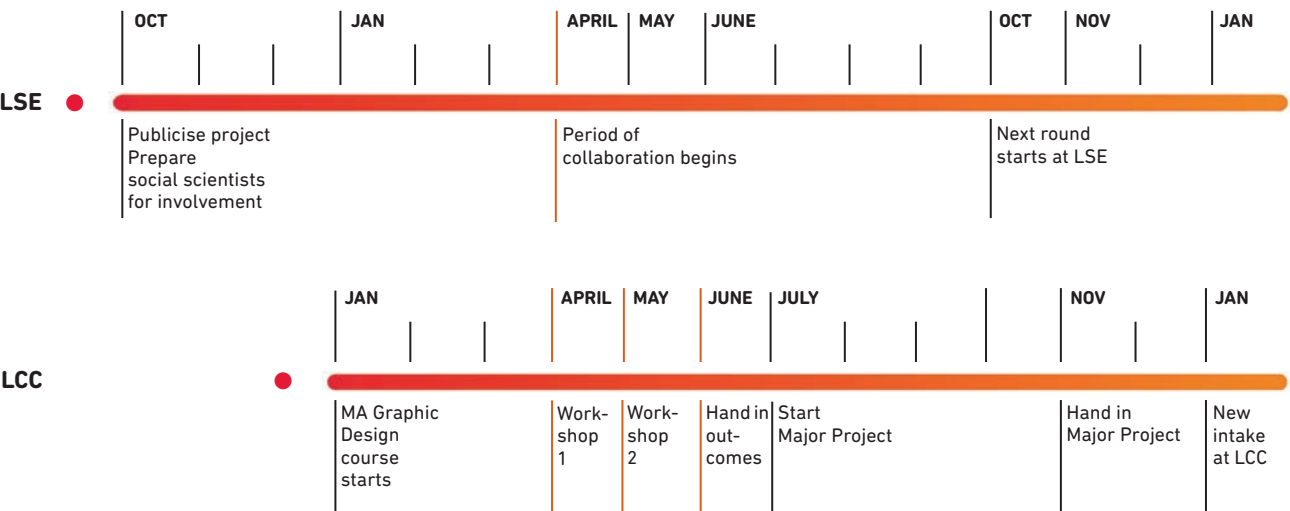
We have identified two windows of opportunity:

Workshop option

On the designers's side, the Workshop option provides students with the opportunity to enhance their specialist interests and acquire skills and knowledge that can inform their personal practice and the development of their final Major Project.

Guide tutors help navigate outcomes via seminars, workshops and tutorials, ensuring the graphic design is best implemented. Outcomes vary from posters to short film work, for a variety of usage. The Workshops have been in two parts delivered over two separate weeks with a few weeks in between, the students then have a further three weeks to finish outcomes for hand in and assessment. The pairings are created, cultivated and moderated in an open yet directive way across both institutions.

HOW?

Windows of Opportunity

	OCT		JAN			APRIL	MAY	JUNE			OCT	NOV		JAN
LSE ●														

Publicise project / Prepare social scientists for involvement

Period of collaboration begins

Next round starts at LSE

	JAN		APRIL	MAY	JUNE	JULY			NOV		JAN
LCC ●											

MA Graphic Design course starts

Work-shop 1

Work-shop 2

Hand in outcomes

Start Major Project

Hand in Major Project

New intake at LCC

Major Project

For design students their Major Project is a self-initiated output project related to graphic design. It will be based on extensive planning, research, investigation and production, underpinned by a firm methodological approach. Designers spend approximately six months to develop, study, experiment and articulate their ideas through, into or about use of graphic design, based on a personal area of interest or choice. If design students choose to collaborate with an LSE social scientist for their major project the pairings will be loosely moderated.

Below, we describe the central and collateral activities that supported the annual cycle of collaborations.

CENTRAL ACTIVITIES

Central activities are key to synchronising the LSE and LCC timetables and to effectively moderate the pairings.

Raising awareness and Recruitment

In January, when the LCC academic year starts, we email social scientists at LSE inviting them to register their interest in the collaboration. We promote the uptake of social science research among designers within both the workshop option and the major project.

Launch, Preparatory Workshop and Pitching

In early February, the cycle is launched with a half-day preparatory workshop for our social scientists called 'How to brief a designer'. The aim is to explain the purpose and structure of the project, how to get the best out of working with a designer, clarifying roles and managing expectations. We train them how to pitch their key idea for a non-academic audience in one minute, which we film.

Social science projects uploaded to the project blog

The one minute video pitches are uploaded on the password protected project blog and social scientists complement them with a written, more detailed description of their social science research project.

Designers commit to Visual Rhetoric

By mid March, designers sign up for the Visual Rhetoric project.

Workshop Option delivered in two parts

The Workshop Option teaching is delivered over two separate weeks for parts A+B. Designers explore and discuss conventions for visual solutions to research data. They carry out a series of experiments in making information approachable and meaningful.

Designers choose LSE Projects

During Workshop Option A, designers look through the social science projects on the blog and chose the one they would like to collaborate on. Students contact each other.

Moderating the Meetings

Once pairs are formed, a number of moderated and non-moderated meetings take place between the partners. The goal is for the paired teams to meet face-to-face at least three times within the workshop option opportunity. The first and the last meeting before hand in are moderated. Further communication is negotiated between the partners.


Schedule of Activities 2013

4 FEBRUARY	**7 FEBRUARY**	**26 FEBRUARY – 8 MARCH**	**1 MARCH**	**11 MARCH**	**20 MARCH**
LSE Sign up for cycle 2013	**LSE** Workshop Social Scientists Preparation How to brief a designer	**LSE** Projects uploaded to website	**LSE** Research Festival Exhibition Visual Rhetoric film screenings	**UAL** Sign up for Workshop Option A+B	**UAL** Designers choose LSE projects
non-moderated	moderated	non-moderated	moderated	moderated	moderated

21 MARCH	**29 APRIL**	**22 MAY**	**29 MAY**	**5 JUNE**
UAL + **LSE** 1st meeting between designers and social scientists	**UAL** + **LSE** Workshop Option B including 2nd meeting of pairs	**UAL** + **LSE** 3rd meeting between designers and social scientists	**UAL** Hand in outputs for assessment	**UAL** + **LSE** Potential exhibition and official launch
moderated	non-moderated	moderated	moderated	moderated

Hand in

At the end of May, designers hand in the visual outputs produced within the workshop option collaborations. Choice of format is negotiable for outputs and could be print, moving image or web content. Major Projects are submitted in November.

Group Feedback Session After the coursework submission, we organise a feedback session with designers and social scientists, who were part of the workshop option collaborations. This aims to provide a space to discuss the visual outputs, reflect back on the process for evaluation and share our experience of participating in the project and the challenges of dialogues between habits of mind.
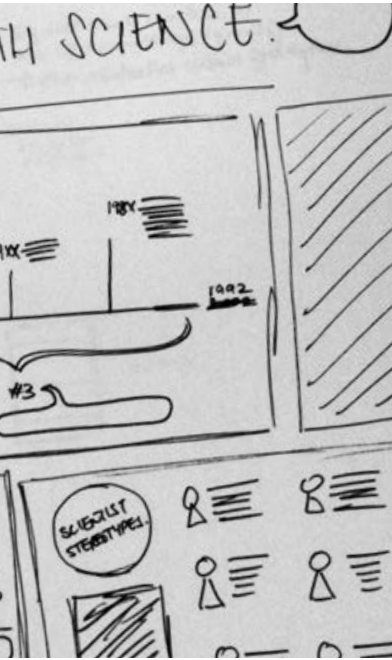
COLLATERAL ACTIVITIES

Collateral activities aim at consolidating the project on an institutional level.

Establishing a look for the Brand

It is important that all publicity and marketing material have a cohesive look for instant recognition. This needs to work across all the following support material including publications, posters and website.

Seminars

The monthly seminar series aims to provide a space where graphic designers and social scientists can debate about theoretical, empirical and methodological issues, challenges and future possibilities on the synergy between graphic design, arts and social sciences.

Exhibitions

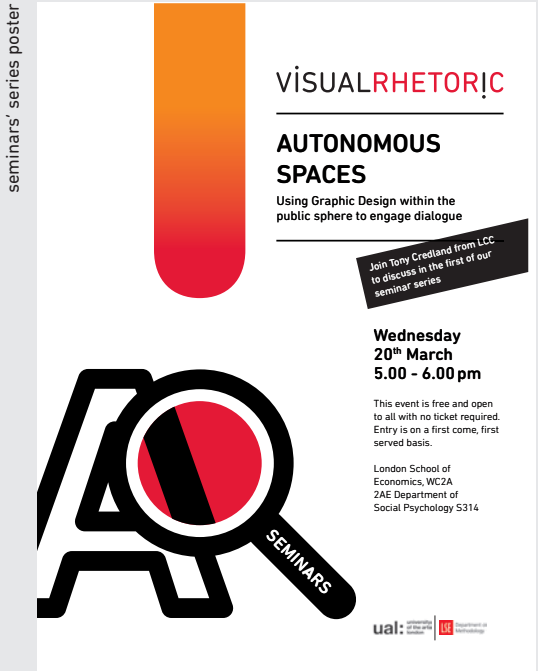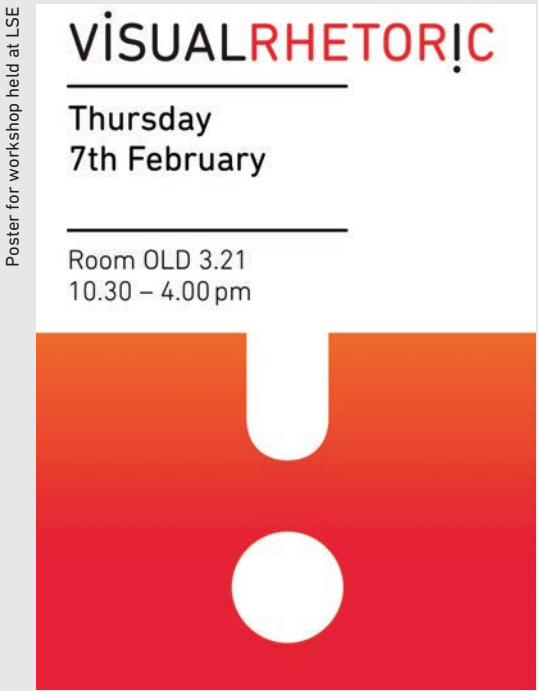The visual outputs are exhibited at an annual exhibition; this event can also be used to launch each annual cycle to create attention for the next round. The Visual Rhetoric project was exhibited at the LSE Research Festival, and attracted over 600 visitors. Between 2009 and 2012 we have used exhibitions to launch each annual cycle.

Best Visual Rhetoric Award

To encourage designers to continue to develop their visual outputs and reward them for their hard work, Visual Rhetoric offers an award, either £300 in cash or a month's work experience at LSE). This goes to the best Visual Rhetoric project judged by a panel of two independent scientists and one graphic designer.

Website and Blog

These online platforms are instrumental in supporting the project as a teaching aid, a forum for discussion for participants and a publicity tool.

stationery

brand palette

icons

collaboration   education   human rights

health   inequality   LR brain

website

VISUALRHETORIC

About   Library   Resources   Events   Contact Us

Poster for workshop held at LSE

VISUALRHETORIC

Thursday
7th February

Room OLD 3.21
10.30 – 4.00 pm

seminars' series poster

VISUALRHETORIC

AUTONOMOUS SPACES

Using Graphic Design within the public sphere to engage dialogue

Join Tony Credland from LCC to discuss in the first of our seminar series

Wednesday
20th March
5.00 – 6.00 pm

This event is free and open to all with no ticket required. Entry is on a first come, first served basis.

London School of Economics, WC2A 2AE Department of Social Psychology S314

SEMINARS

The first five years of the Visual Rhetoric Project have reaped exciting and varied work. By constantly improving the delivery method to promote flexibility and appropriate design outputs we sought to create maximum opportunity for knowledge exchange.

The following pages are extracts from some of the projects.

WHAT?

We at the London School of Economics research.. a lot ... and spend our time thinking ... But we're less concerned about visualizing. We're not designers.

Over at the University of the Arts London, Post Graduate Graphic design students produce, beautiful, ordered stuff based on their own research into, well... all manner of things.

The central focus being HOW it is represented and what it should look like for maximum impact. Excellent Design Thinking. Thinking Design.

Their research process takes on a different emphasis. Well to be frank ... The LSE could do with some of that. The Visual Rhetoric project looks at what could happen when these two cultures join forces.

Pretty much anything.. This experiment has the potential to affect process, both Research and Design. Producing unexpected outcomes. Not a Designer – Client relationship.

... but an enquiry into how the thinking of a Designer can effect the research process ...or if the graphic design process can be steered by the latest qualitative and quantitative findings.

Providing a new take on current issues around the things that matter: Health, Housing, social policy, inequality,
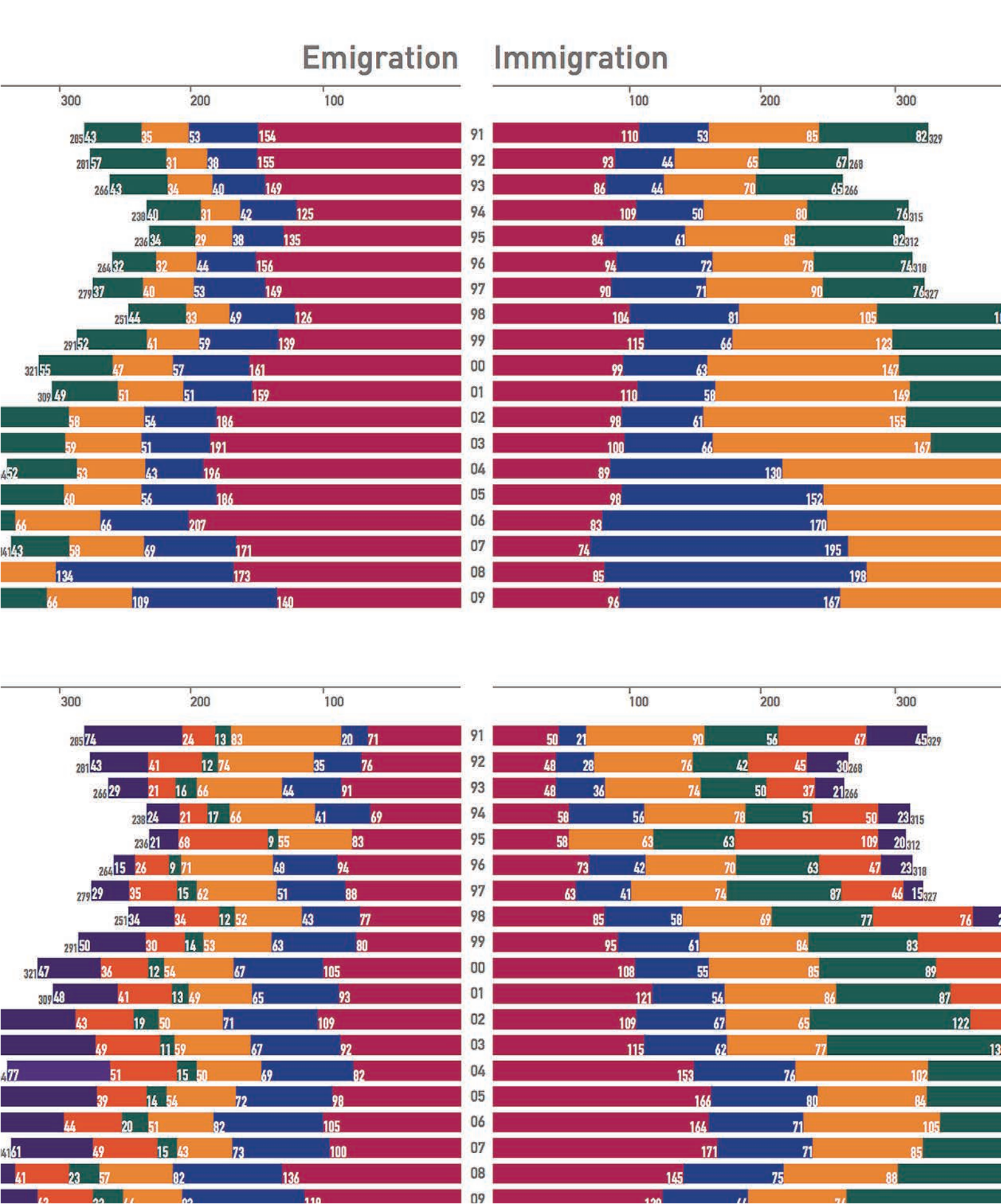
Human Rights, Education, Poverty and Exclusion, New Technologies and Media, Economic Growth, Employment, Prosperity, War and Peace and Happiness.

After all we both consider the same things: the how, who, why and what of it all. They say great minds think alike. Better minds think together. If you're interested in being involved get in touch.

Emigration   Immigration

Research
Ben says, 'My research is on migration and the effects that migration has on other life events. To begin with I want to explore variation in childbearing between foreign-born and native-born women in England and Wales. I am also interested to explore different ways of visualising migration information: numbers of people, the movement of people, and the different experiences of migrants in comparison to those who don't migrate. There are some very interesting challenges here. For example, how should we show changing migration patterns? Are maps the best way? Or discover something better than a map for communicating the big picture?'

This research project produced several outcomes as shown on this and the following spread. Many students were stimulated to visualise the data, this selection indicates the scope each project offers.

NORTHERN IRELAND

NORTH EAST

NORTH WEST

WEST MIDLANDS

WALES

ENGLAND

YORKSHIRE & HUMBER

EAST MIDLANDS

IMMIGRATION

Caribbean 1,379 (3%)

Northern Africa 2,500 (0.5%)

South America 4,554 (1%)

Southern Africa 2,041 (0%)

Project Summary ↗
Designer Tamisha Harris worked together with
researcher Ben Wilson, PhD student, to produce a
map the movement, settlement and employment patterns
coming from Accession A8 Countries.
http://visualrhetoric.ac.uk/2013/05/02/immigration-to-uk/

internationalmigration.info/
http://visualrhetoric.ac.uk/2012/12/06/

Project Summary ↗
Designer Ilona Narusberg worked with researcher Ben Wilson,
using data from the National Office of Statistics, to
map the movement, settlement and employment of migrants
coming from Accession A8 Countries
http://visualrhetoric.ac.uk/2013/05/02/immigration-to-uk

North East

Yorkshire & Humberside

Eastern England

East Midlands

West Midlands
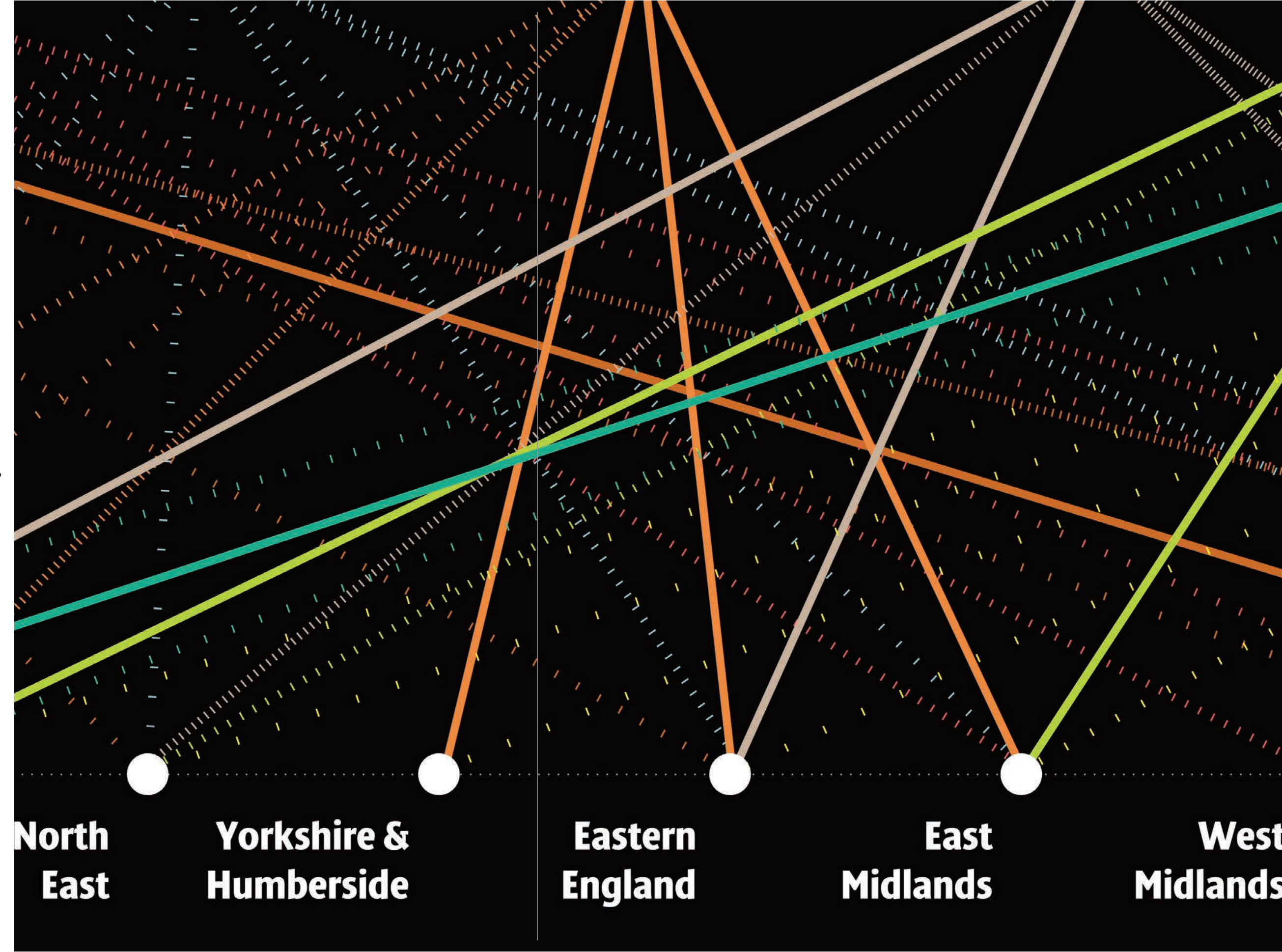
« IMMIGRATION

**IMMIGRATION TO THE UK:
A8 COUNTRIES**
Poster & Visual Summary
Year 2011

Researcher
Ben Wilson, PhD student
Department of Social Policy

Designer
Ilona Narusberg
MA Graphic Branding and Identity

**INTERNATIONAL
MIGRATION**
Poster
Year 2011

Researcher
Ben Wilson, PhD student
Department of Social Policy

Designer
Tamisha Harris
MA Graphic Moving Image

THE **OBESITY** EPIDEMIC

2.8M Adults die each year

obese

Clothes Colours Styles

Fashion is a **powerful** trendsetter

skinny normal weight heavy

0 kg

Overweight Obese
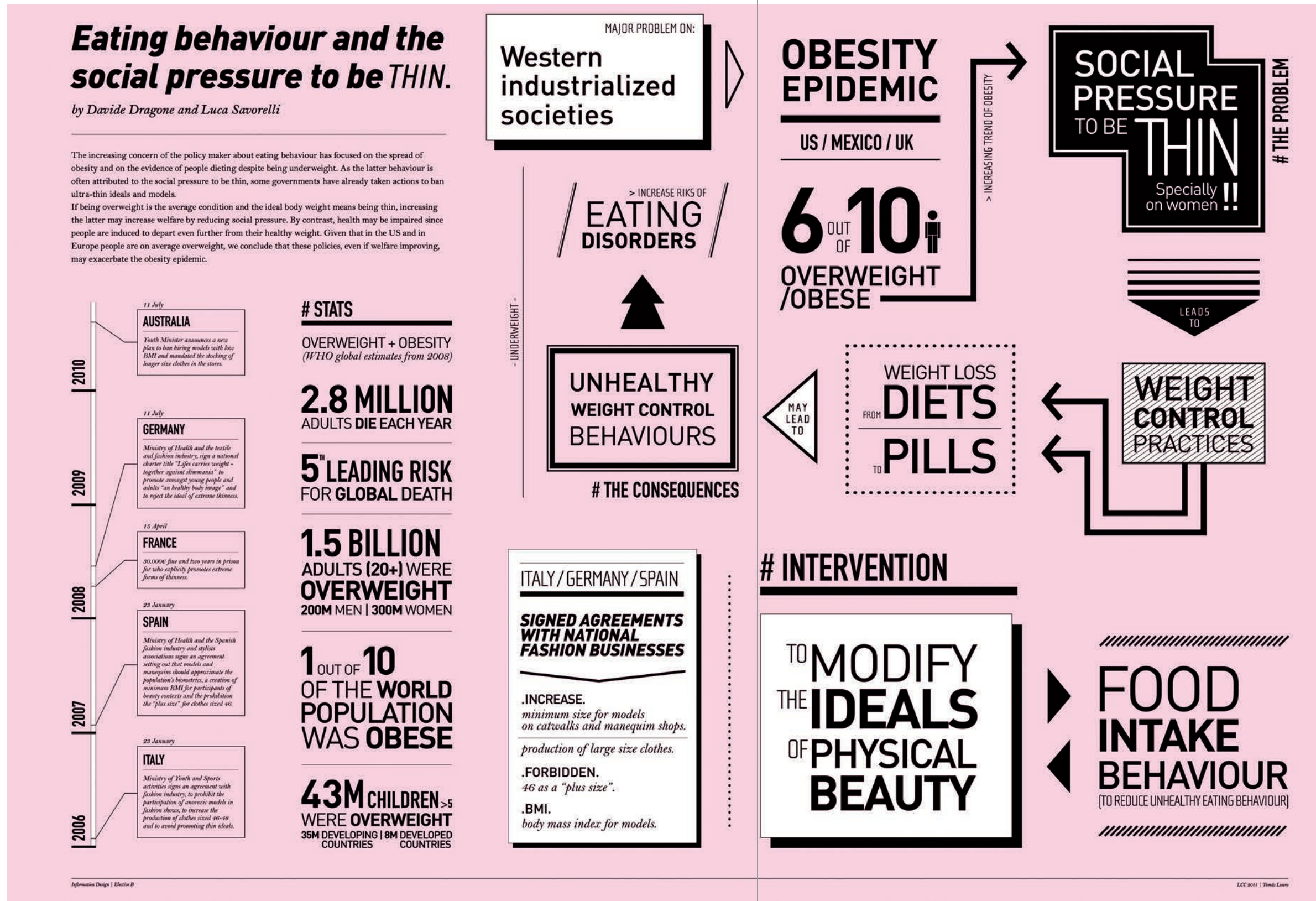
un healthy

eating

be**ha**viour

Project Summary
Designer João Monteiro worked with researcher Luca Savorelli to produce the 'Size Zero' animated film, which examines the issue of eating disorders. The film was runner up in the 2011 Disposable Film Festival. The music for the film was written by Peter Mckerrow.

http://visualrhetoric.ac.uk/2013/05/02/2449/

Research
Luca describes what motivated his research. He says, 'The increasing concern of policy makers about eating behaviours has focused on the spread of obesity and on people's tendency to go on diet despite being underweight. What I found is that if being overweight is the average condition and the ideal body weight means being thin, increasing the latter may increase welfare by reducing social pressure. By contrast, health may be impaired since people are induced to depart even further from their healthy weight. Given that in the US and in Europe people are on average overweight, we conclude that these policies, even if welfare improving, may exacerbate the obesity epidemic'. This research applies to both the Film *Size Zero* and the poster.

Eating behaviour and the social pressure to be THIN.

by Davide Dragone and Luca Savorelli

The increasing concern of the policy maker about eating behaviour has focused on the spread of obesity and on the evidence of people dieting despite being underweight. As the latter behaviour is often attributed to the social pressure to be thin, some governments have already taken actions to ban ultra-thin ideals and models.
If being overweight is the average condition and the ideal body weight means being thin, increasing the latter may increase welfare by reducing social pressure. By contrast, health may be impaired since people are induced to depart even further from their healthy weight. Given that in the US and in Europe people are on average overweight, we conclude that these policies, even if welfare improving, may exacerbate the obesity epidemic.

MAJOR PROBLEM ON:
Western industrialized societies

> increase RIKS OF
/ EATING DISORDERS /

OBESITY EPIDEMIC
US / MEXICO / UK

6 OUT OF **10** OVERWEIGHT /OBESE

> INCREASING TREND OF OBESITY
- UNDERWEIGHT -

SOCIAL PRESSURE TO BE THIN
Specially on women !!

THE PROBLEM

LEADS TO

UNHEALTHY WEIGHT CONTROL BEHAVIOURS

MAY LEAD TO

WEIGHT LOSS FROM **DIETS** TO **PILLS**

WEIGHT CONTROL PRACTICES

THE CONSEQUENCES

STATS

11 July — AUSTRALIA
Youth Minister announces a new plan to ban hiring models with low BMI and mandated the stocking of longer size clothes in the stores.

11 June — GERMANY
Ministry of Health and the textile and fashion industry, sign a national charter titled "Life carries weight – together against dimensiona" to promote amongst young people and adults "an healthy body image" and to reject the ideal of extreme thinness.

12 April — FRANCE
INCOME: fine and two years in prison for who explicitly promotes extreme forms of thinness.

29 January — SPAIN
Ministry of Health and the Spanish fashion industry and stylists associations signs an agreement setting out that models and mannequins should approximate the population's biometrics, a creation of minimum BMI for participants of beauty contests and the prohibition the "plus size" for clothes sized 46.

23 January — ITALY
Ministry of Youth and Sports activities signs an agreement with fashion industry, to prohibit the participation of anorexic models in fashion shows, to increase the production of clothes sized 46-48 and to avoid promoting thin ideals.

OVERWEIGHT + OBESITY (WHO global estimates from 2008)

2.8 MILLION ADULTS DIE EACH YEAR

5TH LEADING RISK FOR GLOBAL DEATH

1.5 BILLION ADULTS (20+) WERE OVERWEIGHT
200M MEN | 300M WOMEN

1 OUT OF **10** OF THE WORLD POPULATION WAS OBESE

43M CHILDREN >5 WERE OVERWEIGHT
35M DEVELOPING | 8M DEVELOPED COUNTRIES COUNTRIES

2010 | 2009 | 2008 | 2007 | 2006

ITALY / GERMANY / SPAIN

SIGNED AGREEMENTS WITH NATIONAL FASHION BUSINESSES

.INCREASE.
minimum size for models on catwalks and mannequin shops.
production of large size clothes.

.FORBIDDEN.
46 as a "plus size".

.BMI.
body mass index for models.

INTERVENTION

TO **MODIFY** THE **IDEALS** OF **PHYSICAL BEAUTY**

FOOD INTAKE BEHAVIOUR
[TO REDUCE UNHEALTHY EATING BEHAVIOUR]

Information Design | Elective B

GET 2011 | Tomás Louro

Research question
Is increasing role model size desirable?

Research objectives
To propose a theoretical framework to assess whether increasing the ideal body weight is socially desirable, both from a welfare and a health point of view.

Main inspiration for your PhD research
The increasing concern of the policy-maker about eating behaviour has focused on the spread of obesity and on the evidence of people dieting despite being underweight. As the latter behaviour is often attributed to the social pressure to be thin, some governments have already taken actions to ban ultra-thin ideals and models.

What type of data do you use?
No data! Theoretical model.

What are your main findings so far?
If being overweight is the average condition and the ideal body weight means being thin, increasing the latter may increase welfare by reducing social pressure. By contrast, health may be impaired since people are induced to depart even further from their healthy weight. Given that in the US and in Europe people are on average overweight, we conclude that these policies, even if welfare improving, may exacerbate the obesity epidemic.

http://visualrhetoric.ac.uk/2012/12/06/eating-behaviour/

EATING BEHAVIOUR AND THE SOCIAL PRESSURE TO BE THIN
Poster
Year 2011

Researchers
Davide Dragone
Department of Economics, University of Bologna

Luca Savorelli, PhD student, Department of Economics, LSE

Designer
Tomás Louro
MA Graphic Branding and Identity

SIZE ZERO
Film
Year 2011

Researchers
Davide Dragone
Department of Economics, University of Bologna

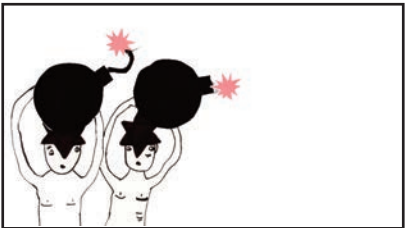Luca Savorelli, PhD student, Department of Economics, LSE

Designer
João Monteiro
MA Graphic Moving Image

EATING BEHAVIOUR
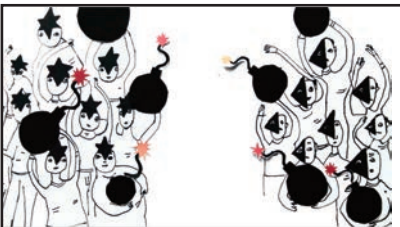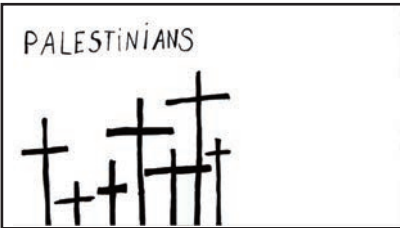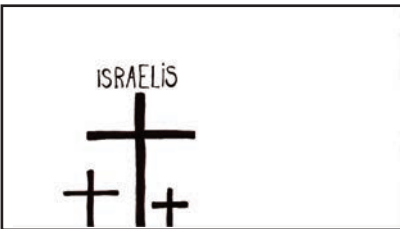
Project Summary «

In this film Laetitia Rouget visualises Richard Davis's research on the dynamics between armed forces and their host populations in the Israeli-Palestinian conflict and how this impacts support for further violence.

http://visualrhetoric.ac.uk/2013/01/14/dynamics-in-intractable-conflict/

Research

Richard says, 'In my research, I look at how armed forces interact with their host populations. In particular, I am interested in how armed groups adapt to capture the sympathy and support of their host populations.
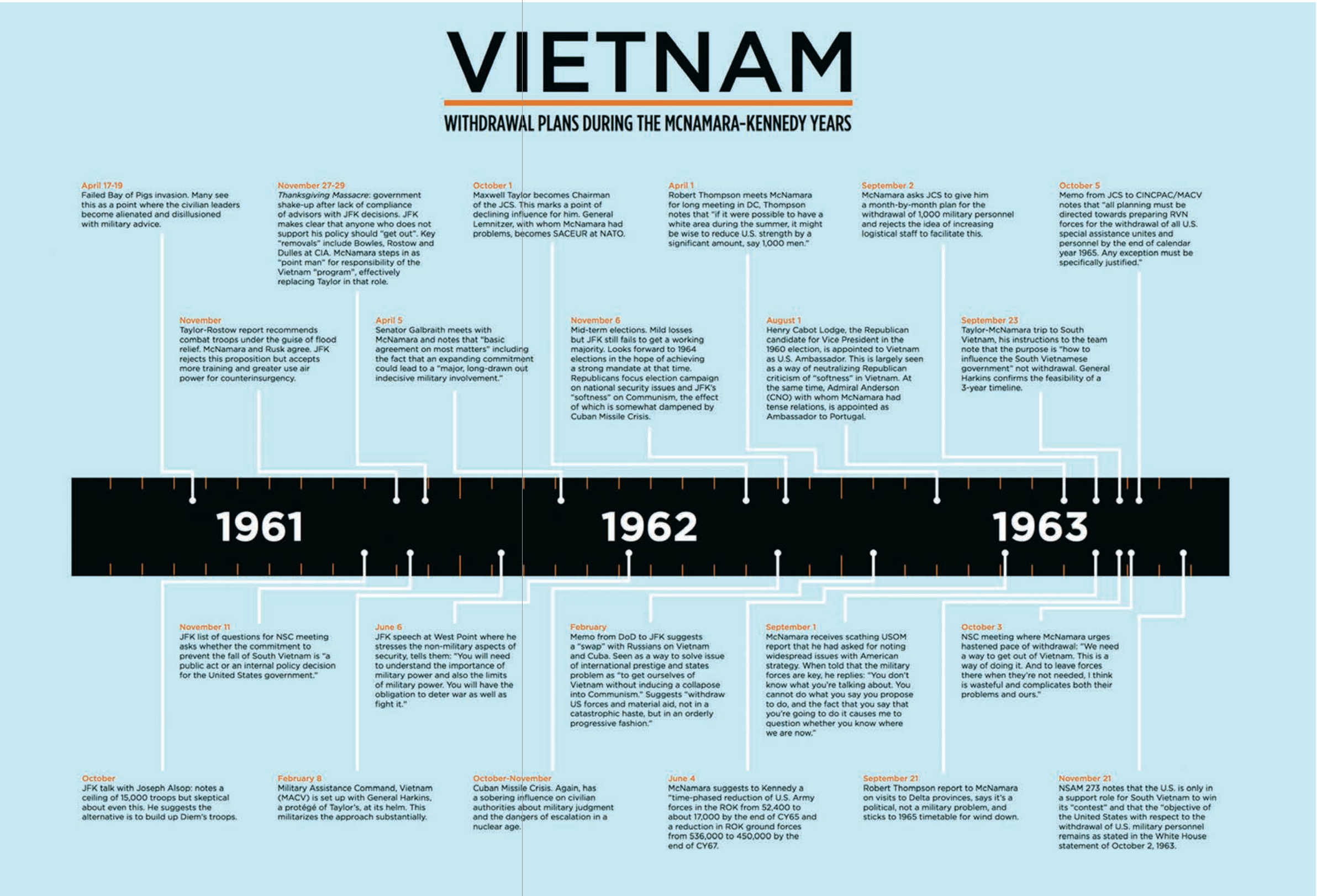
What I have found so far is that armed groups adapt core values from fixed propositions to least-fixed propositions as they engage their host populations, which provides greater decision making latitude for the group and greater trust by the population. Moreover, interventions for peace reduction often fail because state actors engage armed groups through cost/benefit calculations (like a rational actor), assuming the values between the state and group are similar, while armed groups tend to have different value structures which cause them to behave more like devoted actors, resulting in impasse.

With my research I wish to grab the attention of academics, Presidents, Prime Ministers, Foreign Secretaries and national security decision makers.'

Project Summary »

Designer Lee Tesche worked with researcher Aurelie Basha i Novosejt, from International History at LSE, to visualise the withdrawal plans from the Vietnam War under the Kennedy and Nixon administrations.

http://visualrhetoric.ac.uk/2013/02/03/withdrawal-from-vietnam/

Research

Aurelie says, 'The inspiration behind my research comes from my undergraduate research on the Vietnam War, traveling to Vietnam, meeting Robert McNamara and Henry Kissinger, working in the defence field, and wondering whether history has something to teach us for our decisions today. My objective is to explore the extent to which the Pentagon had a decisive influence on the withdrawals and whether withdrawal plans reflected an internal agenda in the Pentagon. What I have found so far is that paradoxically the Pentagon was the most reluctant agency. Concerned with avoiding uncertainty and reducing costs, it resisted going to war and then argued for a fast disengagement. The shape of withdrawal plans was influenced by these two very different Secretaries of Defence, even against their military advisors and the Services'.

« CONFLICT

From 1994 to 2000, the Palestinian support for violence nearly climbed to 90%

VIETNAM

WITHDRAWAL PLANS DURING THE MCNAMARA-KENNEDY YEARS

April 17-19
Failed Bay of Pigs invasion. Many see this as a point where the civilian leaders become alienated and disillusioned with military advice.

November 27-29
Thanksgiving Massacre: government shake-up after lack of compliance of advisors with JFK decisions. JFK makes clear that anyone who does not support his policy should "get out". Key "removals" include Bowles, Rostow and Dulles at CIA. McNamara steps in as "point man" for responsibility of the Vietnam "program", effectively replacing Taylor in that role.

October 1
Maxwell Taylor becomes Chairman of the JCS. This marks a point of declining influence for him. General Lemnitzer, with whom McNamara had problems, becomes SACEUR at NATO.

April 1
Robert Thompson meets McNamara for long meeting in DC, Thompson notes that "if it were possible to have a white area during the summer, it might be wise to reduce U.S. strength by a significant amount, say 1,000 men."

September 2
McNamara asks JCS to give him a month-by-month plan for the withdrawal of 1,000 military personnel and rejects the idea of increasing logistical staff to facilitate this.

October 5
Memo from JCS to CINCPAC/MACV notes that "all planning must be directed towards preparing RVN forces for the withdrawal of all U.S. special assistance unites and personnel by the end of calendar year 1965. Any exception must be specifically justified."

November
Taylor-Rostow report recommends combat troops under the guise of flood relief. McNamara and Rusk agree. JFK rejects this proposition but accepts more training and greater use air power for counterinsurgency.

April 5
Senator Galbraith meets with McNamara and notes that "basic agreement on most matters" including the fact that an expanding commitment could lead to a "major, long-drawn out indecisive military involvement."

November 6
Mid-term elections. Mild losses but JFK still fails to get a working majority. Looks forward to 1964 elections in the hope of achieving a strong mandate at that time. Republicans focus election campaign on national security issues and JFK's "softness" on Communism, the effect of which is somewhat dampened by Cuban Missile Crisis.

August 1
Henry Cabot Lodge, the Republican candidate for Vice President in the 1960 election, is appointed to Vietnam as U.S. Ambassador. This is largely seen as a way of neutralizing Republican criticism of "softness" in Vietnam. At the same time, Admiral Anderson (CNO) with whom McNamara had tense relations, is appointed as Ambassador to Portugal.

September 23
Taylor-McNamara trip to South Vietnam, his instructions to the team note that the purpose is "how to influence the South Vietnamese government" not withdrawal. General Harkins confirms the feasibility of a 3-year timeline.

1961   1962   1963

November 11
JFK list of questions for NSC meeting asks whether the commitment to prevent the fall of South Vietnam is "a public act or an internal policy decision for the United States government."

June 6
JFK speech at West Point where he stresses the non-military aspects of security, tells them: "You will need to understand the importance of military power and also the limits of military power. You will have the obligation to deter war as well as fight it."

February
Memo from DoD to JFK suggests a "swap" with Russians on Vietnam and Cuba. Seen as a way to solve issue of international prestige and states problem as "to get ourselves of Vietnam without inducing a collapse into Communism." Suggests "withdraw US forces and material aid, not in a catastrophic haste, but in an orderly progressive fashion."

September 1
McNamara receives scathing USOM report that he had asked for noting widespread issues with American strategy. When told that the military forces are key, he replies: "You don't know what you're talking about. You cannot do what you say you propose to do, and the fact that you say that you're going to do it causes me to question whether you know where we are now."

October 3
NSC meeting where McNamara urges hastened pace of withdrawal: "We need a way to get out of Vietnam. This is a way of doing it. And to leave forces there when they're not needed, I think is wasteful and complicates both their problems and ours."

October
JFK talk with Joseph Alsop: notes a ceiling of 15,000 troops but skeptical about even this. He suggests the alternative is to build up Diem's troops.

February 8
Military Assistance Command, Vietnam (MACV) is set up with General Harkins, a protégé of Taylor's, at his helm. This militarizes the approach substantially.

October-November
Cuban Missile Crisis. Again, has a sobering influence on civilian authorities about military judgment and the dangers of escalation in a nuclear age.

June 4
McNamara suggests to Kennedy a "time-phased reduction of U.S. Army forces in the ROK from 52,400 to about 17,000 by the end of CY65 and a reduction in ROK ground forces from $36,000 to 450,000 by the end of CY67.

September 21
Robert Thompson report to McNamara on visits to Delta provinces, says it's a political, not a military problem, and sticks to 1965 timetable for wind down.

November 21
NSAM 273 notes that the U.S. is only in a support role for South Vietnam to win its "contest" and that the "objective of the United States with respect to the withdrawal of U.S. military personnel remains as stated in the White House statement of October 2, 1963.

UNDERGROUND SOCIABILITIES: IDENTITY, CULTURE AND RESISTANCE IN RIO'S FAVELAS
Poster
Year 2013

Researchers
Sandra Jovchelovitch
Department of Social Psychology

Jacqueline Priego- Hernandez
Department of Social Psychology
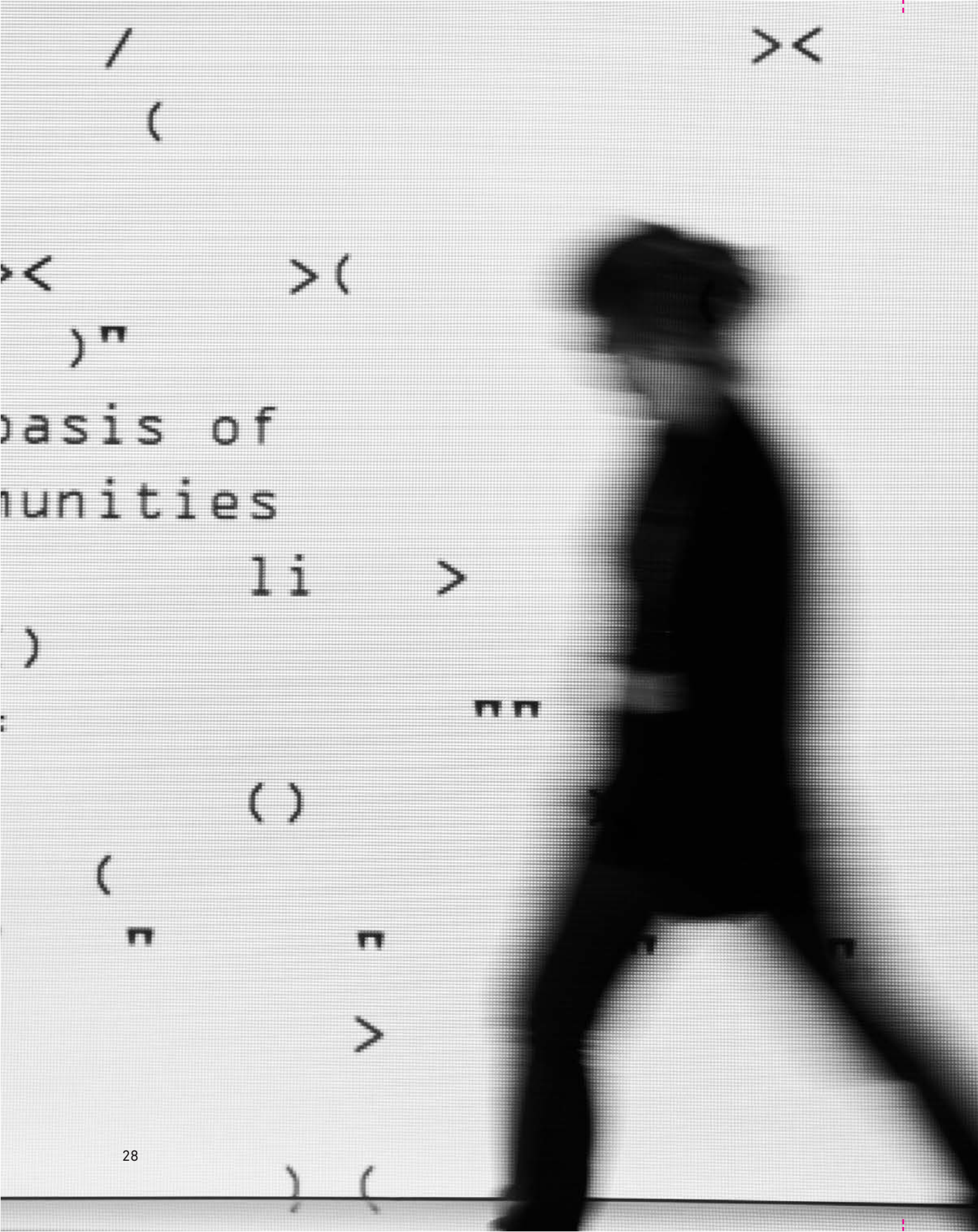
Designer
Angela Bacon
MA Graphic Design

URBAN AGE CITIES
Film
Year 2012

Researcher
Jens Kandt
LSE Cities

Designer
Can Timor
MA Graphic Moving Image

UNDERGROUND SOCIABILITIES
IDENTITY, CULTURE AND RESISTANCE IN RIO'S FAVELAS

Scroll down to understand a bit more about the pathways of exclusion and social development in Rio de Janeiro's favelas, and the efficiency of the work of local organisations CUFA and AfroReggae.

INSTITUTIONS
POLICE
DRUG TRADE
CHURCHES
AFROREGGAE & CUFA
NGOs
FAMILIES

FEELINGS FROM THE FAVELA
RANKED BY FREQUENCY OF MENTIONS IN INTERVIEWS

BELONGING
ANGER/ REBELLION
HOPE

FEAR OF LOSS
FEAR OF CRIME AND VIOLENCE
INSECURITY
PRIDE
SUFFERING, SADNESS, PAIN

"I don't only speak 'favelese' [favela language], I want to speak Portuguese"
CELSO ATHAYDE
CUFA leader

NEGATIVE STEREOTYPES
CRIME, VIOLENCE
NEGATION, ISOLATION
FASCINATION
DESIRE TO ENTER

ASPHALT

SOCIAL GAP

FOCUS ON PERSONAL TRAJECTORIES
LEADERS BORN AND RAISED IN THE FAVELAS
PARTNERSHIPS WITH PRIVATE SECTOR, GOVERNMENT AND MEDIA
APPRECIATION FOR LOCAL CULTURE - MUSIC, DANCE, CULTURE, ART

CUFA & AFROREGGAE NGOs

STIGMA
DISCRIMINATION
SEGREGATION
BORDER-CROSSING RESISTANCE

FAVELA

"I don't go out of City of God to Barra, to Recreio, but I think that if I did I would have faced a lot of discrimination...for being black, being poor"
City of God, female, 15 years old

INVISIBLE FRONTIERS
TO UNDERSTAND 'POROSITY OF BORDERS'

The social and psychological borders between Rio and the favelas are not clearly visible but can be as thick as a concrete wall. "Porosity of borders" is a term that defines the levels of openness or closeness of those invisible territory boundaries.

POROSITY OF BORDERS
HIGH POROSITY
MINIMUM POROSITY

DENSITY / CONTROL OF BORDERS

PROXIMITY TO THE CITY
(geographical, social and psychological)

EXPANSION OF NETWORKS

Project Summary »
Designer Angela Bacon worked with researcher Jacqueline Priego-Hernadez to produce this web infographic that examines the pathways of social development in Rio De Janeiro's favela communities and the work of two local organisations, AfroReggae and CUFA.

http://visualrhetoric.ac.uk/2013/12/20/underground-sociabilities/

Research
The Underground Sociabilities research is about culture, identity and resistance in Rio's Favelas. It examined the lifeworlds of favela communities and the work of two local organisations, AfroReggae and CUFA, to systematise and disseminate effective experiences of social development. We want to disseminate the research findings in media-friendly format to adresss art and youth organisations, non-expert audiences e.g. NGOs engaged in social development.

The Design
Angela says, 'The greatest challenge for me was to summarise and illustrate the findings without losing its accuracy and make it look superficial. I had to read the whole report and understand it. So I took a lot of notes to try to organise my ideas about the research and to find a story to tell to non-academic audiences. I worked with Jacqueline through lots of emails and skype conversations to ensure that I was understanding correctly the research and that she was happy with my ideas.'

Project Summary ⌄
The film was developed by designer Can Timor in collaboration with by Jens Kandt, LSE Cities and visualises data collected as part of the Urban Age Programme ,which looks at various social, economic and spatial issues in cities globally.

Research
City surveys analyse and compare how residents of different cities around the world feel about their cities and respond to the challenges of social inclusion, the environment, transport, security and urban governance.

Design
Can says, 'Because of the large volume of data generated by the Urban Age City Surveys, I had to choose a particular aspect of research to focus on. To do that I used the graphics Jens sent to me and created graphics and diagrams myself as well to see which category of data is most interesting and appropriate to use. After looking at the data that was available for different questions, I chose the topic of safety firstly because this is an interesting and significant subject for rapidly growing cities; and secondly there was data available for all cities. To give a general idea, I gave information about the best and the worst things about living in these four cities. After noting down all the data I needed, I made a simple storyboard.

Then I started working on the video according to the concepts and borders that is consistent with the subject.'

http://visualrhetoric.ac.uk/2013/01/14/urban-city-age-surveys/

BEST THINGS ABOUT LIVING IN THE CITY

%42 OF MUMBAI SAY THAT THE BEST THING ABOUT LIVING IN THE CITY IS THE SCHOOLS

THE BEST THING ABOUT LIVING IN ISTANBUL IS JOB OPPORTUNITIES ACCORDING TO %53

FOR %27 OF SAO PAULO THE BEST THING IS THE RANGE OF SHOPS

%25 OF LONDONERS SAY THAT PARKS AND OPEN SPACES ARE THE BEST THING

COST OF HOUSING IS THE WORST THING
%24

TRAFFIC CONGESTION IS THE MAJOR PROBLEM FOR ISTANBULITES %55

IN LONDON COST OF LIVI %49 IS THE WORST TH ABOUT LIVING IN TH

FOR SAO PAULISTANOS CRIME RATES %43 IS THE BIGGEST PROBLEM

BEING MUGGED
SAO PAULO %77
ISTANBUL %43
LONDON %35
MUMBAI %25

KNIFE CRIME

SAO PAULO %43
MUMBAI %33
ISTANBUL %18
LONDON N/A

SEXUAL HARASSMENT
SAO PAULO %26
MUMBAI %19
ISTANBUL %14
LONDON %10

≪ Project Summary ≫

In this animated film, designer Henrietta Ross worked with Wifak Houij Gueddana to capture the idea, methodology and key findings behind the MIFOS project, which looks at the different social interactions that underpin the process of developing and sharing open code.

http://visualrhetoric.ac.uk/2013/12/18/socialization-in-open-source-development-a-case-study/

Research

Wifak says, 'My research asks how can we build sustainable software that has a capacity to endure and improve user capability? It explores how cross-disciplinary communities including NGOs and social businesses in particular interact, co-produce open code and share knowledge. So far, I have found that open source development is a process of open code production that is fully embedded in online information platforms and communication tools. These online tools and websites are essential to sustain the interaction of open source community members. Through interactions, open source community members acquire knowledge, develop skills and appropriate the open code. They also create new social and economic opportunities that foster open code chances to have a future and be part of a new cycle of technical and social innovations.'
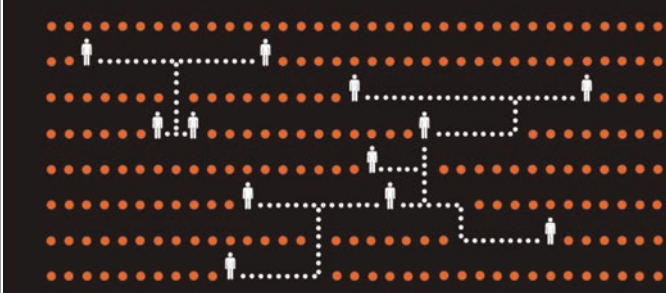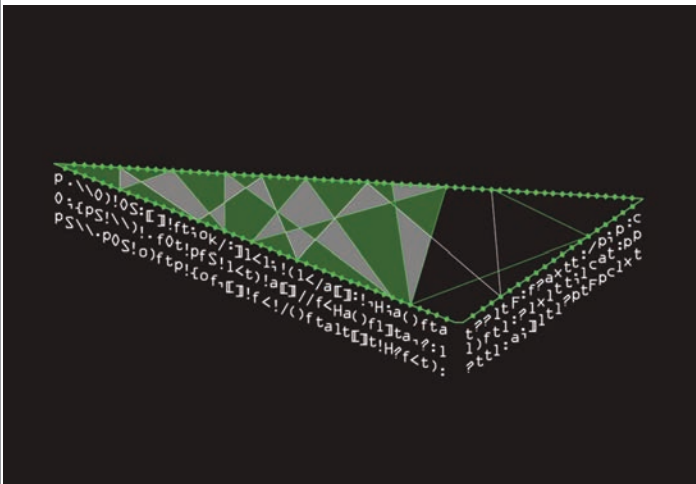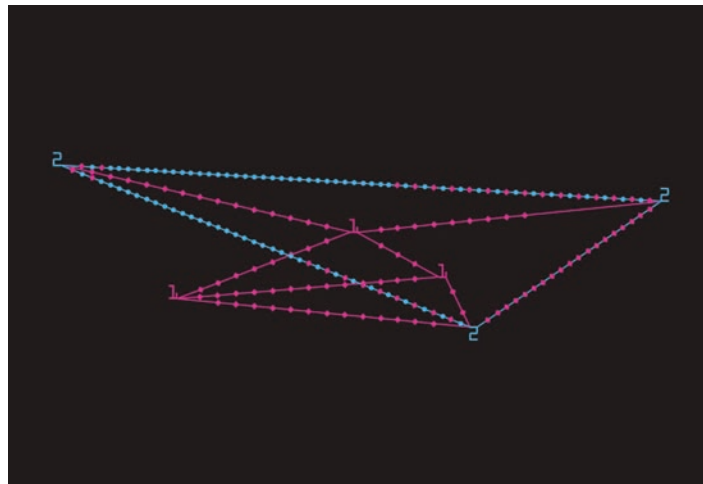
COMMUNITIES

SOCIALIZATION IN OPEN SOURCE DEVELOPMENT: A CASE STUDY
Film
Year 2013

Researchers
Wifak Houij Gueddana, PhD student
Information Systems & Innovation
Group, Department of Management

Designer
Henrietta Ross
MA Contemporary Typographic Media

Positive Recognition without Perspective Taking

> We have a lot of farm workers and most of them are more willing to do lower paid jobs and they fill certain gaps that other people don't want to do

POINT OF VIEW	SOCIAL VALUE
BRITISH	

Partial Perspective Taking

> I am not somebody living in a provincial town that has suddenly had an influx of ethnic Albanians

POINT OF VIEW	SOCIAL VALUE
RURAL	SECURITY

Fusion of Horizons

> What I do find interesting is the migrations of the poor. If a wealthy person wants to come and live in England then

POINT OF VIEW	SOCIAL VALUE
WEALTHY IMMIGRANT	SECURITY SELFDIRECTION ACHIEVEMENT

« **Project Summary**

Designer João Jorge Pereira and researcher Stavroula Tsirogianni worked together on this film to visualise the ways in which members of the British public position themselves towards immigrants in the UK.

http://visualrhetoric.ac.uk/2013/02/03/perspective/

Research

Stavroula Tsirogianni, Department of Methodology and Gordon Sammut, University of Malta say, 'In this research we explore what types of points of view and values British people express when they talk about immigrants in the UK. We are interested in the ways in which they fail or not to take the perspective of immigrants and the values they use to position themselves towards them. We found that there were three different ways in which British people position themselves vis-à-vis immigrants. These types were demarcated on the basis of an underlying tendency for perspective-taking. These are: a) Positive recognition without perspective taking, b) Partial perspective taking, and c) 'Fusion of Horizons'.

The film enabled us to communicate the data, originally represented in the form of a complex table, in a more informative and persuasive way.'

Method

The data presented in the film came from interviews with British people and were analysed using discourse analysis.

Design

João says, 'This workshop was very important for me. Graphics can replace several words, saving time, and space to the reader and to the medium. In this workshop I had the opportunity to explore also the moving image field and to learn further some techniques of it.

The research I chose contained qualitative data. This proved more challenging and thrilling.

The concept for the video is based on three interviews that best describe each type of perspective taking found in the research. For that I chose to use three human silhouettes, to represent each interviewee.

In this way it is divided in three parts, with each person sharing their story about immigrants. While they speak, some of the statements are highlighted and the interviewee's Point of View and values are turned on, changing colour from grey to red. In the end we can clearly see the difference between each type, where the first is the least open-minded, and the third is the most.'

Project Summary »

Designer Pradnya Dighe worked with researcher Martin W. Bauer, Departments of Social Psychology and Methodology to map the public conversation of science and technology as it has been covered by news media over a historical time period, from the early 19th century to the present.

http://visualrhetoric.ac.uk/2013/02/06/me/

Research

Martin says, 'The seed of this project is an analysis of the British Press between 1946 and 1992, how it covered science and technology over the years, how it framed the big stories of the times from nuclear power, to space race, to information technology and computing, the environment and biotechnology.

The story includes these questions: why is there science coverage at all? Why is science coverage not the same over the period? Why is it fluctuating between high and low periods of coverage? What themes do the stories cover? How do the scientists appear, what image do they get? What are the expectations raised about science and technology?

I was looking for visual and graphical illustrations of the changing science coverage to make the story more lively and to appeal to a non-specialist audience, as well as to create some excitement for the history of popular science.'

CHAPTER 03

MARTIN BAUER (2011)

The Atom and Nuclear Power

ATOM, BYTES & GENES – PUBLIC RESISTANCE AND THE TECHNO-SCIENTIFIC RESPONSES, NEW YORK, ROUTLEDGE
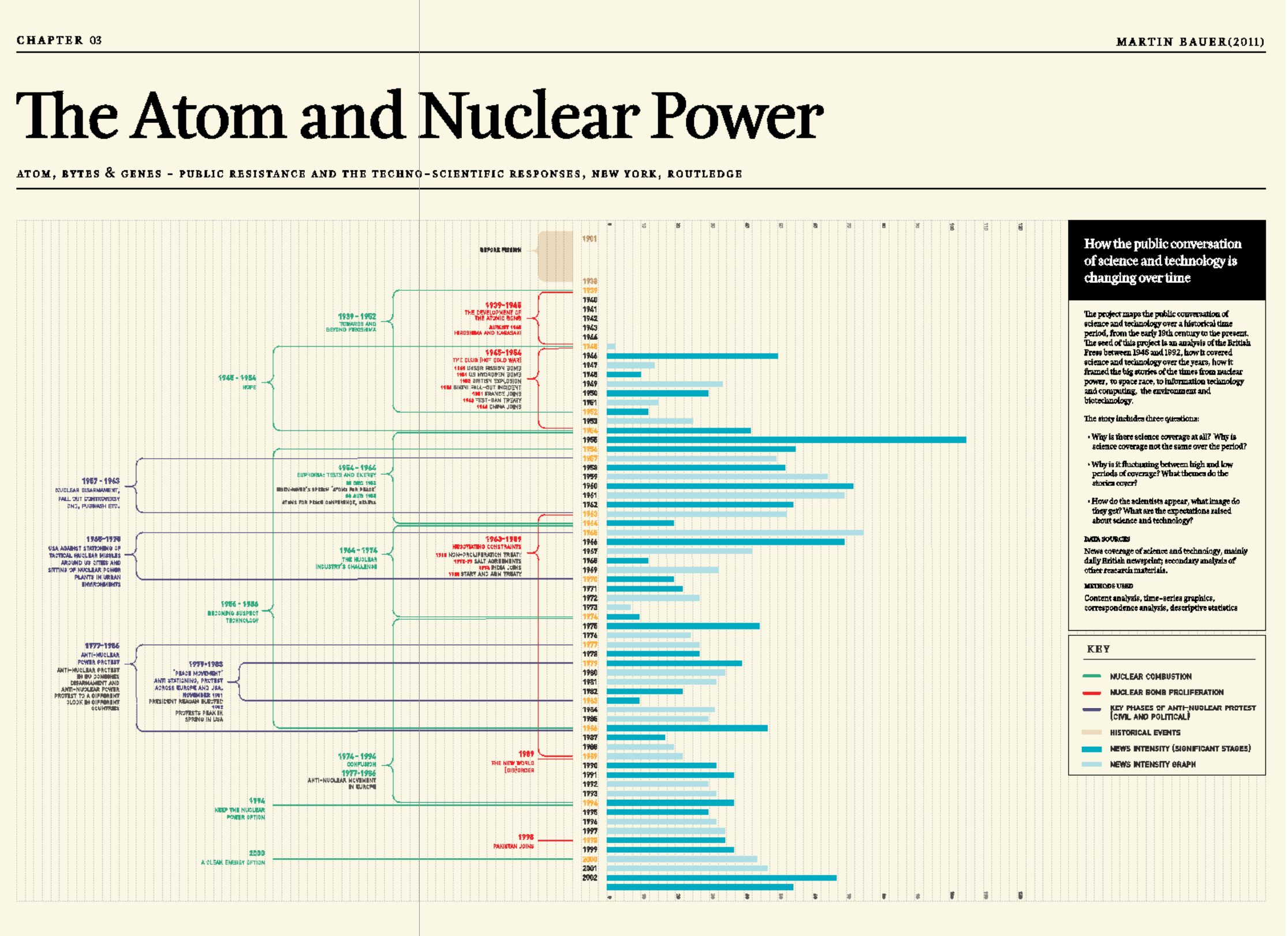
« **PERCEPTIONS**

THE ATOM AND NUCLEAR POWER
Poster
Year 2010

Researcher
Martin Bauer
Department of Social Psychology and Methodology

Designer
Pradnya Dighe
MA Graphic Design

UNPACKING BRITISH PERCEPTIONS OF IMMIGRANTS
Film
Year 2012

Researcher
Stavroula Tsirogianni
Methodology Department

Gordon Sammut
Psychology Department
University of Malta

Designer
João Jorge Pereira
MA Graphic Design

Winner of
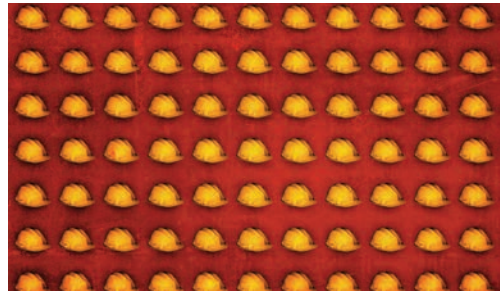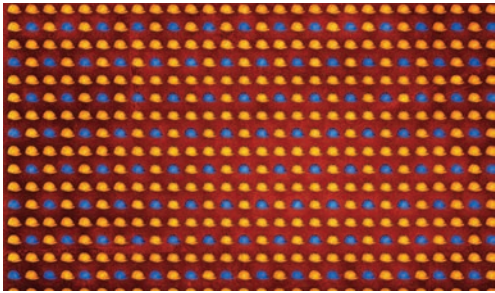Best Visual Rhetoric Project 2012

China is the second largest economy in the world ...

and the biggest exporter. Clothing, electronics, and cars are "Made in China". But how, and by whom?

Today, China's workforce is more than 900 million, ... of which, approximately 245 million are rural migrant workers, the new working class.
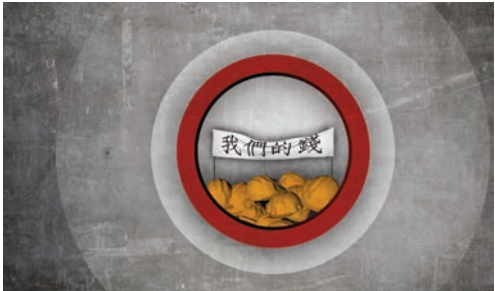

The cheap labour key to China's "economic miracle".

In 2008, the government of the Communist Party of China

THE POLITICS OF LABOUR RIGHTS PROTECTION AND RESISTANCE IN CHINA
Film
Year 2013

Researcher
Regina Martinez-Enjuto
International Development

Designers
Elias Freiberger
MA Graphic Moving Image

Ryan Tung
MA Graphic Design

« **Project Summary**
Designers Elias Freiberger and Ryan Tung worked with researcher Regina Martinez-Enjuto on this short animation on working conditions and labour rights in China.

http://visualrhetoric.ac.uk/2013/12/20/2776/

Research
Regina says, 'My research is about the use and effect of laws regulating work and labour relations in China. I examine how Chinese workers' rights are defined by law; what actors are involved in protecting workers' rights; and how and why these rights are understood and actually respected. When violated, how do workers react? The story is about power, consent, contention, and resistance. In an authoritarian context such as China, where capitalism is mixed with the reminiscences of state socialism, workers and citizens have to creatively navigate the channels that are available to confront power and protect their rights.

I use documentary and ethnographic research methods. I would like to visualise the core idea of my research, the nutshell, in a provoking way to attract both academic and non-academic audiences. The main goal is to present this central idea in a clear way so that it stimulates theoretical consideration, but more importantly, it raises awareness about Chinese workers' situation and resistance'.

Design
Elias and Ryan say, 'To structure the story we created a flowchart. We then came up with a storyboard to see how we can fit the story into a moving image piece. We then met again with Regina and asked her to clarify things for us and shorten the story. After a couple of revisions we got the final story and drew a new storyboard and recorded the voiceover. Once Regina gave us the go ahead we started designing the styleframes for an animatic, before completing the final animation.'

... enacted a new set of labour laws that in practice often don't protect migrant workers' rights.

For example, construction workers work on a project basis without a contract. But how do workers act?

In China the right to strike is not contemplated in the laws ...

and grassroots trade union organizing is not allowed,

... it has to be done through the vertical trade union.

Still, some workers go on strike and bargain collectively with the employer. These are illegal actions and wildcat strikes.

The alternative is legal action.

Just after the enactment of the new laws, labour disputes taken to the courts increased by 98%.
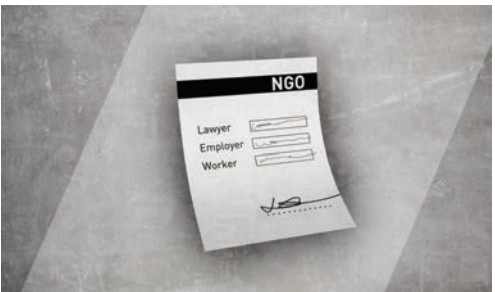
To support this, new actors have appeared: labour lawyers and NGOs.

... they channel labour conflict into the legal system and act on behalf of workers.

They frequently succeed in getting workers' wages back.

But it takes a long time ...
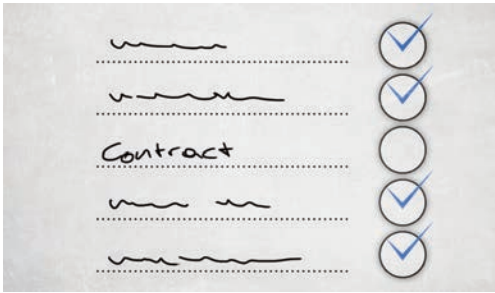
... and requires proof of a labour relation: the contract that often workers don't have. Legal action can support individual workers, ...

but only represent a 0.06% of the potential conflict ...

... of the 900 million Chinese workers.

It's like the old Chinese proverb: a river is drying up, ...

... and a child wants to save all the fish from dying; ...

... he tries to, but he can only save as many fish as he can fit in his small hands.

> If you can't explain it simply, you don't understand it well enough.
>
> Albert Einstein

Throughout the 5 years the project has gained momentum, the process has changed with continuous reappraisals of both delivering methods and managing expectations of collaborators. The project has become 'instititionalised', to mark the fact, that we are not really there yet within both universities, in that it is promoted and supported across LSE by HEIF5 funding which allowed Visual Rhetoric to establish a Knowledge Exchange Post which is crucial to keep the annual cycle of activities going. At the LCC, Visual Rhetoric became embedded within the curriculum, the output of the design students work is assessed and marks given contribute to their Masters of Arts award.

The number of outputs increased significantly over the years, as did the variety of output formats. During the fully supported period of Visual Rhetoric 2012 and 2013, the project produced close to 30 designed outputs.

REFLECTIONS

OUTPUTS

A variety of outputs have been produced including:

Poster
These are large format prints, usually A1 size, designed with a specific audience in mind, perhaps to summarise complex information or to publicise a specific event.

PDF Presentation
Designers were frequently required to present documentation of their thinking for discussion, this was usually in the form of a digital presentation which was submitted as evidence of process.

Visual Summary
For hand in designers are required to produce a printed document, which describes the designer's experience of collaborating with the social scientist and their own design process.

Process Video
The summary is also documented in video form, a simple laptop recording where the designer narrates their experience of collaborating with the social scientist and their collective approach to the task of design.

Film
In many cases the pairs choose to produce an animated short film.

2013
This last year has seen the most comprehensive outputs directly linked to social science research projects and we are hoping these will prove to have the most impact.

Outputs per year

2009	2010	2011	2012	2013
1 poster / 2 PDF	2 poster / 1 PDF	18 poster / 1 film / 1 PDF	3 poster / 8 visual summary / 19 film	6 poster / 6 visual summary / 6 process video / 5 film / 2 infographics / 1 PDF / 1 booklet
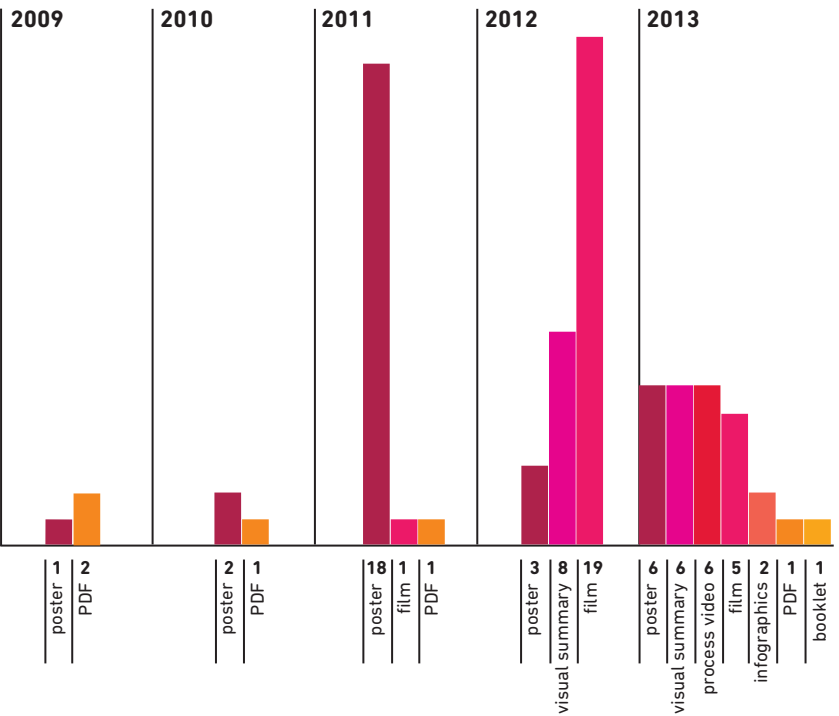
ACTIVITIES

As well as an increase in outputs more supporting activities were on offer to keep the project buoyant ...

Meetings
The pairs met as frequently as possible instigated by an initial meeting between each social scientist and designer once the project had been allocated.

Exhibitions
Design work produced from previous years is exhibited at various events in the LSE Calendar including a Visual Rhetoric launch event most years and the LSE Research Days where many LSE students display their research in a variety of visual forms such as posters, photographs, or films.

Awards
In 2012 the project introduced a competition offering a sum of £300 as prize money or a month's work experience with an LSE social scientist as an incentive to submit the best Visual Rhetoric project.

Seminars
In 2013 a series of successful seminars with eminent and stimulating speakers on different aspects of visualisation were organised. These were hosted at the LSE, were well attended and promoted a healthy debate.

Tony Credland, designer and lecturer from LCC questioned the use of Autonomous spaces and asked how graphic design could engage dialogue within the public sphere.

Kelly Krause, art director for the International weekly Journal Nature spoke about Visualising Science.

Chiara Ambrosio Lecturer in History and Philosophy of Science UCL talked about Artistic Visualisation as Critique.

And Aaron Rosen from the Theology and Religious studies department at Kings College talked about *People of the Image*, drawing on arts and interfaith dialogue in Judaism, Christianity and Islam; all three religions having an iconoclastic tradition.
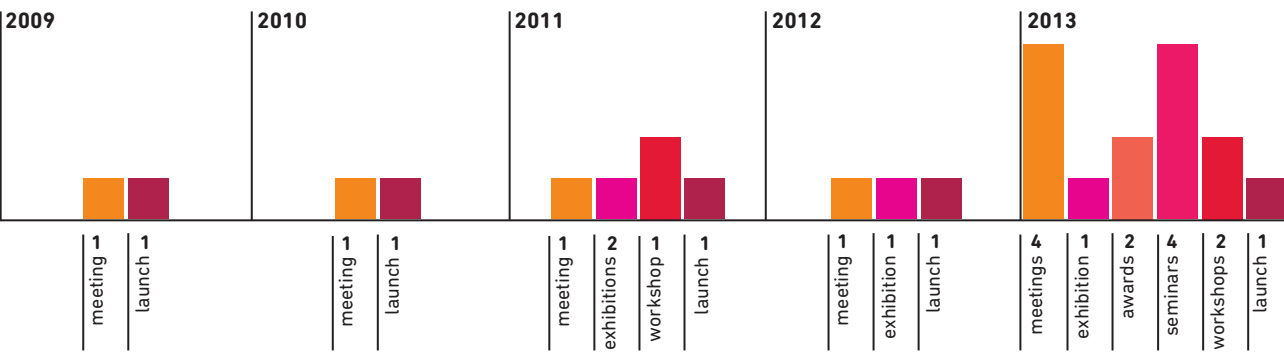
Workshops
Various design-related workshops are delivered to social scientists by designers.

Launch
Each annual cycle is launched with an event where social scientists pitch their projects to the designers to entice them to engage with their research. These pitches are filmed and posted on the project Blog.

Activities per year

2009	2010	2011	2012	2013
1 meeting / 1 launch	1 meeting / 1 launch	1 meeting / 2 exhibitions / 1 workshop / 1 launch	1 meeting / 1 exhibition / 1 launch	4 meetings / 1 exhibition / 2 awards / 4 seminars / 2 workshops / 1 launch

FEEDBACK FROM PARTICIPANTS

Visual Rhetoric stimulated designed outputs, research and thinking processes. Systematic evaluation is an integral part of Visual Rhetoric activities, and this shows the potential of this model becoming an enhanced research environment, investigating the creative processes involved in conducting frontier social research.

Communication

Dialogue with designers increased awareness of how habits of mind constrain social scientists when it comes to distilling key messages and communicating to a non-expert audience.

For social scientists, the benefits of the collaboration are categorised in these themes:

Reasoning and Imagination

Social scientists talked about how their collaboration with the designer led to a process of discovery, deducing key messages, revealing new patterns and ways of structuring ideas:

It made me better understand how my ideas fitted together in order to explain my work'
Social scientist, 2012

'It made me understand how my ideas fit together to explain my work and helped me reflect on my topic from a fresh perspective.'
Social scientist, 2012

'Working together with a student from another discipline and seeing how a multi-disciplinary approach can add very significant value to your research, especially in making our otherwise academic data more comprehensible by a wider audience.'
Social scientist, 2012

Collaboration as transformative

Social scientists reflected on their perceptions of impact, the collaboration helped them appreciate the role and function of design within the conduct of their own research.

Working with the designer I learned that less is more'
Social scientist, 2013

'Working with the designer I learned how interdisciplinary approaches can increase the impact of research .'
Social scientist, 2013

For me the best thing was to witness someone with a non-research background create such an innovative representation of the stories behind the data that I know too well'
Social scientist, 2012

For designers, the learning experience is summarised as follows:

Analytical Skills

By having an insight into the social research process designers valued the opportunity of gaining a better understanding of it's complexity and talked about the impact this had on their own work.

Enriched knowledge

As designers chose projects to visualise they gained access to robust new research and data.

The best thing about the collaboration was the opportunity to work with a content that was real, interesting, appealing and produced by an accredited group of researchers in a subject that really interests me and relates to me and to my country.'
Designer, 2013

'The best thing was to learn how to manage with a lot of information to decide which information is useful for the project.'
Designer, 2012

The best thing about the collaboration was the opportunity to work with a content that was real, interesting, appealing and produced by an accredited group of researchers in a subject that really interests me and relates to me and to my country.'
Designer, 2013

'The best thing was to learn how to manage with a lot of information to decide which information is useful for the project.'
Designer, 2012

Industry skills

Visual Rhetoric cultivated a spirit of partnership between designers and social scientists rather than a client-designer relationship. Nevertheless the designers took on a professional role and reported that the collaboration helped them gain experience of negotiating a brief, working to deadlines and analyse the purpose of design based on the brief. All this is good experience for employment in industry.

'The best thing about the collaboration was to be in contact with my PhD partner who gave me all the useful data and information about the research; having a kind of designer-client relationship was definitely a beneficial experience for me as a graphic moving image postgraduate student.'
Designer, 2012

'It has made a difference to my design approach because I had to think very much about functionality and the fact that it had to get a certain message across.'
Designer, 2013

'I now have a better understanding of how much work it takes to put up a survey, how much research and efforts there is behind these details.'
Designer, 2012

SOCIAL SCIENTISTS SAY

Outcomes from this project are already having an influence on the way in which research projects are disseminated and potentially secure impact in the future.

Michella Tinelli
Social scientist on film *'Making Choices In Health Care'*
http://visualrhetoric.ac.uk/2013/01/14/making-choices-in-health-care/

'The film produced for my project looked at how patients choose health care, using simple, appealing animation it was initially used to recruit patients for participation in a survey and later for dissemination purposes. It now features on many European health websites. I have been invited by the Social Research Association to present a paper on promoting and disseminating health care research using infographics.'

Martin W Bauer
Author of *Atom, Bytes and Genes – Public Resistance and Techno Scientific Responses*, NY, Routledge, 2014
http://visualrhetoric.ac.uk/2013/02/06/me/

'The poster designed within this collaboration embodies data from a whole chapter of my book, it visualises information hard to articulate in a captivating way. It has appeared in LSE publications and garnered interest from a Washington think tank working for a congressional committee about nuclear power.'

Bankole Falade
Department of Social Psychology
LSE b.falade@lse.ac.uk;
bankolefalade@hotmail.com

'The film created for my project was about the Oral Polio Vaccine controversy in Northern Nigeria as reported by the press. It is very hard to visualize succinctly, a media corpus of 643 articles from six newspapers over a period of nine years. However, designer Geoff Kwok Ho Li produced an excellent interpretation which I use regularly for teaching social psychology and data presentation to Masters level students as it drives home the points very quickly. It also has hundreds of hits on YouTube.'

Jacqueline Priego-Hernandez
LSE Department of Social Psychology
http://visualrhetoric.ac.uk/2013/12/20/underground-sociabilities/

'Angela Bacon's web banner produced for the Underground Sociabilities project at the LSE is a fine example of social media friendly infographics used to visualise at-a-glance findings that emerged from the project. It captures key processes of social development and exclusion in Rio de Janeiro's favelas. Something that we have been struggling to communicate.'

ACADEMICS SAY

Visual Rhetoric has received enthusiastic response from within the LSE and beyond

Janet Hartley
LSE, Pro-Director Professor
February 2011

'This project is an exciting opportunity to explore how data visualisation can open new possibilities for exploring, communicating and portraying the complexity of research in the social sciences in simpler and more effective ways.'

Professor Iain MacDonald
Napier University

'I have been so inspired by this excellent initiative that I am planning to duplicate it at Napier University by encouraging collaboration between our Bioscience department and our motion graphics course. I would be very interested in learning from your experience to give ours the best chance of success.'

Anita Larson
PhD graduate in Public Administration in the USA and working for the Department of Education interested in doing a postdoc with the Project.
August 2012

'Many people in my line of work have difficulty communicating performance results in clear and compelling ways. Possibly because most of us are nerds or because we lack training and creative guidance. I see this area as one of the critical ways in which we can engage citizens... I was preparing a new lecture on communicating research effectively and my students really enjoyed learning about the creative methods students devise to make research clear and interesting.

What wonderful and important work you are doing!!'

DESIGNERS SAY

Ailbhe McNabola
Head of policy research, Design Council
12 October 2012

'The Visual Rhetoric project is a great example of what we call 'the transformative power of design'. It is rooted in education so is equipping the designers of tomorrow, and it is bringing design expertise and creativity to improve the communication and commercialisation of research'

Adam Frost & Tobias Sturt
Designers, *The Guardian*
January 2013

'This is a brilliant initiative, incredibly exciting and inspiring, particularly in how it creates collaborations to discover new ways to communicate with audiences.'

WHERE DO WE GO FROM HERE?

Social Science
In this attempt to construct a productive dialogue between social scientists and designers, the Visual Rhetoric model shows that this involves careful management of expectation, engagement and institutional learning, as both Social Science Research and the graphic design processes operate to different criteria. This five-year experiment has been an exploration of why both cultures need this collaboration, and how it might be accomplished. It has also successfully demonstrated what can be achieved and to what effect.

We have constructed and tested a model that includes recognising the windows of opportunity, key procedures for the social scientist-designer collaboration, and the necessary supporting activities for this to work. This operation engages different and independent habits of mind, without expecting each specialist to cross discipline; for social scientists to become designers and designers to become social scientists. To deviate from this principle would be a capital mistake, inefficient and an enormous misallocation of limited resources.

Hopefully in this book we have shown reasons why the Visual Rhetoric model should not remain punctual or merely an extended experiment. It has to become part of the fabric of any research institution and no longer rely on the initiative of individual social scientists or designers. The link between Social Science Research Institutions and Design Colleges must become routine. As a matter of course designers must become an integral part of the social science research process.

This second, routine stage of the VR project will make it an integral part of the institutional activities based at LSE and a leading design college. Feasibility of this model collaboration is proven, and the moral support is strong and ubiquitous. However, a change in organisational culture is a slow process and cannot and should not be forced by impatience.

We reported here the Visual Rhetoric model as a beacon of a successful departure. Our experience as moderators, organisers and participants in the Visual Rhetoric project has challenged ways of thinking, and we defined the necessary tasks to bring about the culture change in the social sciences. Visual Rhetoric must institutionalise the collaboration between social science research and graphic design on three operative principles:

● The expressive competence of social research needs to be outsourced rather than internalised to avoid overburdening the research process;

● Rather than turning social scientists into designers, or designers into social scientists, bring professional designers in early into the social science research process to encourage a transformational effect.

● Clashes between different habits of mind will yield the unexpected which is the intention.

One of the motivations for reviewing the current model of delivery is implicated by emerging limitations within the design school.

For example there is limited time for design students to engage fully with the depth of the research as it conflicts with other pressures of their studies. Some students choose this option to gain experience of engaging with information design for the first time, so the best, most experienced students are not necessarily gravitating towards the project.

Better outputs and engagement would be achieved if the project was directed at design students with a specific interest in information design or already with a specialism in data visualisation.

As parings need monitoring, students need chasing to commit to what is essentially an add on to their demanding post graduate schedule. As far as dissemination and administration, both institutions need to provide appropriate and substantial support.

All these issues would be resolved if the project was core content for an information design specific course at postgraduate level allowing time for full engagement.

Design Research
By collaborating on a new design this project could have a significant contribution to the landscape of emerging information design as well as allowing opportunities for access engagement and impact that words on paper alone inhibit.

Design Education
For example, a PhD in Design for Social Impact (or similar title) could be outlined as follows:

On this new PhD you will produce design based on live, social science research projects currently being undertaken at the LSE. Collaborate closely with final year Phd research students and academic staff to create unexpected outcomes and capture current research in depth. Expected outcomes may well help shape policy by encouraging a wider debate and understanding of the big issues.

By visualising research your design work could not only effect outcomes but have significant impact on the research process itself offering a unique opportunity to think deeply about your own process of design research.

This design PhD welcomes opinion formers from a range of design disciplines from traditional graphic design, illustration, motion design, photography, film and animation.

● On the course design students can expect to gain access to the most recent and robust research on a variety of contemporary, and historical, social, cultural and political issues.

● Develop a greater breadth and depth of understanding about social science research. Sharpen analytical thinking skills, which are key for future employment.

● Gain practical experience with designing complex information in static or moving formats.

● Support social scientists in communicating their research findings to disseminate in a variety of ways that could potentially lead to informing public policy.

Potential business model

There is another direction that this collaborative experiment could take, that is one of enterprise. Throughout the project we have been approached by many organisations asking if they could be considered for inclusion – to have the opportunity to offer their statistical research up for exploration by experienced graphic designers' either in a bid to make sense of what they have already in order to share information in a contemporary context or to experiment with the graphic design process to see what additional outcomes could be encouraged.

So far we have had interest from many organisations that are thinking about new ways to represent research or just want to learn from our collaboration. These include: The National Office of Statistics, Centre for the Analysis of Social Exclusion, Nuffield, Royal Society of Medicine and The Department for International Development, as well as many other universities offering courses in scientific research or graphic design.

One spin off idea would be to set up a design hub of ever changing resident graduate designers, fed by companies and research groups with small and large data sets in need of visualization. This would offer opportunities for designers, social scientists and industry and enable a constant stream of material to be experimented with or merely brought to the fore for further access. The hub would be overseen by a small team who could offer a number of things, as well as managing new clients.

For example:

- Short courses for industry designers wanting to recharge or learn new skills

- Basic awareness for social scientists interested in the design process

- Research into impact of design methods digging deep into why certain presentations allow information to be understood while others do not. All the information within the Visual Rhetoric project, both teaching and learning, could feed into a research hub and new knowledge exchange library

- All findings could have a significant impact on the shape of future education models in our digital age.

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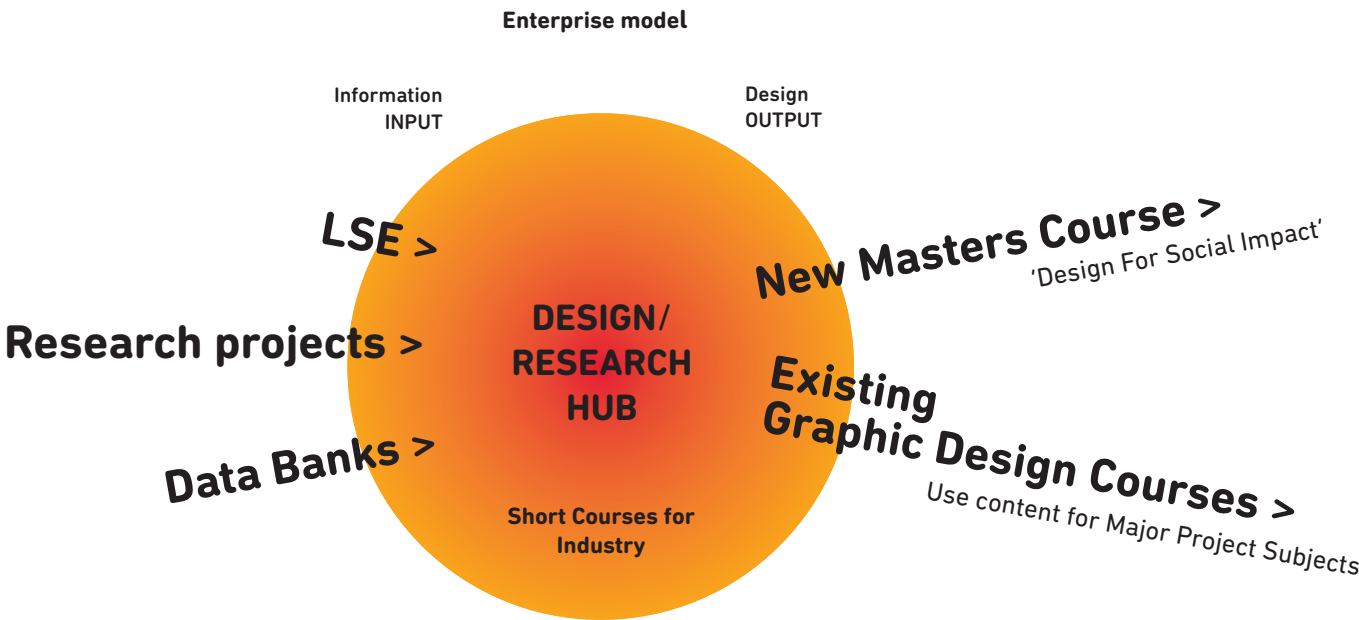Frascara, J. (2002). *Design and the social sciences: making connections*. London: Taylor & Francis.

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Enterprise model

Information INPUT

Design OUTPUT

LSE >

New Masters Course > 'Design For Social Impact'

Research projects >

DESIGN/ RESEARCH HUB

Existing Graphic Design Courses > Use content for Major Project Subjects

Data Banks >

Short Courses for Industry

We believe the meeting of different habits of mind can harness fresh perspectives, and from merging horizons create new exemplars of knowledge exchange.

from top
Penny Hilton, LCC
Stavroula Tsirogianni, LSE
Martin W. Bauer, LSE

Visual Rhetoric: Collaborating for Social Impact