

**mind  
the gap  
book**

*I have begun on a work which is without precedent, whose accomplishment will have no imitator. I propose to set before my fellow-mortals a man in all the truth of nature; and this man shall be myself.*

Jean-Jacques Rousseau, *The Confessions*  
Translated by W. Conyngham Mallory



# INVOLVE

visual literacy for entrepreneurs





# Legend



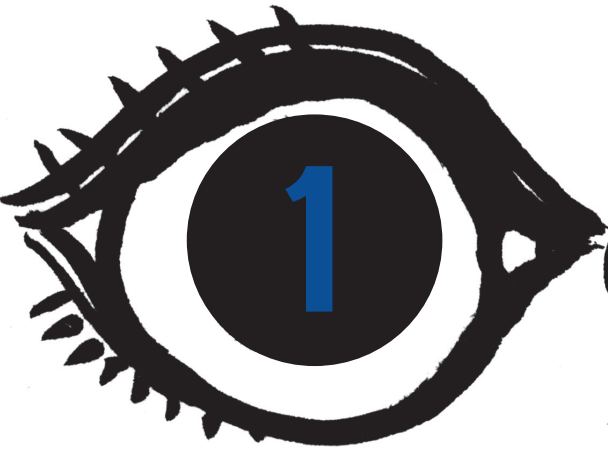


# Summary



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introduction

A stylized black and white illustration of an eye with long, spiky eyelashes. The pupil is a solid black circle containing a blue number '1'. The eye is positioned between the words 'intr' and 'duction' of the word 'introduction', which is written in a black, hand-drawn, cursive font.

For 3 years, the partners of the Erasmus+ *INVOLVE* project questioned, researched and discussed what visual literacy is and what it can bring to today's entrepreneurs. They also rubbed shoulders with various mixed media and practical exercises and workshops on the subject.

But what exactly are we talking about here?

*INVOLVE, Integrating Visual Literacy Training into Entrepreneurship Education*, is a project that aims to help entrepreneurs, in the broadest sense, to promote themselves through image and visual tools.

Visual literacy, on the other hand, is often defined as the ability to read, write and create visual images. It is a concept that relates to art and design, but also has much wider applications. Visual literacy is about language, communication and interaction, and as such is an increasingly crucial skill for today's entrepreneurs.

You have in your hands the book *Mind the Gap*, which can be considered both as a toolbox bringing together ideas for workshops to work on your visual literacy and a guide to good practice bringing together great European initiatives in this area.

But it is also a testimony to the work and journey accomplished as a group by the partners, under the direction of the publishing house N'A QU'1 ŒIL, for 3 years. You will find their conception of visual literacy and the entrepreneur, implementation testimonials, and practical cases on how they themselves use visual tools on a daily basis.

A beautiful visual book to put in everyone's hands!







## 1 PRESENTATION OF YOUR ORGANISATION IN YOUR OWN WORDS

Creative Spark is based at Dundalk, in Ireland, and operates as a not-for-profit social enterprise which aims to develop the local creative industries sector, support new and established innovative enterprises and activate creativity in the community.

## 2 IN WHICH FIELDS DOES YOUR ORGANISATION FIT? WHAT ARE THE MISSIONS IT FULFILS?

### PURPOSE

Creative Spark, a centre for creativity and innovation, provides space, skills, technology, organisations and a platform for peer support and capacity building for creative practitioners, start-ups and entrepreneurs.

It aims to advance education and benefit the community of County Louth and the wider region through providing opportunities to improve core skills, aid learning processes, raise confidence and self-esteem.

### VISION

Our vision is to provide a collaborative environment where learners, educators, innovators, start-ups, SMES, creative industries and the local community can meet and exchange ideas, knowledge and best practice, to provide economic opportunity and development across our region.

### MISSION

Our mission is to provide space and technology and deliver diverse programmes that reach and activate creative and entrepreneurial people in our community by building capacity and staying ahead of requirements for successful creative and innovative entrepreneurship.

## 3 PRESENTATION OF YOURSELF AND YOUR ROLE WITHIN THE ORGANISATION

Sarah Daly, Executive Director, oversees all aspects of operations and strategy at Creative Spark, Centre for Creativity and Innovation, and has primary responsibility for the delivery of mentoring and training supports to its clients. Sarah completed her primary degree in Fine Art (Painting & Printmaking) at Limerick School of Art & Design and ran her own design business for over 10 years. She attained an Honours Master's Degree in Social Practice for the Creative Environment at LIT and also holds a Diploma in Management Coaching and Mentoring from the Institute of Leadership & Management (ILM).

Experienced in business development for creative entrepreneurs, mentoring and facilitation, particularly in the creative sectors, she also has a keen interest in community development and engagement.



## 4 INTRODUCE YOUR ORGANISATION'S LOGO AND EXPLAIN WHY IT IS MADE THAT WAY





**energy** creative  
flow

louth creative community hub

creative **spa'k**  
place place

place **flow**  
energy



D

energy creative  
creative  
flow

movement energy growth development creative flow strong  
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gathering together

louth creative community hub



C2



growth development progression creative nurture  
group together support

C



growth development progression creative nurture  
group together support

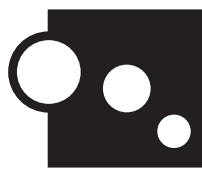
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PLACE

B



support development secure / protect nurture strong  
diverse different opposite non conforming  
group together

A



thought / ideas creative imagination form strength  
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group together

creative spark  
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## 1 PRESENTATION OF YOUR ORGANISATION IN YOUR OWN WORDS

### 2 IN WHICH FIELDS DOES YOUR ORGANISATION FIT? WHAT ARE THE MISSIONS IT FULFILS?

The organisation Social Cooperative Activities for Vulnerable Groups - EDRA (Abbreviation: K.S.D.E.O. "EDRA") is a Non-Profit Organisation - Social Cooperative, operating in the fields of mental health and intellectual disability since 2001, aiming at the promotion of mental health, defending the rights of vulnerable groups and raising awareness in matters concerning mental health, syndromes and moderate or severe intellectual disabilities co-occurring with signs of autism. EDRA operates in the following sectors: Mental Health, Intellectual Disability, Child and Family, Vulnerable Social groups. EDRA is also very active in EU projects, having coordinated multiple large-scale projects under Erasmus+ (KA2, Sport) and Creative Europe (Culture) Programmes and also having participated in numerous projects as partner. The organisation has experience in training as it operates a Lifelong Education Centre supporting, among others, the continuing education of the employees of the organisation. Over the years, it has offered its services to many hundreds of trainees, running courses for professionals in the Mental Health field, social workers, artists and many others.



### 3 PRESENTATION OF YOURSELF AND YOUR ROLE WITHIN THE ORGANISATION

My name is Maria Kosma and I am a sociologist. I have been working in EDRA for ten years. I work as a researcher in the European projects Department where we implement projects about mental health and vulnerable groups in general.

### 4 INTRODUCE YOUR ORGANISATION'S LOGO AND EXPLAIN WHY IT IS MADE THAT WAY

The logo of EDRA is a bright yellow sun that symbolises the sun, the light, the warmth in the souls of those who receive help from our work.





## 1 PRESENTATION ON EUEI'S ROLE IN THE CONTEXT OF ONLINE LEARNING

The European E-Learning Institute (EUEI), based at Copenhagen, in Denmark, excels in creating innovative online learning solutions, including E-Learning, blended, micro, and mobile learning. As pedagogic experts, they craft diverse learning programmes on entrepreneurship, digital skills, and more. EUEI nurtures innovation and promotes collaboration and peer-learning in its programmes.

Comprising industry-leading experts, EUEI's team is dedicated to delivering impactful, learner-centric programmes to meet varied educational needs. In essence, EUEI aims to empower learners and transform the landscape of online learning in Europe.

## 2 IN WHICH FIELDS DOES YOUR ORGANISATION FIT? WHAT ARE THE MISSIONS IT FULFILS?

The *INVOLVE* project is an EU initiative focused on integrating visual literacy into entrepreneurship education. It provides an online course and a digital toolkit to enhance entrepreneurs' visual skills. The project emphasises accessibility and inclusivity, catering to various learning styles and difficulties, and aligns with the "EntreComp Framework" for recognised competencies. It promotes entrepreneurship, offers practical skills development, and encourages community building.

The aim is to democratise entrepreneurship education, making it more accessible, flexible, and inclusive, with a strong focus on community.



## 3 PRESENTATION OF YOURSELF AND YOUR ROLE WITHIN THE ORGANISATION

My name is Catherine, within EUEI, I am a project manager, a teacher, online course developer and facilitator. With over five years of project management experience at EUEI, I have been actively involved in various Erasmus programmes. My expertise spans a range of areas, including curriculum development, instructional design, and online facilitation. I am passionate about empowering learners and creating engaging educational experiences. I am dedicated to promoting visual literacy and equipping educators with the necessary tools to foster this essential skill in the classroom.

## 4 INTRODUCE YOUR ORGANISATION'S LOGO AND EXPLAIN WHY IT IS MADE THAT WAY

Since 2016, we use this logo



and before we used this one



The evolution of the European E-Learning Institute's (EUEI) logo was a dynamic journey, a vivid transition mirroring our understanding of the growing visual literacy among our clientele and our commitment to robust visual communication.

Our original EUEI logo was a solid identity piece with its striking combination of grey and yellow, putting the EUEI letters at the forefront.

This design, while simple, echoed our initial objective: establishing our presence with professional reliability, signified by grey, and the vibrant, energetic pursuit of e-learning, symbolised by yellow. It served us well during the early phases of our institution's journey.

However, with time and EUEI's expansion across the European e-learning landscape, we recognised the need for a logo that reflected not only our brand but also the rich European heritage we embody. As visual literacy amongst our clients grew, so too did the importance of our logo as a communicative tool. It became evident that we needed a more "European" look that would resonate with our visually astute clientele.

Embracing this, we embarked on a comprehensive design process, prioritising feedback from our clients. Their insights revealed a desire for a symbol that encapsulated both our institution and its European roots. We recognised their growing visual sophistication, and their feedback became instrumental in guiding our design transformation.

This was an iterative process where initial designs were shared with clients for their feedback.

Their responses steered the evolution of the logo, prompting multiple revisions, broadening the visual narrative from a mere representation of EUEI to a more holistic, European-oriented concept.

Addressing the shift in colour palette, we transitioned from the stark yellow and grey to a more European themed blue and green. The blue signifies trust, unity, and tranquility, reflecting European values, while green embodies growth, harmony, and freshness, indicative of our innovative stance in e-learning.

In keeping with our roots and acknowledging our original identity, a stylised rendition of the EUEI font letters was subtly woven into the new design. This nod to our past ensured the design was a bridge between our history and future, rather than a sharp break.

Engaging in regular communication with our clients throughout this process was pivotal. Their feedback on each new iteration was invaluable, enabling us to refine the logo further, and more importantly, ensuring that their growing visual literacy was respected and harnessed. This dialogue fostered a sense of ownership and collaboration, strengthening our bond with our clients.

Ultimately, we arrived at a final design that beautifully merged the past and future. Our new logo, with its harmonious blend of European blue and green, was widely applauded by our clients. It truly epitomises the balance between our identity, European values, and our clients' visual expectations.

In essence, the transformation of the EUEI logo stands as a testament to the power of visual communication in our increasingly visually literate society. Through constant feedback from our clients and a diligent iterative process, we were able to create a symbol that resonates with our audience and authentically represents the European E-learning Institute.



## 1 PRESENTATION OF YOUR ORGANISATION IN YOUR OWN WORDS AND IN WHICH FIELDS DOES YOUR ORGANISATION FIT? WHAT ARE THE MISSIONS IT FULFILLS?

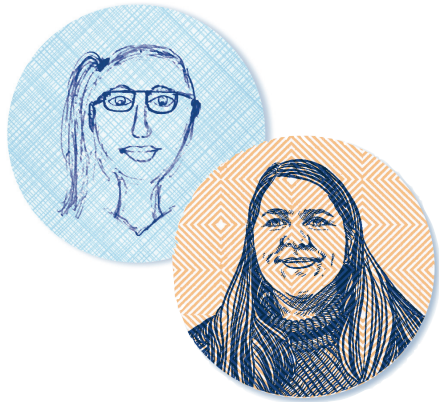
At Le LABA, in Bordeaux (France), we help associations, communities and organisations from the cultural and creative industries, sports and tourism to develop their project thanks to European funds.

We create, coordinate or support these projects. We intervene at all levels of the process of a European project: design, analysis of adapted programmes, networking, writing, mobility, budgeting, evaluation, etc. thanks to European funds dedicated to training, tourism, equipment, equality, youth, entrepreneurship and migration.

When we are not directly involved in these international cooperation projects, we organise individual or collective training with public and private actors. These training courses provide keys to understanding how European funds work and the latest calls for projects published.

Since 2013, the LABA has set itself the objective of creating links between European players in the audiovisual, performing arts, architecture, culinary arts, publishing, heritage and craft sectors. .

Our expertise includes: the design and management of international projects; formal and non-formal training, networking and partnership, support for mobility and internationalisation, evaluation and reporting, communication and dissemination.



## 2 PRESENTATION OF YOURSELF AND YOUR ROLE WITHIN THE ORGANISATION

So, who is hiding behind Le LABA? Margaux and Catherine are the coordinators of the *INVOLVE* project for Le LABA. They coordinate international projects in the midst of a crowd of interlocutors. They are in charge of management and production across many projects.

Catherine replaced Margaux during her maternity leave.

## 3 INTRODUCE YOUR ORGANISATION'S LOGO AND EXPLAIN WHY IT IS MADE THAT WAY

Le LABA logo represents a window. Sophie, the creator and director of Le LABA, came up with the idea in early 2010, when the association was being launched, during an exhibition. Visitors could look through holes, like windows, and discover different, imaginary worlds. We were looking elsewhere, "out there" ("là-bas" in French). This is what Le LABA offers, a window onto new practices, towards a European and international "out there".

Based on this idea, Alain Sautreau, graphic designer at Rocher de Palmer in Cenon, designed Le LABA logo, which has remained the same since 2013.





## 1 PRESENTATION OF YOUR ORGANISATION IN YOUR OWN WORDS

Momentum, based at Leitrim, in Ireland, is a specialist adult training organisation focused on developing progressive learning programmes and platforms for education with special focus on the sustainable economy. Based in Ireland with European reach, Momentum has a proven track record of impact with hard-to-reach groups, especially those that are marginalised. We specialise in innovative and applied capacity building programmes and platforms to enable people entering the world of work to participate as fully as possible in the contemporary labour market, or people that would like to upskill to make themselves more employable.

## 2 IN WHICH FIELDS DOES YOUR ORGANISATION FIT? WHAT ARE THE MISSIONS IT FULFILLS?

Momentum provides practical and educational opportunities for adults who are unemployed or under-employed through the provision of training and opportunities to develop innovation and enterprising skills which provide people with a route to business creation, including social enterprise, self-employment and financial empowerment; whilst we encourage entrepreneurial thinking fostering innovation and resilience in all spheres, personal and professional.

Momentum is an employer that champions diversity among its employees and ensures equal opportunities are available to everyone regardless of their gender, status, sexuality, disability, beliefs, age, ethnicity, or socioeconomic background.

Momentum is a female-led company where women comprise 60% of all employees. In addition, continuous professional and personal growth is promoted in various forms as well as mentorship and sharing of knowledge between co-workers. Aiming to lead by example, Momentum has recently signed and become a member of the Diversity Charter Ireland, a community of diversity and inclusion practitioners, seeking to build best practice in promoting diversity, equality and inclusion in their workplaces. The Diversity Charter Ireland is a commitment to help make a difference in diversity employment within Ireland.



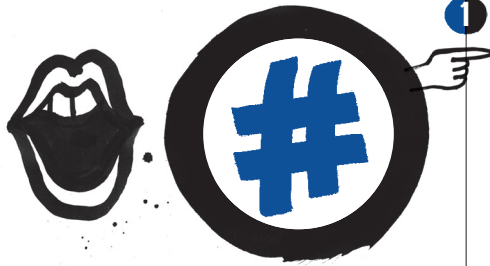
## 3 PRESENTATION OF YOURSELF AND YOUR ROLE WITHIN THE ORGANISATION

My name is Laurence Cole, and I have a background in Business Psychology. I am an entrepreneur myself, as I opened my own ethical, fairtrade and organic giftware / health food shop when I was 19. This experience gave me a passion for understanding the inner workings of a business, which my degree in Business Psychology gave me theoretical knowledge of. I have worked for Momentum for the last 2.5 years. Within my current role in Momentum, I work as an EU Project Specialist, where I manage projects that are based in entrepreneurship, digital skills proficiency, digital wellbeing and rural development.

## 4 INTRODUCE YOUR ORGANISATION'S LOGO AND EXPLAIN WHY IT IS MADE THAT WAY

The Momentum brand was redeveloped in 2018 to clearly communicate the dual competencies of Momentum - to educate and innovate incorporated as the tagline. The goal was to convey simplicity and modernity so the brand uses lowercase lettering which is typically more accessible and easier to read. Purple has been used as the brand colour since the company was established in 2003. It signifies wisdom, creativity, ambition, peace, pride, and independence. The use of the + symbol primes the audience to be curious, a core value of Momentum. The + symbol is presented in lime green, a colour closely associated with nature, confidence, and high energy and is thought to promote feelings of liveliness, freshness, and creativity. Finally the use of brackets [ ] on the tagline are a nod to their uses in programming languages and music, another effort to communicate our creativity.

momentum  
[educate + innovate]



## 1 PRESENTATION OF YOUR ORGANISATION IN YOUR OWN WORDS

**N'A QU'1 ŒIL** is an association created in 1996 and based in Bordeaux (France). Specialising in participatory art, the team of three participating artists who work there carry out collective creation actions, collect stories with all types of audiences and design tailor-made artistic projects and productions. The specificity of N'A QU'1 ŒIL lies in its ability to innovate according to cultural contexts, by having "at heart", the aim to put the public in the position of actors. This allows the association to work internationally in many varieties of events and meetings around culture. N'A QU'1 ŒIL is also a place of cultural preservation installed in the centre of the city of Bordeaux allowing visitors to have access the practice of alternative publishing, so complicated to bring to life these days.

## 2 IN WHICH FIELDS DOES YOUR ORGANISATION FIT? WHAT ARE THE MISSIONS IT FULFILS?

N'A QU'1 ŒIL is part of the cultural and social field. Its actions are divided into four actions:

### #PUBLISH

Our mixed media research revolves mainly around the book. Our specialty is the design of books considered as research supports, different books that are not quite the same. It is this editorial approach, its development and its expansion to other spaces of expression open to all, that we highlight.

It is based around two main axes: books produced in publishing workshops, with people who do not usually make books and more particularly with our participatory art project, *BLABLABLE*. Thus, N'A QU'1 ŒIL offers people who are not used to making-books the opportunity to participate. It allows them to give credibility and use another form of speech, a speech that opens up, a speech from multiple points of view, a speech from here and now.

### #BROADCAST

Our PUBLISHERS COMPTOIR, active since December 1, 2003, offers alternative cultural products. These particular works have difficulty in being distributed in the traditional circuits (due to their content and/or their form). Without competing with bookstores, we offer the exploration of other books that do not necessarily find their place in the "classic" distribution circuits in a desire to shift these circuits. Thus, we sell out-of-print titles, works produced by small publishers, books that are difficult to consult, research in progress, etc. We exhibit objects that develop mixed media, literary, poetic, graphic, sound, musical, video, film, contemporary research. We are now seen and recognised for the singular choice of our works. Our place is pleased to regularly welcome the conversations of these publishers and their authors.

### #MANIFEST

These are the life of our projects and our editors' counter. We believe that beyond the market and cultural products, art is embodied first and foremost by creators, "people who do" and that it is important to show it to the public. Most of our projects thus come to life most of the time in real life with people in the form of exhibitions, concerts, meetings, radio broadcasting, etc. We also welcome many artists to our premises who come to present their approach, in a space that allows people to be closer to the artists and thus to be able to meet them more easily.

### #FORWARD

Proposed since the creation of N'A QU'1 ŒIL, our interventions have largely developed through different organisations, various formats and multiple game rules.

The choice of audiences with whom we work is deliberately very wide.

We propose another approach, another reading of the book, considered as a medium of expression, as an object of transmission and as a research space open to all, where the form must play with the content.

Through these interventions, texts are no longer automatically considered as hermetic spaces: another relationship to reading, writing, creation, is slowly taking hold.





### 3 PRESENTATION OF YOURSELF AND YOUR ROLE WITHIN THE ORGANISATION

-> My name is Benjamin Charles, I graduated from the School of Fine Arts and I have been living in Bordeaux for 20 years. I started to get involved in N'A QU'1 CEIL about fifteen years ago and I have been employed there full time for 6 years. By discovering little by little the particularities of this association and the richness of its multiple actions, I was able to develop a new aspect in my own artistic practice, by innovating new forms of projects oriented towards the public and by putting my experience as a visual artist in the service of a cultural and social project.

I am thus both an intervening artist, co-administrator and designer and project coordinator and I also participate in the artistic direction of the association's events.

-> I am Alexandre Giraud, employee at N'A QU'1 CEIL for 5 years. After training at Sciences Po Bordeaux, with a parallel theatrical activity and live art, N'A QU'1 CEIL offered me the opportunity to develop my artistic practice within a project that resembles myself: open to the outside and which does not fit into a box. Through its activities that put the language of the other at the centre of practices, the association allows for constant renewal and learning.

I was first able to get involved as an administrative co-ordinator, then I was able to gradually support the artistic workshops in which I bring my experience in the performing arts.

Added to this is the running of the publishers' counter, a space rich in human and artistic encounters and which lives by the events that are organised there.

-> Hello, my name is Carole Lataste, I am a visual artist, co-director of N'A QU'1 CEIL and the founder of its creation, in 1996.

The idea, in giving birth to this association, was to build a professional space allowing us to live from our artistic actions, to mix their different fields of application and natures, to be as free as possible in our professions and to invite other people to share all this with us.

Participating in this project allows me to earn a living by pursuing my artistic research and constantly inventing new contexts in which it flourishes.

### 4 INTRODUCE YOUR ORGANISATION'S LOGO AND EXPLAIN WHY IT IS MADE THAT WAY

The name "n'a qu'1 œil" means "has only one eye" and it comes from a song in which several voices overlap and intertwine. It's also the idea of "doing it", close to the DIY spirit, in other words doing it anyway, with what you have available and to develop an artistic point of view for each work produced.

In 1996, the publishing world was predominantly male. The first logo was therefore drawn in a somewhat provocative spirit, around our four complementary actions: "publish", "broadcast", "manifest", "forward".

A new graphic was created in 2008, with the idea of being clearer and more malleable, depending on the media used. We started with the letter G which we redesigned in the shape of glasses. We have revamped the name with a typography (used in condensed form for more elegance), created at the end of the 18<sup>th</sup> century and widely used thereafter to be displayed in public spaces.

We stated our 4 actions in cyan, magenta, yellow and black, which are the four colours used for printing in the greatest number (offset), using the typographic sign # (meaning "label", "episode"). Thus, this allows us to decline our charter according to its actions.





\* **LITERACY** n. The ability to read and write.

\*\* **ENTREPRENEUR** n. Someone who starts their own business, especially when this involves seeing a new opportunity.



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fer  
ences

## 1 WHERE WE SPEAK FROM AND WHAT IS VISUAL LITERACY FOR US

2 Creative Spark works with people of all abilities and backgrounds. Most of our staff and facilitators have a background in creative industries or the arts. We are  
3 therefore very comfortable using visual tools to explain concepts which may be challenging to people with educational or literacy difficulties, young people, older  
4 people and migrants who may have language difficulties. Visual literacy for us holds true to the old adage that “a picture tells a thousand words”. We use visual tools to help us to help others – to build confidence and self-esteem.

## 5 SHARE SOME GOOD PRACTICES AND SOME REFERENCES (HUMAN SCIENCES, ARTISTS, DESIGNERS, SOCIAL WORKERS, ETC. WHO USE VISUAL LITERACY IN THEIR WORK, AND WHO INSPIRE YOU

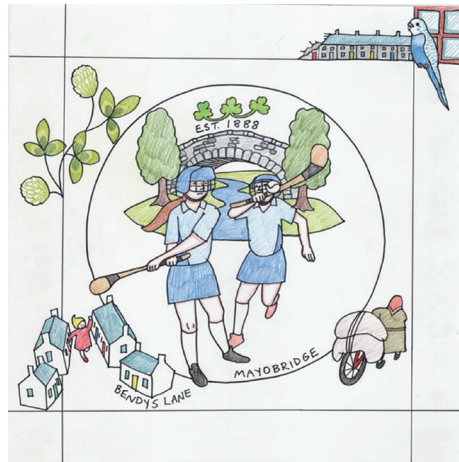
-> Linte na Farraige (line of the sea):

“Linte na Farraige” in Galway is a collaborative project between scientists and visual artists raising awareness about rising sea levels and climate change. It features illuminated lines representing projected sea level rise by Finnish artists Timo Aho and Pekka Niittyvirta. The installations can be viewed at the Galway City Museum’s pop-up climate change gallery, highlighting potential sea level rise in the Spanish Arch area.

This is a very good example of using visual tools to explain an abstract concept – the tide will rise above most people’s heads due to climate change!

-> Community History Embroidery Project:

In 2020 and 2021 Creative Spark undertook a project called Community Histories with over 100 women from County Down in Northern Ireland. The project included collecting or ‘harvesting’ oral and visual histories from the women which were then translated into visual panels by an illustrator; the images were then transferred to Irish Linen and embroidered by hand by the women working in small groups. The finished panels were exhibited at Down County Museum from August to November 2022. They show the power of an image to tell a story.





## 1 HOW WOULD YOU DEFINE A VISUAL ENTREPRENEUR IN YOUR OWN TERMS?

In my own terms, a visual entrepreneur can be defined as an individual who possesses a creative and business-oriented mindset, utilising visual media as a means to express ideas, solve problems, and generate value. They understand the power of visuals in capturing attention, conveying messages, and creating memorable experiences. They may specialise in various areas such as graphic design, photography, videography, animation, or even virtual reality, among others. By combining their artistic talents with entrepreneurial acumen, they seek opportunities to create and deliver visually appealing products, services, or experiences that resonate with their target audience.

## 2 DESCRIBE HOW YOU AND YOUR ORGANISATION USE VISUAL LITERACY IN THE PROFESSIONAL FIELD

In the professional field of mental health, visual literacy can play a significant role in various aspects of practice, communication, and therapeutic interventions. Here are some ways in which a mental health organisation can leverage visual literacy:

- Visual Assessment and Diagnosis: Visual cues, such as facial expressions, body language, and non-verbal communication, provide valuable information in assessing clients' mental health. Mental health professionals can observe and analyse visual cues to better understand clients' emotions, moods, and psychological states.
- Psychoeducation: Visual literacy can be used to simplify complex mental health concepts and educate clients about various conditions, treatment approaches, and coping strategies. Visual aids, such as infographics, diagrams, and illustrations, can enhance comprehension and engagement during psychoeducational sessions.
- Therapeutic Tools and Activities: Visual representations, such as art therapy, can facilitate self-expression and exploration of emotions and experiences. Art-based interventions allow clients to communicate and process difficult feelings in a non-verbal manner, promoting healing and personal growth.
- Mindfulness and Relaxation Techniques: Visual imagery and guided visualisation exercises can be employed to facilitate relaxation, stress reduction, and mindfulness practices. Mental health professionals may use visualisations to guide clients through peaceful and calming mental landscapes, helping them achieve a state of relaxation and increased self-awareness.
- Communication and Treatment Planning: Visual aids, such as mood charts, activity schedules, or goal trackers, can assist in collaborative treatment planning. These tools provide a visual representation of progress, enabling clients and mental health professionals to track and discuss therapeutic goals, achievements, and setbacks.
- Psychotherapy Techniques: Visual imagery techniques, such as guided imagery or drawing exercises, can be integrated into various therapeutic modalities. These techniques encourage clients to visualise their thoughts, memories, or imagined scenarios, fostering insight, emotional processing, and self-reflection.
- Presentations and Outreach: Mental health organisations and professionals can use visual media to convey information, raise awareness, and reduce stigma surrounding mental health. Visual presentations, videos, and social media campaigns can effectively communicate messages, reaching wider audiences and facilitating engagement.

## 3 WHAT IS YOUR INTEREST IN USING VISUAL TOOLS IN YOUR PROFESSIONAL CONTEXT?

It's important to note that mental health professionals should receive appropriate training and adhere to ethical guidelines when utilising visual literacy in their practice, ensuring its responsible and therapeutic application.

Researchers can utilise visual tools to enhance their research process, improve communication and dissemination of findings, foster collaboration, and facilitate a deeper understanding of research data. Visual representations offer a powerful means to present complex information and engage audiences, ultimately contributing to the advancement of knowledge in their respective fields.

# re fer ences

## 4 SHARE SOME GOOD PRACTICES AND SOME REFERENCES (HUMAN SCIENCES, ARTISTS, DESIGNERS, SOCIAL WORKERS, ETC. WHO USE VISUAL LITERACY IN THEIR WORK, AND WHO INSPIRE YOU)



-> Zeynep Tufekci: Zeynep Tufekci is a sociologist and writer known for her research on the social implications of technology and social media. She frequently uses visual data analysis and visualisation techniques to communicate her findings and insights, making complex concepts accessible to a wider audience.



-> Jane Addams: Jane Addams was a pioneering social worker and activist who focused on improving the lives of marginalised communities. She recognised the power of visual imagery to raise awareness and advocate for social reform. Addams used photography and other visual materials to document social conditions and bring attention to social injustices.



### 1 HOW WOULD YOU DEFINE A VISUAL ENTREPRENEUR IN YOUR OWN TERMS?

A visual entrepreneur, in my understanding, is an individual who leverages visual mediums and visual literacy skills to innovate, express their ideas, and drive their business forward. This person recognises the power of visuals in communicating complex ideas and uses this to their advantage in their entrepreneurial pursuits. Whether it's through creating compelling visual content for marketing, designing user-friendly interfaces, or using data visualisation to make informed business decisions, the visual entrepreneur integrates visual thinking into all aspects of their enterprise.

### 2 DESCRIBE HOW YOU AND YOUR ORGANISATION USE VISUAL LITERACY IN THE PROFESSIONAL FIELD

EUEI uses visual tools to enhance its educational content delivery. These include interactive content like diagrams and mind maps for complex concepts, data visualisation for better data comprehension, and visual aids in course materials for enhanced understanding. EUEI also uses multimedia presentations for dynamic learning, digital platforms for collaboration and feedback, and visual content for social media engagement. Additionally, EUEI explores emerging technologies like VR and AR for immersive learning experiences, reinforcing its commitment to delivering compelling and effective education.

### 3 WHAT IS YOUR INTEREST IN USING VISUAL TOOLS IN YOUR PROFESSIONAL CONTEXT?

The European E-learning Institute (EUEI) can utilise visual tools in numerous ways to engage, educate, and communicate more effectively with its audience:

**Interactive Content:** EUEI can use visual tools to create interactive content such as diagrams, flowcharts, and mind maps that can help learners understand complex concepts and processes in a more accessible way.

- **Data Visualisation:** To make large data sets or statistical information more digestible, EUEI can employ visual tools to create infographics, charts, and graphs. This could be particularly useful when sharing research findings or progress reports.

- **Visual Aids in Course Materials:** Visual tools can be used to produce diagrams, illustrations, and other visual aids in course materials, thereby enhancing comprehension and retention of information.

- **Multimedia Presentations:** Using visual tools, EUEI can create multimedia presentations incorporating video, animation, and graphics to deliver educational content in a dynamic and engaging way.

- **Digital Platforms for Collaboration:** Visual tools such as digital whiteboards can facilitate collaboration and peer learning among students. These platforms can also be used to provide visual feedback on students' work.

- **Social Media Engagement:** EUEI can use visual content to engage audiences on social media platforms, which are highly visual by nature. This might involve sharing infographics, visual quotes, educational clips, and other visually appealing content.

- **Virtual Reality (VR) and Augmented Reality (AR):** As E-Learning pioneers, EUEI might also explore the use of emerging technologies like VR and AR to create immersive learning experiences.

In sum, visual tools can greatly enhance EUEI's capacity to deliver compelling, engaging, and effective educational content to its audience.

### 4 IN GENERAL, EXPLAIN WHAT, FOR YOU, IS GOOD PRACTICE IN USING VISUAL LITERACY PEDAGOGICAL APPROACHES FOR TEACHING ENTREPRENEURIAL SKILLS, AND GIVE TWO OR THREE EXAMPLES OF WORKSHOPS FROM YOUR OWN INSTITUTION, CITY OR COUNTRY, PROVIDING A SHORT SUMMARY OF THE INITIATIVE, WHY IT IS INTERESTING FOR YOUR PROJECT



-> This course [What is Visual Literacy?](#) teaches Visual Literacy, a skill that equips students to effectively comprehend, interpret, and communicate through visual information. Visual literacy aids learning across all areas of the curriculum, extending beyond art and design to encompass a wide array of applications.

The key components of this course are:

- Visuals Created for Learners: This involves the creation of visual aids for students, such as labels, learning aids, and presentation content. The course teaches learners how to interpret these visuals effectively, understanding that some may need accompanying instruction.
  - Visuals Created by Learners: Students are encouraged to create their own visuals, promoting their understanding of visual literacy. They may create presentations, concept maps, videos, diagrams, etc., all of which rely on visual literacy skills.
  - Visual Literacy Skills: The course helps develop skills like interpreting, analysing, evaluating images and their sources, using visual media effectively, creating meaningful images and visual media, and understanding the wider context surrounding image creation and use.
  - Importance of Visual Literacy: It is a crucial life skill, especially in today's image-rich world. Visual literacy can unlock other learning, support verbal language development, aid wider literacy skills, encourage critical thinking, and support children with special educational needs and/or disabilities.
  - Teaching Visual Literacy: The course explores various strategies for teaching visual literacy, selecting visual inputs, receptive activities, and expressive activities.
  - Students will engage in activities that involve interacting with various visual inputs like animations, TV adverts, posters, artworks, photographs, etc. This will help develop and deepen their visual literacy skills.
- > In summary, the course aims to equip students with the skills to understand, interpret, and create visual information effectively, promoting their overall learning and communication skills.



-> This online resource [Teaching Visual Literacy and Visual Texts in the Classroom](#) suggests incorporating Visual Literacy into classrooms to enable students to interpret and understand visual texts better. This process can significantly benefit their interaction with the media they consume and help them better understand the world around them. Key strategies proposed include:

- Engaging students with a variety of visual texts: Utilise diverse visual media such as photos, video games, and multimedia tie-ins to prompt interpretation and analysis.
  - Teaching Visual Literacy Clues (VLCs): Use VLCs (subject matter, colours, angles, symbols, vectors, lighting, gaze, gestures, and shapes) to help students decode images and enhance their understanding of visual texts.
  - Encouraging emotional response and critical thinking: After understanding the VLCs, have students reflect on how the image makes them feel and what message it might be trying to convey.
  - Promoting creativity and application: Let students apply their visual literacy skills by creating their own visual texts, such as life timelines, and comparing different forms of the same narrative (like books, movies, and games).
- > The goal is to foster students' critical thinking, enhance their enjoyment of visual art, and make them more informed consumers of visual media, ultimately increasing their overall intellectual capacity.

## 5 SHARE HERE SOME GOOD PRACTICES AND SOME REFERENCES (HUMAN SCIENCES, ARTISTS, DESIGNERS, SOCIAL WORKERS, ETC. WHO USE VISUAL LITERACY IN THEIR WORK, AND WHO INSPIRE YOU

-> SOCIOLOGIST



[Howard Becker](#), an American sociologist, used visual literacy in his work through his exploration of photography as a medium for sociological inquiry.

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His seminal work, "Visual Sociology, Documentary Photography, and Photojournalism: It's (Almost) All a Matter of Context ", investigates how images can convey sociological insights.

-> ARTISTS



Pablo Picasso, one of the most influential artists of the 20<sup>th</sup> century, often used visual literacy in his work. His art involved a complex language of symbolic and abstract forms that required viewers to 'read' and interpret the images.



Banksy, the elusive street artist, uses images to convey powerful social and political messages. His work is a perfect example of visual literacy in action.

-> DESIGNERS



Paul Rand is a well-known graphic designer, who created logos for companies like IBM and ABC, relied on visual literacy to create designs that could be instantly recognised and understood.



Edward Tufte is known as a pioneer of data visualisation, Tufte has written extensively on how to display information visually. His work highlights the importance of visual literacy in presenting data.

-> SOCIAL WORKER



Sarah Pink, a design anthropologist, uses visual methodologies like video ethnography in her work. These approaches can provide a more nuanced understanding of the social world, enhancing the impact of social work.

Each of these professionals use visual literacy to communicate complex ideas, provoke thought, and engage with their audiences or clients in meaningful ways.





### 1 HOW WOULD YOU DEFINE A VISUAL ENTREPRENEUR IN YOUR OWN TERMS?

First of all, it might be useful to define what an entrepreneur is. When we hear this word, what may come to mind are other words such as start-ups, Silicon Valley, innovation, profits, etc. However, it is much broader than that. Everyone who has a project and who is trying to implement it, make it sustainable and long-lasting, is an entrepreneur.

In general, it is a “self-employed” person, whatever their status: auto-entrepreneurs, micro-entrepreneurs, occasional entertainment worker, artist, even a farmer can be considered as an entrepreneur.

If we go even deeper in the definition, someone who is trying to achieve a goal through work, even if he/she is an employee or looking for a job, can be considered as an entrepreneur as he/she will implement various strategies, to read, to train, to reach the objective they have set (e.g. improve a specific skill, help the company develop in a particular field, reach a better work/life balance, earn more money, etc.)

Nowadays, we can consider that an entrepreneur is above all looking for the freedom to work at their own pace, try to reconcile their professional and private lives and secure an income, a stable situation.

Visual literacy can be helpful to reach these goals. A visual entrepreneur uses images to communicate, educate, evoke emotion, and get their “business”, project, or even their skills, path and competences known. But visual entrepreneurs can also be people who use visual tools to help them solve problems or handle their business internally: they could use mood boards, infographics for budgets, mindmaps, etc.

Visuals are everything. They’re one of our crucial five senses, and we process information with our eyes before we do with our brains. That’s why becoming a visual entrepreneur is essential, for you and for your customers, clients, partners, colleagues and public.

### 2 DESCRIBE HOW YOU AND YOUR ORGANISATION USE VISUAL LITERACY IN THE PROFESSIONAL FIELD

At Le LABA, we use visual literacy in a classical way: the association has a graphic charter, a logo, and we use those for all our communication supports, to help create a brand image and help our partners and target audience identify us and recognise us.

We also use graphic design principles for all the projects we lead or are involved in. Each project has its own visual identity!

We also work a lot on and with visual supports: videos, pictures, graphics, visual presentations, etc. We try to integrate those elements as much as we can in our social media posts, website, leaflets, and other printed supports.

We have, in the team, someone dedicated and specialised in communication, and by extension visual literacy (although communication also include other aspects), but each member and project manager are sensitive to these questions, and everyone tries to integrate more visual literacy practices in the way we talk to our audience and in the way we disseminate elements on our projects. The team is constantly thinking about and working on how to improve our brand image, disseminate better on the social and cultural experimentations we conduct, and although we have been making progress, this is still a work in progress, and we are still learning from other partners and initiatives.

### 3 WHAT IS YOUR INTEREST IN USING VISUAL TOOLS IN WORKING WITH YOUR AUDIENCES? GIVE SOME EXAMPLES OF ACHIEVEMENTS INTEGRATING VISUAL LITERACY

Our interest in visual literacy in our daily work is simple and obvious: help disseminate all the work we conduct with partners inside our projects, try to catch the eye and attention of our audience so that they feel the urge to read, watch, share everything we produce in terms of social innovation.

The idea behind having a strong brand visual identity is also to be recognised for what we do, help local cultural actors to know us, and feel the need to get to know more about the possibilities for development offered at the EU and international level.

Here are some examples of achievement integrating visual literacy done at Le LABA:

-> SEWEM (Sino-European Women Entrepreneurs in Music) project aftermovie:

-> G1000 project

For some projects, we also experimented different ways of communicating visually, using the skills of cartoonists and designers:

-> RIME - REFUGEES INCLUSION MOVES EUROPE, for example, uses comics to tell the stories of refugees in Italy, France, Malta and Sweden. It's an excellent way of highlighting these intimate stories, which also tell the story of our society.

-> In ECRI - EUROPEAN COOPERATION FOR ROMA INCLUSION, we used the photo novel principle to describe the daily lives of Roma families in France, Bulgaria, Romania and Germany.

#### 4 GIVE TWO OR THREE EXAMPLES OF WORKSHOPS FROM YOUR OWN INSTITUTION, CITY OR COUNTRY, PROVIDING A SHORT SUMMARY OF THE INITIATIVE, WHY IT IS INTERESTING FOR OUR PROJECT

-> L'insoleuse

Le LABA co-organised a workshop coordinated by L'insoleuse in Bordeaux. L'insoleuse is developing its activities around traditional screen printing/serigraphy.

L'insoleuse aims to promote artistic creation and production in screenprinting, as well as expression and education in the visual arts, through a printing service, training courses, publications and artistic and educational workshops. They can print on paper, textiles and other flat surfaces. Its mobile equipment also allows it to work outside the walls.

This workshop was organised during "Festival imprimé" in March 2023, and a specific day dedicated to raising awareness of young people on all the professions around journalism: printing, screenprinting, fake news, photography and press illustration. Young people worked on the first two issues of the poetic and collective journal "RISE!" Each student submitted a collage on a randomly selected theme, which we then put together on a single frieze. This was then shaped into a leporello.

Another group worked on producing a graphic press review for a school newspaper club.

This workshop can be led with various group types, not only young people. It is a great opportunity to show that visual literacy is important for almost all types of professions, and that it does not have to be digitally made. More hands-on people can also find a way of expressing their work identity as such!

-> Mille Trois Cent

Mille Trois Cent is a collective of artists based in Bordeaux, France. They design logos and communication media, website and digital support for various projects. Their approach is interesting because for them, design and visual literacy is a vehicle for questioning people and social and cultural transformation. They showcase research and reflection, to stimulate discovery and discussion. They help social projects and research to be visible, understandable to as many people as possible.

They hold various workshops for young people and adults. Their educational approach is designed to provide keys to understanding the place held by the various fields of design in our society. They also produce and create games and very interesting visual supports for cultural, artistic and community projects. They challenge the public to think about themselves, their relationship with objects and their environment. Design creates a link between the project and the viewer.

For example, the "Tous pour cent" project:

This is again a proof that visual literacy is an important competence nowadays, a skill that cuts across all sectors of activity, including not-for-profit projects, research and science, and those of local communities and institutions. It questions everyone and highlights useful contributions to social changes.



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## 5 SHARE SOME GOOD PRACTICES AND SOME REFERENCES (HUMAN SCIENCES, ARTISTS, DESIGNERS, SOCIAL WORKERS, ETC. WHO USE VISUAL LITERACY IN THEIR WORK, AND WHO INSPIRE YOU.



-> FAB, Festival International des Arts de Bordeaux Métropole

When I asked my colleagues what comes to mind when talking about people, artists, organisations, using visual literacy in their work, they answered spontaneously le "FAB!" (Bordeaux Metropole International Arts Festival) Why is that? Well, they have a visual identity recognisable among millions. First, they use the "FAB" orange on all visual supports (website, programmes, leaflets, etc.). But most of all, on the cover of their programme, every year, they put orange stickers that people can stick on their computers, bikes, poles in the city, everywhere! So everywhere you go in Bordeaux, during of the festival, you will see this orange and will think of this great event coming.



A good example of a successful and inspiring visual literacy work.



-> Socialter

A magazine I receive and read every two months. It is quite dense and the topics can be difficult to read, but for every edition, they work with a different design and illustrator, which helps create very appealing and visually interesting a final product. So it is not only about the content (which is very interesting and rich!), but also about the repository.



-> Camille Étienne

Camille Étienne is a young climate activist, who uses visual literacy to reach people and raise awareness on the climate crisis. She writes short videos on the topic which are beautiful and impactful.



### 1 HOW WOULD YOU DEFINE A VISUAL ENTREPRENEUR IN YOUR OWN TERMS?

In my own terms, a visual entrepreneur is someone who understands the importance of the visual aspects of a business. This can be several things that can impact a business, such as the design of the advertising and marketing materials of the business, the “message” that your business sends across that is inferred by customers/potential customers, and any other visual way that an entrepreneur’s business is presented to the public. I feel that a visual entrepreneur may also be someone who may work in the fields of the visual arts, such as a photographer, videographer, graphic designer etc.

### 2 DESCRIBE HOW YOU AND YOUR ORGANISATION USE VISUAL LITERACY IN THE PROFESSIONAL FIELD

In Momentum, we feel that visual literacy is crucial for businesses to effectively communicate their messages, establish a strong brand presence, engage customers, create compelling marketing materials, enhance user experience, make data-driven decisions, and foster collaboration among team members. We feel that by embracing visual literacy, businesses can gain a competitive edge and effectively connect with their audience in today’s visually oriented world.

At Momentum, visual literacy is something that we take great pride in, and we would use it in a multitude of different ways. As Momentum is also a marketing consultancy, we have an inhouse graphic designer who professionally designs anything that we create. This can vary from project outputs, to local marketing requests such as advertisements, posters, brand creation etc.

In terms of what we ensure when we create visual materials, we want to make sure that each material is eye-catching and visually attractive to help people be drawn to the product or brand. Each material that we create is branded to match the company or project, this is to ensure that people recognise the project, and to also help build familiarity with the projects and brand.

For myself I try to bring this expertise to anything I create myself. With my background is in Business Psychology, I am familiar with many of the psychological theories that apply to marketing materials / the visual side of products, and I bring this to my work at Momentum in several different ways. Firstly, I always try to make sure that whatever I am creating matches the original branding of the project. Next, I ensure to make everything as accessible as possible, through the use of colours and the way that we write the text for different things.

Finally, I always try to make sure that we are telling a story through the media that we create. This can help connect people with the brand, but also develop emotion and passion towards a specific project or material.

### 3 WHAT IS YOUR INTEREST IN USING VISUAL TOOLS IN YOUR PROFESSIONAL CONTEXT?

We regularly use visual tools where we can. We use various softwares to create visually engaging materials, such as Adobe’s InDesign. For each of the outputs that we create for the projects we work on, we also use different tools to help with this. For example, as we are adult educators, much of what we create are courses or training materials. We use a variety of different tools to ensure that these make a visual impact. We use a designed PowerPoint to ensure that the materials match the project branding. We also use different tools to help make the training materials more interactive, such as Genially, Thinglink and Kahoot.

#### 4 IN GENERAL, EXPLAIN WHAT FOR YOU IS GOOD PRACTICE IN USING VISUAL LITERACY PEDAGOGICAL APPROACHES FOR TEACHING ENTREPRENEURIAL SKILLS: GIVE TWO OR THREE EXAMPLES OF WORKSHOPS FROM YOUR OWN INSTITUTION, CITY OR COUNTRY.

-> TASK 1 / Caption a photograph:

Photographs are a familiar and commonly encountered form of visual media for learners. Often, photographs are accompanied by captions that provide additional information or context.

For this exercise, distribute copies of a single photograph to the class, intentionally without any captions. The learner's task is to carefully examine the photograph, either individually or in small groups, and then write a caption to accompany it. Once the learners have completed their captions, they can compare their interpretations with each other, fostering discussion and exploration of the various perspectives. At this point, you can reveal the true nature or background of the photograph.

To support their caption writing process, you may consider providing guiding questions or some background information. However, you may also choose to encourage them to approach the photograph without any preconceived notions, relying solely on their deductions from the image itself.

The objective of this activity is to illustrate to the learners how a single visual image can be subject to diverse interpretations. Through this exercise, learners will develop an awareness of the influential role that a caption can play in framing the meaning of an image, regardless of its accuracy.

Some questions that can help spark discussion:

What people, objects, or activities can you see in the picture?

Are there any clues to when it was taken? What was happening at this time in history?

Are there any clues to where it was taken? Are there any clues to why it was taken or who took it?

Is it a posed photograph? A natural scene? A documentary photograph? A selfie?

-> TASK 2 / Creating a Life Movie Timeline:

This activity provides students with an opportunity to apply their knowledge by creating visual texts.

Encourage students to create a visual timeline illustrating significant milestones in their lives. They can choose to use a combination of images and text, depending on your learning objectives and the abilities of the students. However, make sure to remind them to incorporate visual literacy concepts (VLCs) to effectively convey meaning in their images. Additionally, this activity can serve as a valuable opportunity to incorporate various IT skills. Students can utilise advanced Google image searches to find copyright-free images or websites like The Noun Project to locate Creative Commons icons. These resources can help them create a slideshow version of their timeline using PowerPoint. There are numerous software applications available online, many of which are free, that can assist in this process.

#### 5 SHARE HERE SOME GOOD PRACTICES AND SOME REFERENCES (HUMAN SCIENCES, ARTISTS, DESIGNERS, SOCIAL WORKERS, ETC. WHO USE VISUAL LITERACY IN THEIR WORK, AND WHO INSPIRE YOU

-> Magnum Lady

Magnum Lady is an active blogger, artist and photographer based in Sligo in Ireland. I find her work very visually engaging, as she tends to capture snapshots of real life that really capture the moment. One of her passions is promoting Sligo, and what activities and entertainment are available around Sligo. The visuals that she uses are bright, attractive and often tell a story themselves. These in turn attract people to Sligo and boost the visibility of local businesses. Magnum Lady has won multiple awards within Ireland for her work, and recently won the Sockies Award, a prestigious competition for the most popular social media content producers in Ireland.

-> FRAME- A live drawing experience

Have you always wanted to draw a hula hoop artist, unicyclist or strongwoman whilst watching them live?

Now you can! Frame is a live drawing experience for visitors in galleries, with real circus acts. Visitors are supported by an artist throughout.

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Frame promotes the idea that you don't need any drawing experience and it is for everyone, of any age.

Frame acts are designed to be staged in a gallery setting. They are self-standing and involve no rigging and no mess! The drawing activities are with pens and pencils that involve no water nor liquid paints. Frame is ideal for galleries where there may be a nervousness about including performance activities. It is adaptable to most spaces.



-> Annie West

Born in 1961, Annie graduated from Dun Laoghaire College of Art & Design (IADT) in 1979 with a Diploma in Design for Communications. Annie West specialises in highly detailed pen and ink drawings with the emphasis on detail. We love her political commentary drawings, as she combines creative artistic talent with humour.



## 1 HOW WOULD YOU DEFINE A VISUAL ENTREPRENEUR IN YOUR OWN TERMS?

The *INVOLVE* project and the tailor-made design of the workshops for all our European partners gave us a lot of questions about the meaning of entrepreneurship. And it seems to us that the quote from the French author Jean-Jacques Rousseau in his “Confessions”, is the most appropriate: “I form a company which has never had an example and whose execution will have no imitators.” That is to say that before thinking of himself in a particular context, any entrepreneur is an individual who first seeks to give form to his thought, whether it is a work of art, a curriculum vitae, a family project, social, conversion or professional reintegration, etc. The term “visual entrepreneur” is for us what defines all the tools of visual, graphic and mixed media expression that will allow someone to express their thoughts by having at their disposal all the intellectual and materials necessary to be able to be free in their project.

## 2 DESCRIBE HOW YOU AND YOUR ORGANISATION USE VISUAL LITERACY IN THE PROFESSIONAL FIELD

Although the actions of N’A QU’I CEIL are all linked to the issue of visual literacy, our mission is not strictly-speaking educational. But we use many methods that allow audiences to learn, often on their own and to empower them with creative tools. We like to say that “we use our hands in the engine” to talk about our projects, that is to say that we start from the practice. And that’s how most of our projects are published in the literal sense of “going public”, that’s the best way for us to engage people and allow them to combine meaning and form in what we do. they have to express. Artistic practice is thus a breeding ground for adapting the learning of graphic and visual techniques to one’s own field of entrepreneurship.

We always try to start with people to initiate a practice associated with visual literature, whether for the creation of a book, a podcast or any other mixed media form, we start by meeting people to then define best with them how we are going to be as close as possible to their own way of thinking and therefore of expressing themselves.

This is what best defines visual literature in our professional field: listening, mutual learning, creation and collective commitment and responsibility for publication.

## 3 WHAT IS YOUR INTEREST IN USING VISUAL TOOLS IN YOUR PROFESSIONAL CONTEXT?

In our workshops, we use many visual tools with the public. Our approach lies in the multiplicity of methods. A tool, alone, does not have much interest; it is, from the moment when it is aligned to a desire to express oneself, that it takes on its meaning. Many people feel incompetent when it comes to visual creation because they call themselves non-practitioners and non-specialists. However, for us it is very important to associate the expression of each person with visual literature through simple practice games. We use a lot of unconventional methods of drawing, like: making a portrait of another person using that person’s hand, using constraints like capturing a detail in its context.

Our objective with these methods is to shift the gaze and thus give new possibilities of expression, freed from questions of technicality.

The interest lies in the step aside which then makes it possible to see better how visual literature brings a different but complementary meaning to a purely textual content for example.

## 4 SHARE SOME GOOD PRACTICES AND SOME REFERENCES (HUMAN SCIENCES, ARTISTS, DESIGNERS, SOCIAL WORKERS, ETC. WHO USE VISUAL LITERACY IN THEIR WORK, AND WHO INSPIRE YOU.

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## -> BYE BYE BINARY

The Bye Bye Binary project is a collective Franco-Belgian reflection project around typography in the French language. It proposes, by taking inclusive and non-gendered writing as a starting point, to get out of the traditional typographic framework by adapting it to the movements of language. This graphic research proposes to reclaim writing also in its form.

In the context of visual literacy, it is a way of differentiating oneself, of talking about oneself differently, also by shifting a common framework which is that of writing. Of course, this research is at the heart of a paradox, that of working on inclusiveness while getting out of it by creating new letters, groups of letters, connecting elements, etc. But through graphic research on the fonts used and a radical approach to the proposals, they highlight the need to question the language used to talk about oneself.



To understand better, here is the typothèque, with the fonts collected by Bye Bye Binary.



## -> DAN ROAM

Dan Roam worked around “visual thinking”. His idea? To resolve situations of conflict or tension through a language that is common to us, our ability to visualise. It is a reference in the field of graphic facilitation, increasingly used within companies. In his book “Convaincre en deux pencils”, he develops four axes: solve problems, look better, develop your ideas and sell your ideas. And because not everyone understands themselves with words alone, it offers simple methods for developing tools to show, and visualise.

A reservation should still be made, starting with the simple fact that not everyone sees the same way. But beyond that, we notice that graphic facilitation tools are increasingly used, and in the same way. In addition, they are often used for the purpose of “showing the other”.

However, if it is a relevant tool internally to make certain ideas clearer, the standardisation of graphic facilitation and its use as a marketing tool limits the creative aspect of visual literacy and does not allow it to stand out.



## -> VINCENT PERROTET

Vincent Perrottet is a graphic designer, artistic director and teacher. He multiplies interventions as a teacher, lecturer, juror in many art schools.

His work is remarkably apposite as an example for the *INVOLVE* project because he knows how to handle graphics and semantics with great coherence.

The strength of Vincent Perrottet is to know how to give his posters an immediate reading, thanks to his skills in typography and composition, the strength of the subject is as much in the content as in the form. His works are very much of his time while having a timeless scope.



One of his most famous posters speaks for itself: VA D'ABORD T'AMUSER.







In our workshops, we use many methods that allow audiences to learn by trying their hand at practice and empowering themselves with creative tools. We like to say that we invite you to put your “hands in the engine”.

For this project, we have invented, for each meeting, simple proposals, thought of as collections of collective experiences. Indeed, the objective is that after having practised with us, each partner, each participant, can test these exercises with their organisation and their audiences.



Following this they are invited to share, “fieldbacks”, these responses from the field, through the following three questions:

- 1 CHOOSE ONE OF THE THREE WORKSHOPS CARRIED OUT DURING *INVOLVE*.  
TRY IT OUT WITH YOUR TEAM AND/OR OUTSIDE AUDIENCE.  
EXPLAIN WHY YOU CHOSE IT AND HOW DID YOU ADAPT IT TO YOUR PROFESSIONAL CONTEXT
- 2 CAN YOU EXPLAIN HOW THE WORKSHOPS COULD HAVE AN INTEREST IN YOUR ORGANISATION AND YOUR PROFESSIONAL FIELD?
- 3 ARE THEY REPRODUCIBLE IDENTICALLY OR HOW DO YOU THINK IT IS POSSIBLE TO ADAPT THEM TO YOUR AUDIENCES?



## ZOOM WORKSHOP

In the first phases of the *INVOLVE* project, the COVID 19 crisis prevented us from being able to meet in real life with our partners. We set up video workshops, which can work remotely and face-to-face as well, and thus began to experiment with visual literacy tools.

From January to June 2021, these workshops, presented as speech harvest, were led by the participating artists of N'A QU'1 CEIL to begin to share our artistic methods with all the partners of the *INVOLVE* project. Our interest with these workshops was to initiate a first contact through games, combining texts and drawings and to share simple visual creation tools that each partner could adapt to their own professional context.

They consisted of getting the participants to talk about themselves through a choice of cross-questions, ranging from the personal to the collective, accompanied by drawing exercises. As most of the participants were working in collective spaces and wearing masks, we also proposed to draw everyone's images, in pairs. The workshops ended with a free invention exercise in pairs.

Here are the questions that were asked:



### 1/ PERSONAL MATTERS



How can you describe your organisation with your own eyes and perception?

What do you do in your organisation?

What does your organisation change in you, in a personal way?



### 2/ QUESTIONS ABOUT YOU AND YOUR COUNTRY

For you, what is the specificity of your country and its inhabitants?

What is your specialty, or what are you very good or very bad at?



### 3/ TELL THE SECRET LIFE OF THE PERSON NEXT TO YOU, IF YOU DON'T KNOW IT, INVENT IT.



### NIAMH GREGORY

- 1 Creative Spark is a community, an exciting team.  
I do marketing, all the social media, Facebook, LinkedIn, Instagram and also the website, local media, newspaper, radio station.  
I'm more confident, more organised. I've been working here for one year.
- 2 In Ireland, we are friendly and also noisy. We like whiskey.  
I'm good at gardening, flowers, vegetables and fruits. In Ireland, onions grow well, as do potatoes and carrots.



### GRÁINNE MURPHY

- 1 Creative Spark is the essence of community, collaboration, friendship and coffee. Bringing people together, encouraging people to experiment, to create and include them together.  
I'm the print studio manager and a technician. We make screen prints, woodcut, lithography, linoprint, etching (gravure metal). We have 3 members, we organise exhibitions, teach children and welcome artists.  
I've been working here for 3 years, I've been a member for 5 years. It allows me a lot of creative freedom.  
I learned a lot from other members, a lot of techniques and how to be creative.  
It like to learn more on the administrative side, apply for funding, organise exhibitions and earn money from that.
- 2 We have a specific sense of humour, we make fun of people but in a funny way, it's a very dry humour.  
I'm good at creating, helping people solve problems.  
And I'm very good at procrastinating at my own work.



### BARRY MCDONALD

- 1 Cooperation, training, art groups, enterprise, start-up business.  
Facilities and training manager. I'm setting up training courses, I coordinate and fix problems with contractors.  
I'm feeling more confident, I meet more people and I enjoy that.  
Each day is different in Creative Spark, day by day.
- 2 Pup culture, we really have a pub culture, that means socialising. And mostly indoors because of the Irish weather. We have heavy rain, soft rain and wet rain.  
I think rain covers everything.  
I'm very bad at telling good jokes but good at telling bad jokes.

### JULIE WHITMARSH

- 1 Creative Spark is very friendly, very modern and everything works very fast here.  
I'm not creative or anything like that. I look after the accounts here, I'm a kind of VIP here.  
I've been working here for 7 years. When I came here, I had already worked for 30 years.  
I think I'm the same person, nothing changes, the numbers are the same.
- 2 The mountains, the hills are specific in Ireland.  
I love to meet new people. I'm from a very big family, so we like to talk a lot and have a good crack with people, with fun. I love to socialise, so now it's difficult because we can't socialise.

## VELIMIR DUKIC



1 Creative Spark is a really green and white space, out and inside. It's a beautiful space.



I am the caretaker. I take care of this building in every way.

In a good way, it changes everything in my life, there is no reason why, but nothing creative.



2 Green colour is very specific here, because temperature is very good for the green colour, rain is good for the ground. There is no real winter here.

I'm good with anything.



## SARAH DALY



1 Creative Spark is an enterprise and training centre, it's a very creative space. It's friendly, we try to make it fun for people working there together.

I'm the director here. I do a bit of everything, I write a lot of funding applications. I try to make sure that everybody knows what they are supposed to do.

I have been working here for eleven years even before it was built. I suppose I saw a need.

It's very unusual because we have enterprise, creativity and community in the same place.

There's a lot of enterprise and art centres but they are not joined together. Here, people can learn and practise in the same place.

Our culture, our creativity are specific. Our dance is an important thing in Ireland.



2 My speciality is singing in the shower.

I sing a lot in my head when I work.

I think I'm good at organising things and gathering people together.

## MARIA KOSMA



1 I would say that EDRA is an organisation that despite many employees, there is a feeling of a family. The relations with the employees are close. I have this feeling that there is a professional family. I've been working in EDRA since 2013, for almost 8 years. I've met other colleagues that worked in other organisations.

The headquarter is close to Athens, we are 15 people. There are social workers, psychologists, administrators, they are several types of roles. Though we do talk with therapists for the research needed for the tools we produce, but I'm not in direct contact with them.

EDRA is a mental health organisation. EDRA has two boarding houses with mental health problems and intellectual disabilities. We have two houses, the people are semi-autonomous, they live there and professionals care for them but not 24/24h. We work too with European projects with the migrants and refugees but it's separate projects.

Every October, on the world day of mental health, we organise the *Art4more festival*. We have organised it for 12 years with different themes every year: mental health and work, mental health and art, everyday life... We have a place called "art in residence", artists live there and create some pieces of art. There are also workshops, people can participate, we have concerts, theatre performances.

It's a two day festival. In 2019, the director was in contact with the people of the boarding houses and they made amazing things in dance and theatre.

For the last year and half, I've been working as a researcher and administrator for European project. I'm a sociologist. We have many projects, around 20, about mental health, disability, mental care with art, and care of the elderly.

Working here, I feel that my experience helps me to mature professionally and personally.

I've gained many experiences and met a lot of people. I've developed as a person. I do things that I love, it's cool.



**2** Greece is a beautiful country with big seas and mountains, beautiful places to visit. Let's start with the positive: Greek people are friendly with tourists and are always welcoming. We say that, as the ancestors of Zeus, we have hospitality for strangers. We have a specific word for that: *philoxenia*.

I am reliable, people can rely on me when people ask something of me, I will do it. And I cook very delicious noodles.

**3** *The secret life of Maria Kosma by Alik*

Maria loves traveling. She wakes up, drinks her coffee, she has a big map of the world and she's thinking: "where should I travel next?" She finds a place, chooses one, then she buys a ticket for this place. But she has to work, so she postpones it for a bit but then, she eventually goes where she wants. When she comes to the office, she daydreams about her travels. She has a calendar on her desk, and for every month, she has a picture of different cities. All the time, she's dreaming about travelling but she's working hard. After she leaves work, she has a house in the south of Athens, so she goes to the beach and swims. And because she is very social after swimming, she'll go out with her friends to eat and drink.



### DIMITRIS OIKONOMOU

**1** I work at EDRA, in the communication department. EDRA is my second home since I have been here since the beginning of the organisation when my parents established it in 2001. I have worked here from a very young age and I have grown up here. I have evolved as a personal and as a professional through EDRA.

When I was younger, I used to be more arrogant. Aristeia knows me very well as I met her the first day she came to work in EDRA and then I felt like she had been always working with me.

**2** I both like and dislike Greek people. They have a strong temperament and this is good and bad at the same time. On the one hand, I love the way Greeks find to have fun but on the other hand, I dislike the fact that many of them are rude. I love the sea, my village in Pelio mountain where the mountain meets the sea. This is my image of Greece.

**3** *Dimitris' secret life by Aristeia:* Dimitris after leaving work and before returning to his home, he wears his leather jacket and he rides his motorbike and he takes part in speed races. Moreover, he is a member of a secret group that transfers important parcels. He is responsible for secretly transferring important packages.



### ARISTEA GOUTSIU

**1** I started working in EDRA during the first years of its establishment when the departments were smaller. The communication department did not even exist then. I am proud to be one of the people who worked to establish the communication department of EDRA and it is a role that I really enjoy.

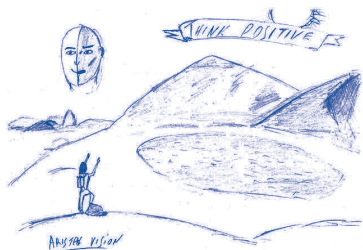
Everyday I work on different things and I never get bored. I appreciate the fact that I have been familiarised with mental health issues through my work in EDRA as it was something that I hadn't had experience before. I have been working here for more than 10 years, I have met many different people and I miss some of them that have left the organisation.

**2** I like and dislike Greek people. Sometimes they impress me and I am optimistic for the future but other times they disappoint me. As I grow up, I understand people around me better and I have accepted the Greek mentality. I believe in people's power and I believe that there are many "bright minds".

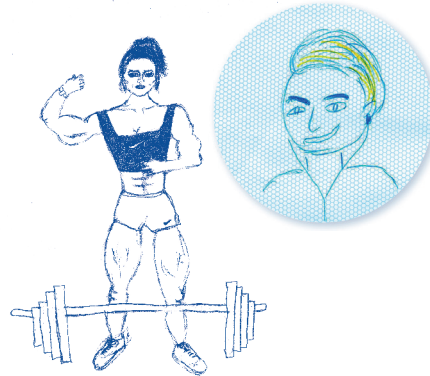
As regards Greece geographically I love the different places and the different landscapes.

I would like to dedicate more time near nature and to do sports in nature. When I go to nature, I realise how small we are and who I want to be. Even though I usually grumble, I try to be optimistic about facts and people. I am very sensitive and I am trying to keep the child inside me alive.

**3** *Aristea's secret life by Dimitris:* Aristeia is an activist. She goes to demonstrations about the protection of rights of the vulnerable.



ARISTEA'S SECRET LIFE

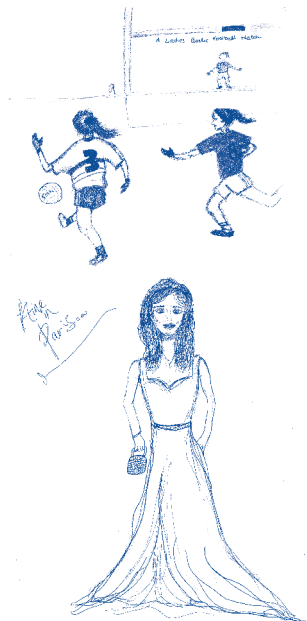


### CATHERINE NEILL

- 1 I have worked here for 3 years and 1 month. We are an e-learning company and our mission is to have a positive impact on learnerseverywhere. We do our best to engage many people of different ages, genders, with a lot of different backgrounds. I'm a project manager. I get to work in a lot of different European countries. My favourite projects are the inclusion projects where we make a real impact on people's lives. In these projects, we see how we can use support and education, as well as building relationships to create a happier and healthier environment. I think this job makes me more confident, it opens my eyes to all of the possibilities and opportunities and to other cultures and people and we can have an impact on their lives.
- 2 Our company is based in Denmark but I'm from Ireland, in the North. So, I've just visited Denmark a handful of times, but one of the things I notice is the similarity with Irish weather, quite rainy, it makes me feel close, Denmark looks familiar to me. One of the differences is that they have a lot of bicycles and they are taller than Irish people. They are very innovative, in relation to technology, business and transport. It's different with Ireland where we have less innovation, especially in transport like bicycles and buses. I like to talk to people a lot. My work colleagues and partners all know that. I like to get to know people, to connect with what they are doing in their lives. Now, I miss everyone. When everything opens, I will be very busy. I love music, I sing and play music. For years, I sang in a choir, and we traveled to Europe and America. We took half a bus on a plane to go to America. In the choir, we sing everything from traditional music to pop music, and even some rock'n roll like Gun and Roses.
- 3 *Catherine's secret life by Áine:* It's Sunday night, her alarm goes off, she knows what that means. She gets up, puts on her headgear, shorts, sweatshirt. Now, she goes downstairs and has breakfast even though it's 12 at night. She has two eggs, then she drinks a protein shake. She's getting her water bottle, her keys and gets out. Then, she drives 10 minutes and she is alone unless she goes to the gym all night long. This is her mission: to become the greatest bodybuilder in the world. It's Catherine's secret dream, even though her fiancé doesn't want her to be a bodybuilder.

### AINE HAMILL

- 1 We are European E-Learning Institute and we do a lot of projects in digital education, pedagogy, inclusion and sustainability. We try to educate in different sectors. We have a proverb: "changing Europe is one model at a time." I'm an EU project officer. I focus on digital and educational projects, with adults with low digital skills, teaching educators in new digital tools, and training delivery. I started in September 2019. It helps me to speak slower. This job improves my digital skills and my communication with new people. I feel more confident, my attitude towards empathy. I am from the North of Ireland.
- 2 We are in a very small region. There's a lot of history, a lot of wars caused troubles. I grew up with that. So, peace is a big thing in our country now, trying to maintain peace. Community is another thing. I come from a small town, so it's a very close community. We love to have fun, talk to people, go out and drink Guinness. All the stereotypes are alive. I'm shy. I talk to people when I know them. I play an Irish sport: Gaelic football, a mixture of basketball, rugby and football, mixed into one sport. I play in my club in the small town, it takes a lot of my time, and I go to work the rest of the time. I play fullback, my job is to defend.
- 3 *Áine secrets life by Catherine:* It's 7:30 pm and Áine finishes curling her hair. She puts on her favourite diamond and her Louboutin shoes. The concierge calls her hotel room to tell her that the limousine is there. She gets into the limousine, she speeds through the streets of Paris to the newest high-end fish restaurant. As she enters the restaurant, there is a murmur and the staff look very nervous. She's taken to her seat and a member of staff runs to the kitchen to tell the chef that the most notorious critic is here to review their restaurant. She is fair in her work but she doesn't like escalopes...





1

## MARGAUX VELEZ

Le LABA is a real lab where we gather people, personality, knowledge, skills but not just from ourselves, we match people together on the projects with their own activities. The basis is really the culture, and then what you can explore the vision of what culture could be, with sports, tourism, schools, foods, environment, digital, civil rights, music, etc.

I'm the EU project manager. I coordinate projects but I'm not on my own. It's really a collaborative approach. It's really to work with all the partners. I support them with administration and I'm also supported by partners.

We have different aspects. I started to participate in the training parts, not as an expert but as someone who has experience in the field. In Le LABA, we train but we also coordinate, so it's not just an experience from the theory but from practice. I've been here for 4 years.

Le LABA gives me opportunities to work in a very crosscutting environment. I studied general studies, a general bachelor's degree with a lot of subjects like art, literature, human science, workshop, etc. I was in a multi-disciplinary team. In Le LABA, I continue this kind of approach in a professional way, in real life and I get to work with so many people from so many fields, cultures, countries for 4 years. It was impressive to have these possibilities to work with.

2

There are many regional languages because France is composed of very different cultures, and we have a richness of regional cultures, diversities and also languages. I include metropolitan France but also all the territories in the world.

I dance regional dances, Basque and traditional dances but also modern jazz, classic and latin dance.

3

*The secret life of Margaux Velez by Sophie Guenebaut.* Margaux is earthy, consoling and constant. Margaux is one of those who has everything in mind, for us, for him, for them. We say of her: "She has her feet on the ground and her head on her shoulders". Valiant and punctual, she leads us to achieve everything we imagined achieving. She is a young mother. In order to remember everything we need to remember, Margaux sometimes has to try to forget it. She does this every Monday, in secret.

On Monday, Margaux is alone, when she returns home. As soon as she arrives, her little rabbit comes to sniff her heels. He follows her into the kitchen, she puts down her small groceries, her purse and where she drinks a large glass of water while looking at the greenery on the balcony, across the street. He follows her into the bathroom, when she goes to wash her hands and remove her makeup. She takes off her shoes, undresses and puts on a long red and flared chiffon dress.

He follows her onto the blue sofa, lies down against her thigh, and shows her his stomach that calls for the scratches she lavishes on him with her fingernails.

Margaux puts her glasses on the armrest and puts on her Repetto ballet flats, modelling Brigitte Bardot. And hey presto, she rises. A few centimeters above the sofa. Not too much, just the right amount of time to relax, and lighten up from all that thinking. The little rabbit rolls over in the hollow of the sofa, still warm, and opens his surprised eyes. He sees her, light, floating a few inches from the ground and watches her move in the living room, above the coffee table. Margaux is dancing. She embraces an invisible partner and in the heat of summer, begins a Latin dance, all in rhythm and in silence. The little rabbit watches and gently lets himself be lulled by the flexibility of the movement, his legs stretching out and soaring in weightlessness. The arms confidently support the partner, who arches her and turns her around in the middle of the living room. Slowly, Rabbit closes his eyes and goes back to sleep, stretched out, abandoned to the heat and the dance.

## SOPHIE GUENEBAUT

1

For me, Le LABA is a place where all of us can experiment with some new projects, but also new relationships with European partners. And we love to work with actors from the cultural world. In Le LABA, we try to manage our projects and to be sure that all will be ok from the beginning to the end. So we have to work a lot with administrative things because EU funds are very demanding, it requires a lot of effort. Le LABA tries to help with fundraising for French cultural partners. We aren't experts of fundraising, not anthropologists or artists but we are sure that we have a role to play in this space, we can propose things, take initiatives even if we are not specialists.

I am the director, the founder of Le LABA with Patrick Duval, we imagined it nine years ago. I was the administrator of Le Rocher de Palmer for 5 years. The historic point is that culture does not have a strong place in the Europe.

It's a real lab  
to work on  
my emancipation  
and as you  
know it's a long way =

ECONOMIC  
INTELLECTUAL  
SOCIAL } EMANCIPATION  
reinforce my curiosity

Margaux VELEZ  
it's a real lab  
we gather people  
personnalities  
knowledges  
skills  
without  
Network - collaborator  
it can not be  
what it is  
we joined people together  
on the project

Television  
School  
Newspaper  
Digital  
Library  
Forum  
Agency

CULTURE IS THE BASIS





SOPHIE  
GUÉNEBAUT

— experiment some  
new projects  
but also new  
relationships  
with European  
partners.

We love to work with actors  
of the cultural world.

⇒ MAKE SURE EVERYTHING  
IS OKAY FROM THE BEGINNING  
TO THE END.

We wanted to prove that cultural operators have their own place. Europe was more about education, economic, inclusion, innovation, social problems. Le LABA is a good tool for me to work on my personal, intellectual, economic and social emancipation, and, as you know, it's a long journey. It's important and difficult and Le LABA is also a place for that. I speak with anthropologists and artists, I'm not a specialist but it is a nice place to be, it reinforces my curiosity.

2 Cooking, cheeses and that people are always negative, also in the south of France. I love French cheese. It's a problem because I love it too much, especially from the North like the Maroilles and Livarot. It's very French.

I love stories, it's my speciality. Books, cinema, everything, I love everything because it feeds my own interior void.

3 *The secret life of Sophie Guenebaut by Jessica Favarel:* Sophie Guenebaut wakes up every morning at the same time: 6:54 am, without an alarm clock.

She can't help it; she just wakes up as if her alarm clock had been transplanted in her chest. Once she's up and out of bed, her mind is so unclear and fuzzy she can't think of anything except breakfast: strong coffee and Maroilles cow's-milk cheese. What Maroilles brings to her life, no one can put into words.

The secret of this renowned cheese from northern France comes from the cow, called the "Maroillaise". Only 11 farms master the process. And Sophie knows it. When she buys her Maroilles cheese she travels across France to get it at the Pont-des-Loups farm in the little town of Maroilles. She worked in Béthune in the National Drama Centre for several years and this is when she tasted Maroilles for the first time. The void in her soul at that time, due to the region's bitter cold, got filled by Maroilles. That is why after breakfast every day, Sophie feels stronger. Stronger and ready to start her day with a hint of innocence. Meetings and strategy plans set the pace of her morning, but in the back of her mind, tonnes of Maroilles melt in her thoughts.

At lunchtime, she mellows a little. Her daily salad balances out the heavy breakfast she ate and gives her a little peace of mind. Standing up, and pacing back and forth, Sophie eats and sets her afternoon schedule with the simple idea of matching things together: what project, what partner, what country, what idea, what time period, what event, what territory; and since her mind lives in the fast lane, she pairs organisations up with territories, people with events, and funds with ideas the way Gewurztraminer wine gets paired with Maroilles.

So, that said, what else can you expect from a European project other than having the taste of a tenderloin stuffed with runny Maroilles cheese?

Let that simmer for a while...

## 1 LAURENCE COLE

Momentum is a small organisation, very trusting, brilliant, hard working and a lot of teamwork - better than all organisations I came across before. I've worked for four different organisations as a proper job and ten other jobs, like babysitting or in the supermarket.

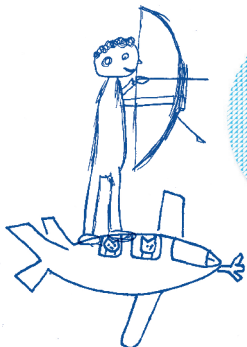
In a literal sense, I make a lot of documents using Microsoft Office for a lot of different types of people. It can be how to teach something, teach students, how to learn digital tools, etc. I'm not a teacher; before, I was training people but in Momentum, we are focused on Erasmus + projects. My main objective in Momentum is education.

I've been working here for four months. It improves my confidence, the trust in myself, and my organisational skills. I'm better at presenting now and it improves my creativity. I was creative but I'm even more creative now. A certain friendliness, you can always have a conversation, no matter what or who you are.

People have a lot of curiosity, they want to know about you, about what you are. It's a very cool and quiet place.

2 I'm a specialist in some different things: cooking, wine; but I would say that I'm most skilled at archery, with bows and arrows. I have practised with targets since I'm 7 years old. I practise it in my garden, but as it rains a lot in Ireland, it's better indoors.

3 *Laurence's secret life by Val Robus:* Laurence gets up in the middle of the night and he has a little aeroplane that disappears during the day, but at night, it appears in the garden. So, he gets into the aeroplane with his two cats, Luna and Seamus and he flies to America. And on the way to America, he has his bow and arrows and he not only drives the plane, he also fires arrows and grabs different bits of fruits from trees.



When he arrives in America, he has all these magical ingredients and he cooks up a dinner for president Joe Biden in the White House. And it's such a success that president Biden gives him a job and he leaves Momentum. And he lives in America with his two cats to become best friends with President Biden's dog. And that's the story of Laurence. That's it. I assume that I just have a lot going on in my head.

### VAL ROBUS

**1** Momentum is very supportive, there are always different things happening, a very good team to work with. Every day is different and I feel that I'm always learning with them. They empower people. I'm a digital skills specialist but I define myself as a juggler. I provide support to the other staff with social media. But now, with COVID, I'm working from home.

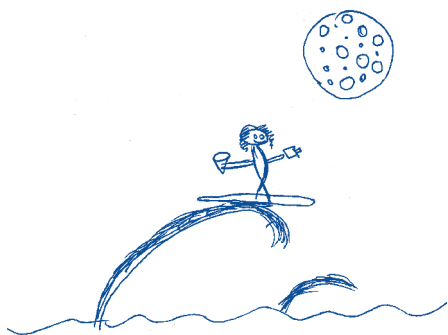
I'm more confident, they've made me realise that I could be better than I think, they make me to take initiatives. It brings me more confidence. I have worked here for two and a half years.

**2** Ireland is a small country, plenty of green fields, rain and friendly people. Culture, music and heritage. Where I live, we have some beaches, forests and even mountains, it's very pretty. Storytellers are good too. Irish people talk to everybody, they like telling and elaborating stories, making simple things very interesting and spectacular.

I like taking photos and painting. I'm not very good at it but I like it. The photos I take are mainly landscapes, nature, animals and things like that.

**3** *Val's secret life by Laurence:* In the middle of the night, Val decides she just wants to go to an island. So, she escapes. Well, she started taking a surfing license. She surfs in the middle of a full moon night and she's practicing for international competitions. And she has a camera in one hand, and, in the other hand, she has an ice cream. But it took a lot of midnight sessions to get to that stage. In Ireland, there are a lot of surfers coming here from all over the world. Where we live, there's a famous place with big waves, generally in January, when it's freezing.

At the end of the night, she just goes back, except when she has international competitions. She doesn't sleep a lot at night, but she has a lot of naps during the day.



### **1** CHOOSE ONE OF THE THREE WORKSHOPS OFFERED FOR INVOLVE. TRY IT OUT WITH YOUR TEAM AND/OR OUTSIDE AUDIENCE. EXPLAIN WHY YOU CHOSE IT AND HOW YOU ADAPTED IT TO YOUR PROFESSIONAL CONTEXT

We decided to conduct the original *ZOOM WORKSHOP* with some staff at Momentum. I wanted to practise this exercise as I had also completed the workshop with Ben and Carole from N'A QU'1 CEIL back when I had just started working for Momentum. I also wanted to do this exercise as I felt it was great to create a connection with other staff, and it was a bit of fun!

I loved the workshop, I thought it was really good. I really enjoyed drawing each other's eyes, as I haven't done any drawing myself for some time. I can see now that by practising art and drawing, it helps you to look at a situation in a different light.

The exercise really helps with teamwork, I think. You are looking at your colleague, but trying to make up some interesting facts or situations about them.

You might know this person really well, so you have some real life thoughts to build on, but then you end up getting so creative making a story up and drawing a picture to match it!

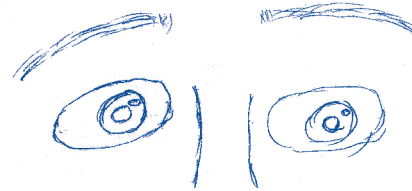
I could see this exercise being useful for a lot of different things. It could be used as an icebreaker to help connect new people that don't know each other. I feel it could also be used for problem solving, everyone works together as a team to create a visual/artistic solution to a problem that might not have been the easiest to solve by normal means.

#### SOME FEEDBACK FROM PEOPLE WHO HAVE PRACTISED THIS WORKSHOP:



#### **AOIFE CURRAN**

I really enjoyed drawing the eyes, it was very funny to draw as I am not very good at drawing. The made-up story/secret life story was very interesting to create. The questions at the beginning could have been more focused on visual literacy.



#### **LOLA GONZALEZ**

I loved being imaginative. Great to write something down rather than type all the time. Good to interact with colleagues about something different on a work day.

#### **2 CAN YOU EXPLAIN HOW THE WORKSHOPS COULD HAVE AN INTEREST IN YOUR ORGANISATION AND YOUR PROFESSIONAL FIELD?**

When we originally did the workshop, there was a little bit of confusion about how this task could help to improve our visual literacy skills, or how it might be beneficial for us at Momentum. However, after completing the exercise, this is what Momentum staff had to say!

#### **3 ARE THEY REPRODUCIBLE IDENTICALLY OR HOW DO YOU THINK IT IS POSSIBLE TO ADAPT THEM TO YOUR AUDIENCES?**

These exercises can definitely be recreated as you want them, but one thing we love about them is how you can adapt them to whatever you need them to be. For example, you could create a lot of different experiences using the same workshop, or you could take single aspects of the workshop and modify them to exactly what you need. In the future, I may use this exercise (or some of the others such as drawing a portrait with someone else's hand) as an icebreaker for future in-person meetings.





## WORKSHOPS FOR TOURISTS, AT DUNDALK (IRELAND)

In July 2022, two workshops were conducted by N'A QU'1 CEIL to experiment and share our visual approaches with all the partners present in Dundalk, Ireland.

We chose to call them *WORKSHOPS FOR TOURISTS*, they took place over two consecutive days with several exercises described below. We have imagined protocols to talk about your own territory and discover that of the other. This experience is a way for us to visually translate knowledge, feelings and share them with other participants. It gives participants the opportunity to collectively experiment with visual creation techniques, since at the end of the workshop, each participant shows their creations to the others, in the form of a mini exhibition.

Each exercise is described below with the results created in two mornings by the workshop participants. The work is done in pairs, a local participant from Creative Spark (CS) and one from another organisation (P), to promote a collaborative approach to visual creation.

### # DAY 1 / WORKSHOP FOR TOURISTS

- 👁️ 1 - In pairs, draw the eyes of one with the hand of the other.
- 👁️ 2 - In pairs, draw the feet and the movement of the legs of the other (up to the knees).
- 👁️ 3 - CS describes to P their favourite place, without ever telling them what it is or where it is. The P draws it by following the descriptions and asking questions. This drawing can be the subject of a postcard to be returned, once finished, to the person who described it.
- 👁️ 4 - Each of the people in the pair draws for the other 5 ways of integrating into their familiar landscape, to give them the means to make people believe that they have always lived there, on 5 cards. For example: three spoken expressions, a typical dish, a non-touristy place, an emblematic character, some typical gestures, their house and a view from their window.
- 👁️ 5 - Each person in the pair writes on a "Welcome" card in the language of the other, in a beautiful typography. If both people speak the same language, find a way to illustrate it without written words...
- 👁️ 6 - P takes several photos of CS's face, to capture their best smile, their best grimace and their world champion face.

### # DAY 2 / TOURISTS IN WORKSHOP

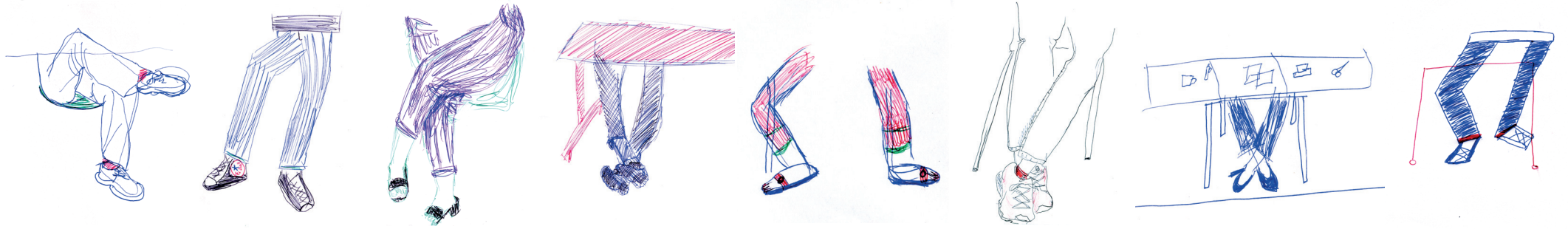
- 👁️ 7 - Draw the eyes of their partner from yesterday with a blue pen, from the photos taken the day before.
- 👁️ 8 - Fresh news from around the corner! Using the cut-up technique: cut out and stick with tape from local daily newspapers, to make a postcard of the place and time.
- 👁️ 9 - Walk 1: draw something round and something square in context.
- 👁️ 10 - Walk 2: pick up 5 items around you. Mix them to shape a beautiful picture.
- 👁️ 11 - Draw your portrait in the landscape (wide or very close view) head down and feet in the air (you can use your colleagues to take a useful photo).
- 👁️ 12 - Make 3 short sentences (1 in English + 2 in your own language) on culture, arts, happiness, love, etc.



1



2



3



Hi Niamh and all the Creative Sparks' team,  
be sure that I really try to do my best.  
Regards -  
Bem

Dundalk open face  
CREATIVE SPARKS  
Clonnygsca Drive  
Munthemanor  
Dundalk  
A91 HF77



GREETINGS FROM  
DUNDALK! ESPECIALLY  
FROM CARLINGFORD!  
THE BLACK MONUMENT YOU CAN  
SEE IS THE FAMOUS KING JAMES  
CASTLE!



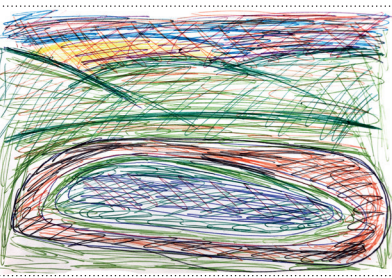
Cooley maintains  
A little message from beautiful Dundalk. The sun is shining and the people are creative!  
Catherine x

EUE1 - Canice Hamill  
Unit 711  
Enterprise Cres  
Lisburn  
BT28 2EH



Αγαπητή Έσρα,  
σήμερα είμαι στο ξενοδοχείο  
Μπαρνατάκι και προσπαθώ  
να μεταφράσω τον πίνακα  
από τις αυτές του πίνακα.  
Επιμύνη να δουλέψω  
στο πρόγραμμα απόφασης  
στο όμορφο ζωνάρι.  
Φιλιάς νύχτας, Μαρίνα

KSDEO EDRA.  
Αναστάσιου Σ, Νεοεστέρης  
Τ.Ε. 12131  
ATHENS  
GREECE.



Dear Momentum,  
I am having a wonderful time here in Dundalk. The weather is great which makes a nice change!  
chat soon!  
Laurence.

Momentum Consulting,  
Leitrim village,  
Leitrim  
Co. Leitrim.



BACON & CABBAGE

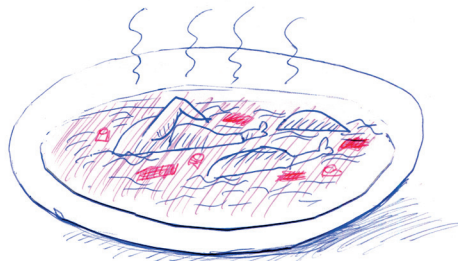
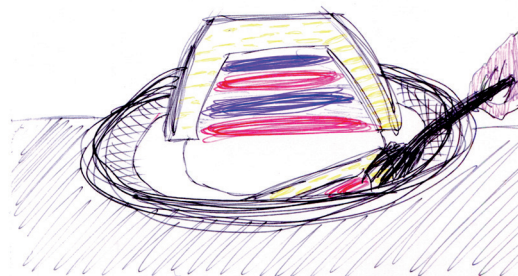


IT'S GOOD FOR YOU!!

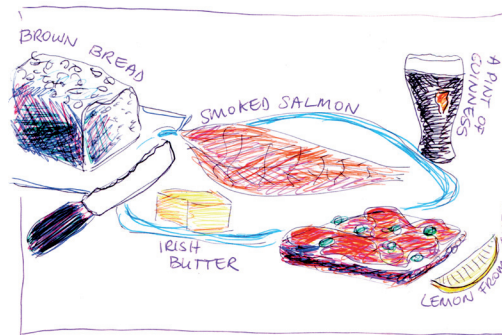
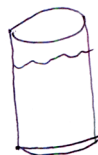
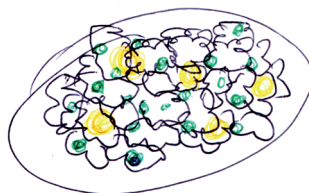


BACON + CABBAGE

POTATO PATE, PATE DE POMMES DE TERRE



SALMIS DE PALOMBE



BROWN BREAD

SMOKED SALMON

IRISH BUTTER

LEMON JUICE GREECE

A PLAT OF GUINNESS



"A Greek summer lunch"



"cold beer"

"fresh bread"

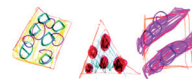
"Zucchini fritters"

Rød Pølse



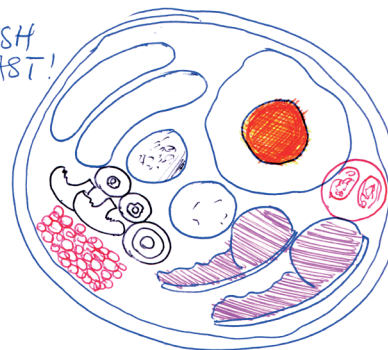
Traditional hotdog

Smørrebrød

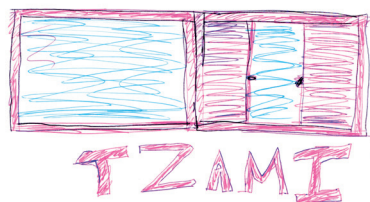


open sandwich

FOOD FULL IRISH BREAKFAST!

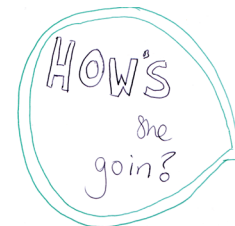


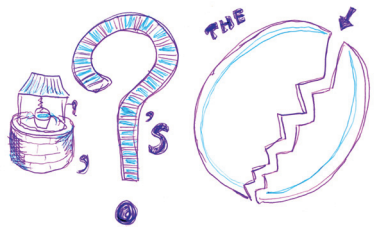
MINOT



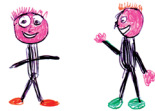
WELL!

I'm grand!  
→ I'm OK, feeling good.  
≠ I'm elegant!





"Ah will ye feck off!?"



"At gå som kalten om den varme grød!"

WHAT'S THE CRAIC 😊



PRESIDENT. MICHAEL D. HIGGINS



Mads Mikkelsen



MICHAEL D HIGGINS



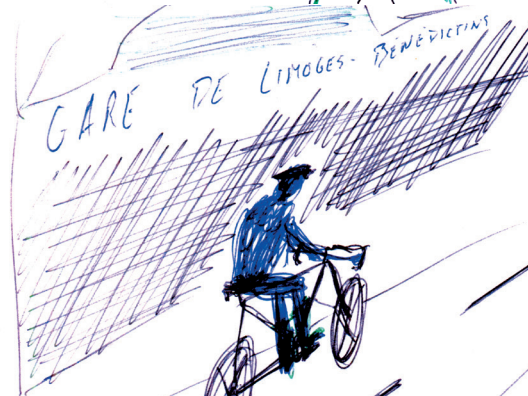
Rob Kearney



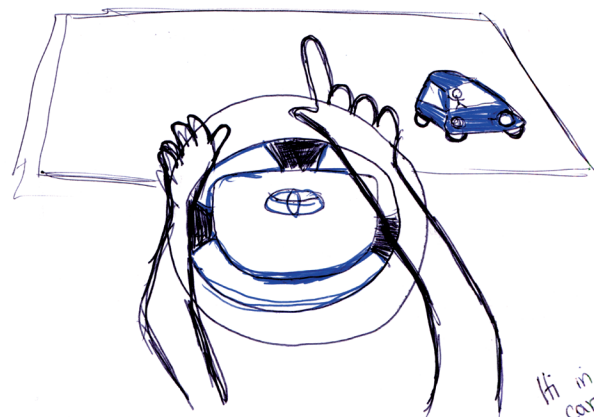
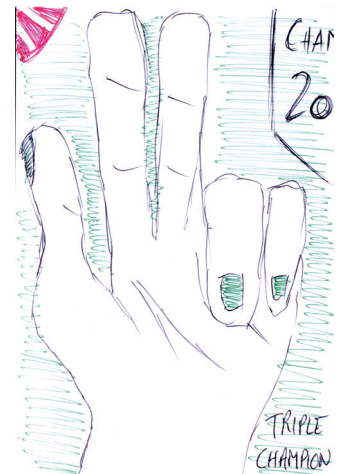
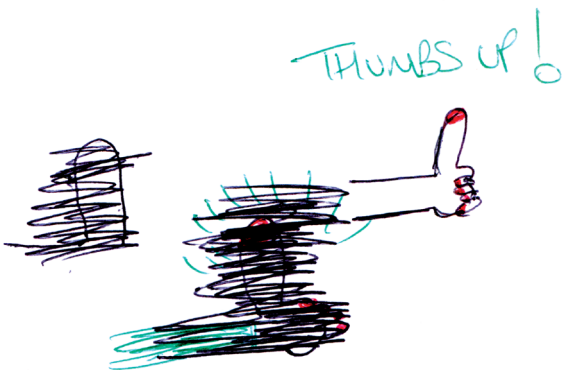
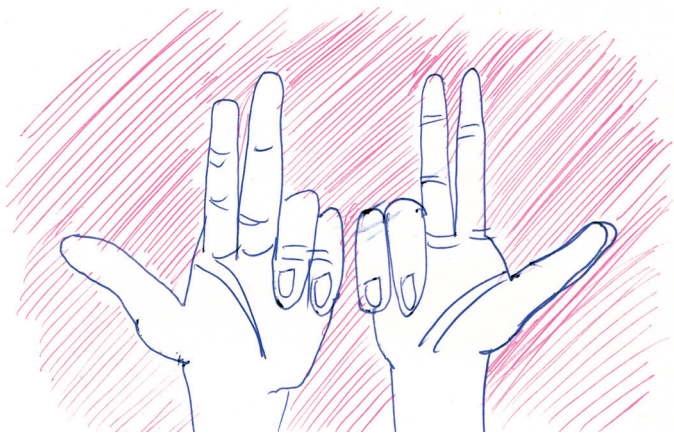
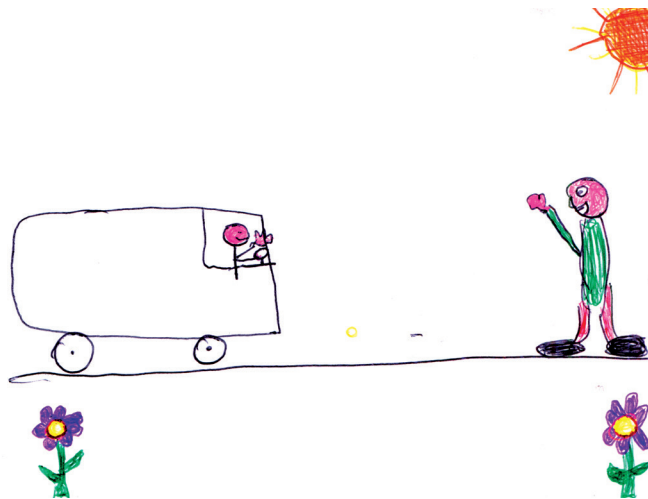
CÚCHULAINN SETANTA



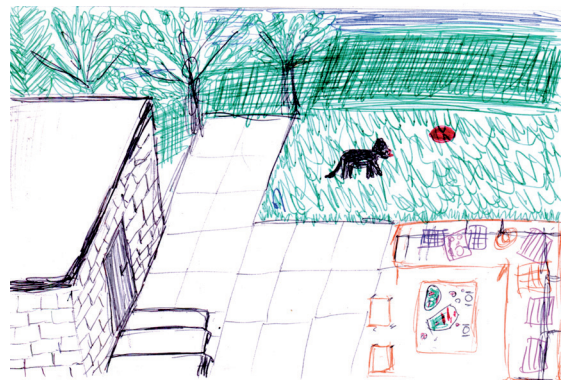
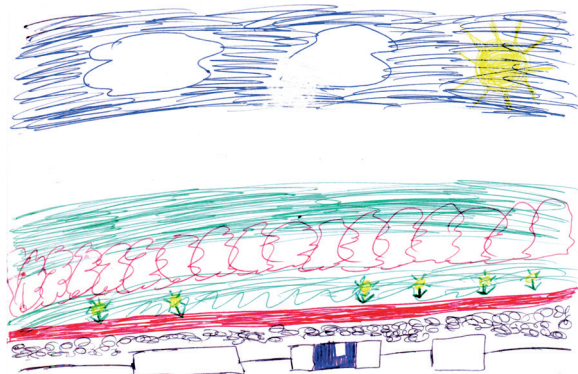
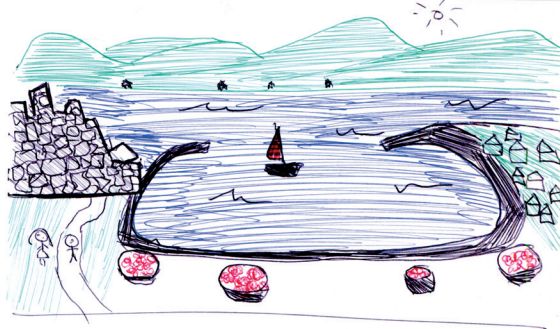
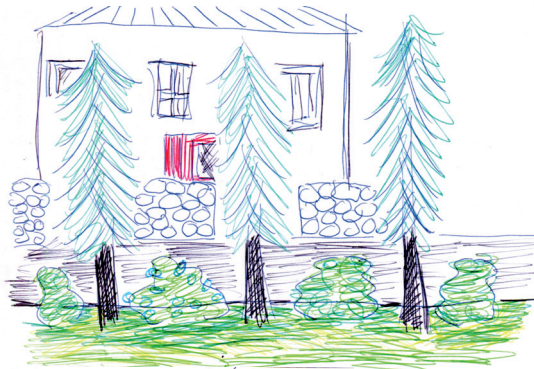
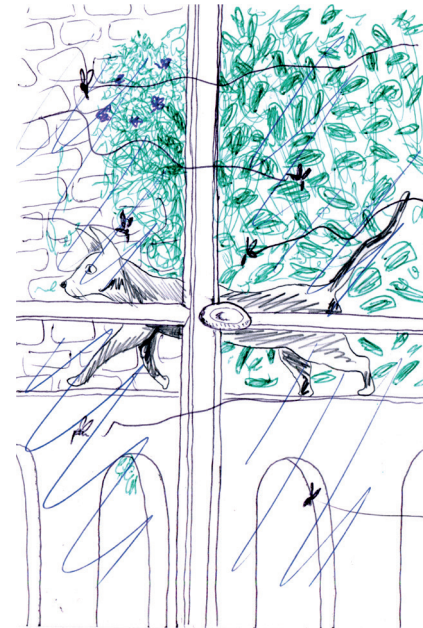
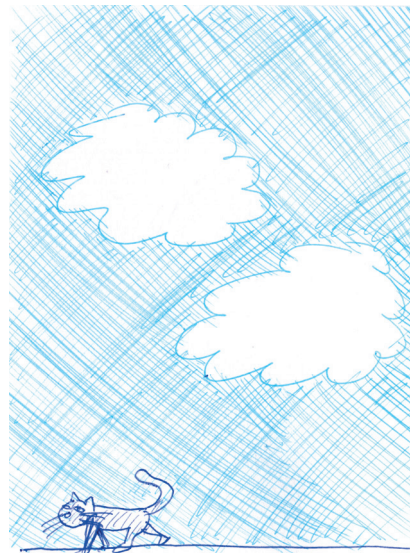
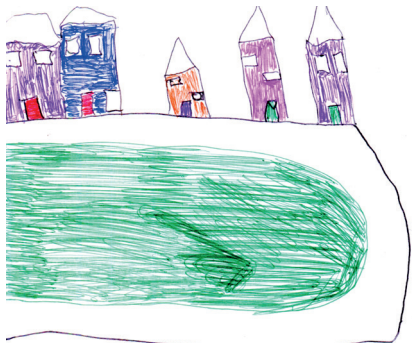
RASPOUTINE AKA. THE FISHERMAN

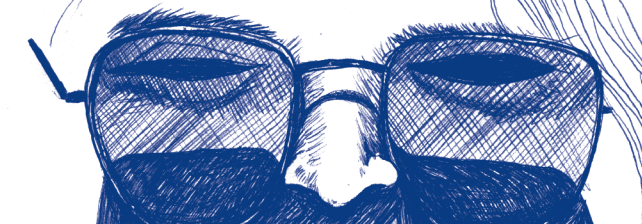
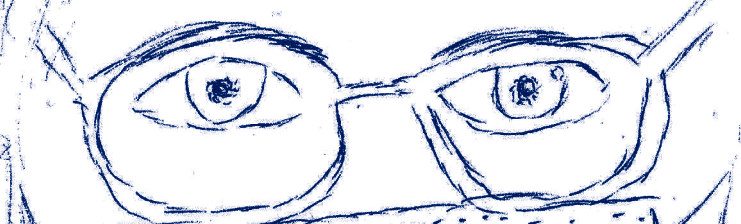
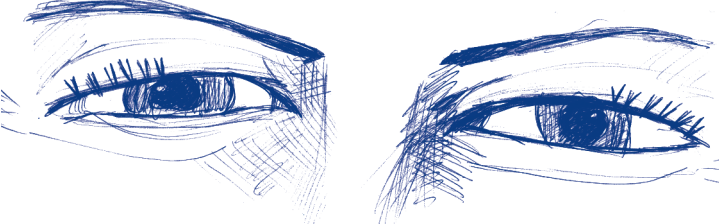
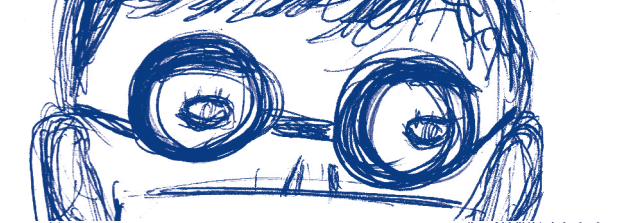
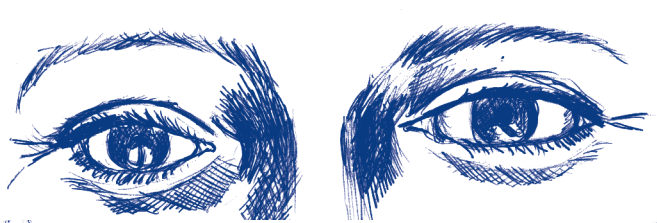
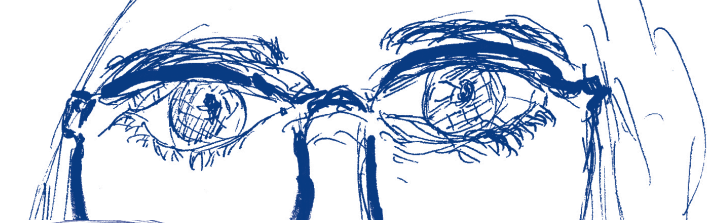
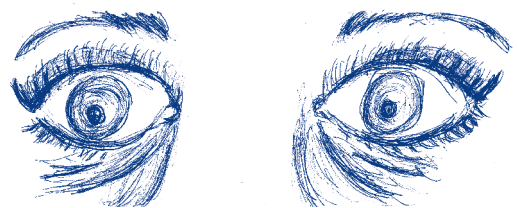
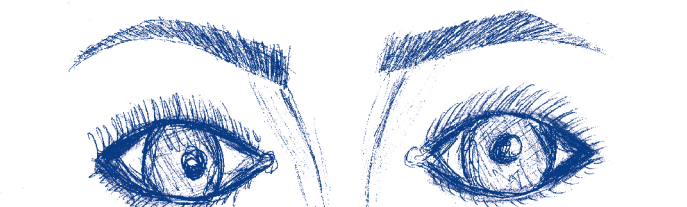


L'HOMME EN BLEU









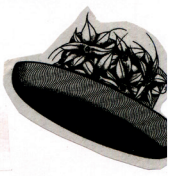
l'amour

passion  
le grand  
l'essentiel  
engagement  
UNIQUE...  
rouges

solide

BOOST  
Love  
L'ÉTÉ de voyages  
OH MA BEACH  
«C'est LA FÊTE!!!»  
je t'aime  
Summer time  
Together  
VACANCES du rêve

JE... cœur  
«LES PARTENAIRES»  
européennes int  
la création  
ENSEMBLE  
anticiper le  
DÉSIR DE RECONNAISSANCE  
encore!!  
promet du Energie



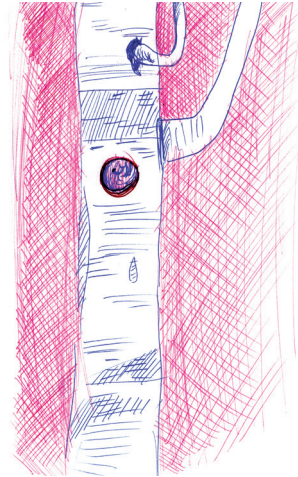
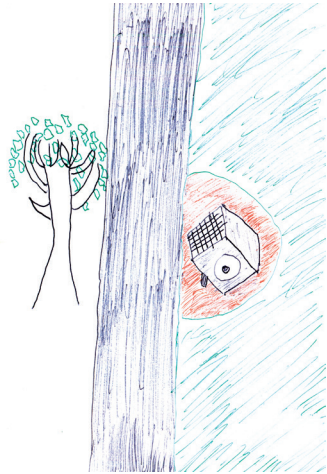
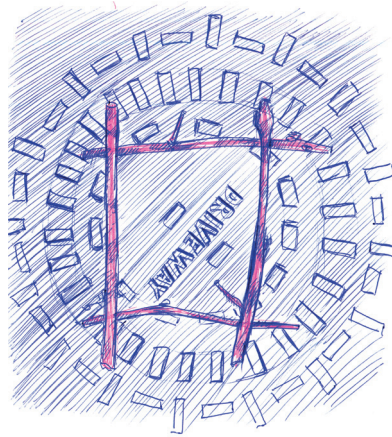
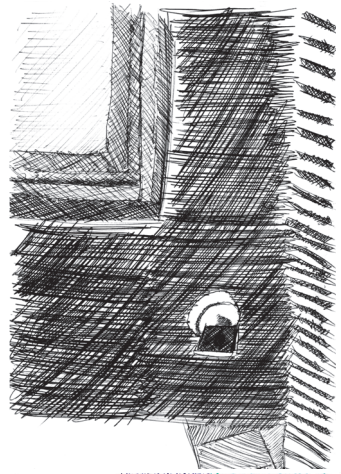
THANKS JESUS MONTAGNES RUSSES DISPARITION  
CUL CUL  
IN MEMORIAM IN MEMORIAM IN MEMORIAM IN MEMORIAM IN MEMO

des bouims et des Kardashians  
Recent deaths  
HOT  
AME  
REST En sucette

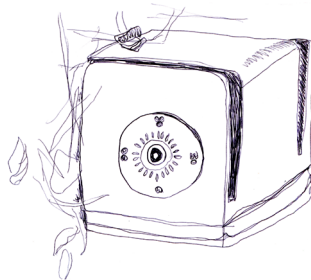
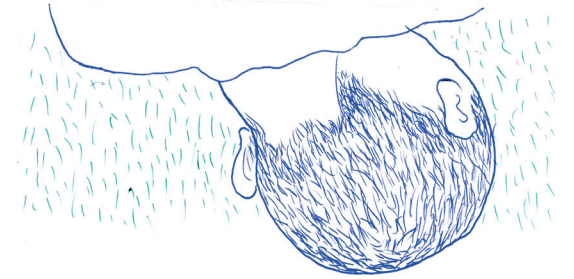
«C'est moi»  
it is me  
ou pas or not isn't

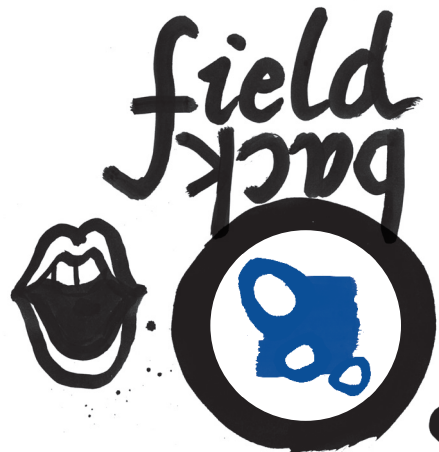
SET UP NOW  
pointure & Sating  
a real Coup de  
Community MANITÉ Special  
vous de ceux everyone.  
FIND A  
THAT EXCITES  
SPECIAL DU JOUR  
« On va vers  
passe au risque de  
DOWN under  
and sous  
on  
et that we

9



11





8

## HOW WE IMPLEMENTED THE WORKSHOP

We incorporated our workshop into a “Lunch and Learn” session, which is a popular format for professional development and educational sessions held during lunch breaks or shared meals. Our approach for the workshop was based on Exercise 2 from the *WORKSHOPS FOR TOURISTS*, “Fresh news from around the corner!”, to make a postcard using only cut-up techniques from local newspapers, scissors, and tape.

This workshop served as an opportunity to present the *INVOLVE* project and test the workshop concept.

During the session, we utilised the technique of using newspapers and tape to capture responses to the question “the best things about Dundalk”. We found that this question sparked a fun and engaging response from the attendees. Everyone actively participated in the creative process, which helped create a relaxed atmosphere in the room.

The workshop also provided valuable insights for us, as we realised that such activities could be effectively used as icebreakers before presentations to help participants feel more at ease.



In the future, we would enhance the workshop experience by preparing slides with examples of the activity, visually explaining the process. Additionally, we would expand the materials used beyond newspapers by including magazines and books to provide a wider range of creative options.

## 1 CHOOSE ONE OF THE THREE WORKSHOPS OFFERED FOR *INVOLVE*. TRY IT OUT WITH YOUR TEAM AND/OR OUTSIDE AUDIENCE. EXPLAIN WHY YOU CHOSE IT AND HOW DID YOU ADAPT IT TO YOUR PROFESSIONAL CONTEXT

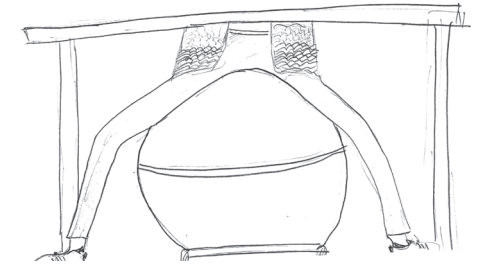
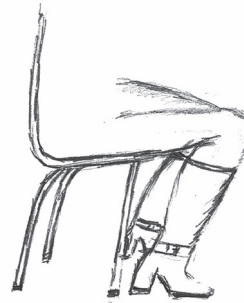
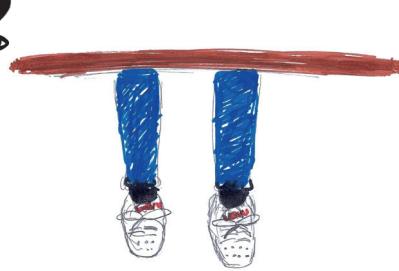
We organised a workshop among EDRA's colleagues in April. Their specialisms were mainly social scientists, administrative officers, and accountants. Most of them don't have any professional connection with visual literacy except for those who used to draw when they were younger and they enjoy it.

We chose to implement the *WORKSHOPS FOR TOURISTS* as they were more easily applicable regarding the material and the time we had available. Our colleagues really enjoyed the workshop and they admitted that it was like therapy for them. They took the idea of implementing similar activities during training sessions that they will organise in the future.

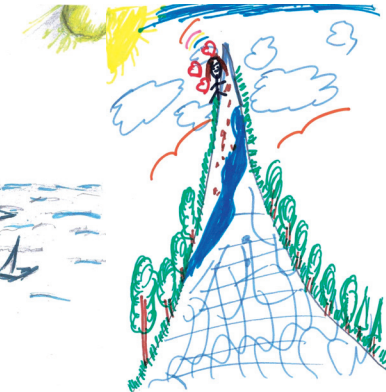
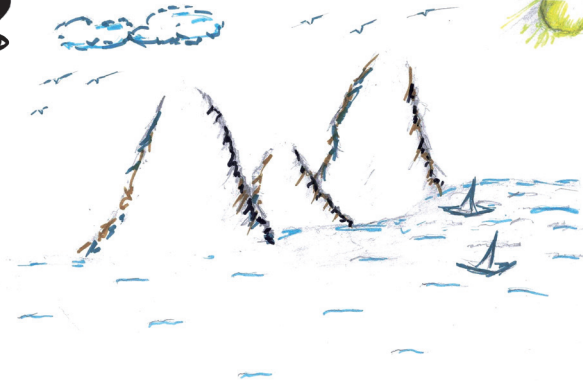
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2



4



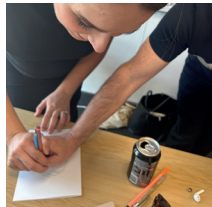
2

## CAN YOU EXPLAIN HOW THE WORKSHOPS COULD HAVE AN INTEREST IN YOUR ORGANISATION AND YOUR PROFESSIONAL FIELD?

Visual literacy workshops in a mental health organisation like EDRA can provide a creative and therapeutic space for individuals to explore and express themselves. These workshops can support emotional well-being, foster self-awareness, enhance coping skills, and contribute to overall mental health and resilience.

Here are some reasons why visual literacy workshops are relevant and valuable in this context:

- **Expressive Outlet:** Visual literacy workshops provide individuals with a creative and non-verbal means of self-expression. For individuals with mental health challenges, expressing emotions or experiences visually can offer a powerful outlet for communication and catharsis. Art-based activities allow participants to explore and process their thoughts and emotions in a safe and supportive environment.
- **Therapeutic Engagement:** Visual literacy workshops can be therapeutic and engaging for individuals in mental health settings. Participating in creative activities promotes a sense of purpose, accomplishment, and self-efficacy. It can also facilitate social interaction, connection, and a sense of belonging as participants engage in a shared creative experience.
- **Mindfulness and Relaxation:** Visual literacy workshops can incorporate mindfulness-based practices. Engaging in such activities can promote relaxation, stress reduction, and present-moment awareness, which are beneficial for every individual whether managing mental health challenges or not.



## 1 CHOOSE ONE OF THE THREE WORKSHOPS OFFERED FOR INVOLVE. TRY IT OUT WITH YOUR TEAM AND/OR OUTSIDE AUDIENCE. EXPLAIN WHY YOU CHOSE IT AND HOW DID YOU ADAPT IT TO YOUR PROFESSIONAL CONTEXT

We conducted a workshop where we challenged ourselves to draw our partner's portraits using their hands instead of ours. This approach wasn't just an enjoyable team-building exercise, but it also served as a meaningful exploration of visual literacy.

We chose this workshop as a way to deepen our comprehension of visual literacy. By switching the control of the drawing hand, we experienced the importance of visual comprehension and communication from a new perspective. Observing our partners closely to guide their hands, we found ourselves relying heavily on our understanding and interpretation of visual information.

The workshop underscored the value of visual literacy in communication and collaboration. The challenge of guiding our partners not only tested our ability to visually interpret the human face, but it also highlighted the necessity of clear visual instructions in achieving a common goal. Thus, this activity reaffirmed our belief in the significance of visual literacy in diverse contexts.



## 2 CAN YOU EXPLAIN HOW THE WORKSHOPS COULD HAVE AN INTEREST IN YOUR ORGANISATION AND YOUR PROFESSIONAL FIELD?

The workshops hold significant value for our organisation and our professional field, namely e-learning. In our context, they serve a dual purpose. Firstly, they enhance our understanding of visual literacy, a critical component in designing and delivering effective e-learning solutions. Secondly, they foster better communication and collaboration within our team, which is vital for our productivity and success.

These workshops can indeed be replicated in our organisation, albeit with necessary adaptations. The core elements of these workshops - the exploration of visual literacy and the fostering of teamwork - are universally applicable. However, to make them most effective, we would need to tailor the specifics to our audience.

For example, if we are working with a team of software developers, the "draw your buddy's portrait" exercise could be adapted into a code-review exercise where one developer guides another's hand to make changes in the code. This would not only reinforce the principles of visual literacy but also directly apply to their work context.

Similarly, if our audience comprises educators, we could adapt the exercise to involve creating visual lesson plans or educational materials. This would allow participants to directly apply their learning in their professional context while also enhancing their understanding of visual literacy.

In essence, while the workshops may not be reproducible identically in all contexts, their core principles are highly adaptable and can be customised to meet the unique needs and contexts of different audiences. This flexibility makes them a valuable tool for enhancing visual literacy and teamwork across various professional fields.

### 3 ARE THEY REPRODUCIBLE IDENTICALLY OR HOW DO YOU THINK IT IS POSSIBLE TO ADAPT THEM TO YOUR AUDIENCES?

We were able to successfully adapt and implement this visual literacy workshop within our own office setting.

The process was straightforward and easy to communicate to our colleagues. The concept, while unique and unorthodox, was not complicated and everyone was able to grasp the idea quickly.

By guiding our colleagues' hands to draw portraits, we created an interactive platform for understanding and practicing visual literacy. The hands-on nature of the workshop not only sparked enthusiasm among the participants but also enabled them to appreciate the essence of visual literacy in a direct, experiential way.

Our colleagues found the workshop both engaging and enlightening, as it served as a meaningful exploration of visual literacy from a fresh perspective.

Through this activity, we've fostered a deeper comprehension of visual literacy within our team, demonstrating its significance in diverse contexts, from art to communication.







## ATELIER CURRICULUM VITAE, AT BORDEAUX (FRANCE)

This workshop took place in January 2023 at the premises of N'A QU'1 ŒIL in Bordeaux.

We imagined a workshop that diverts the classic codes of professional presentation in résumés and in which participants are invited to graphically translate different personal aspects of their life's journey, and not just their professional ones.

From stripped books\*, and using a panel of graphic techniques (collage, drawing, writing), each participant created the journey of their life on a Leporello, a book-accordion, by marking the milestones visually.

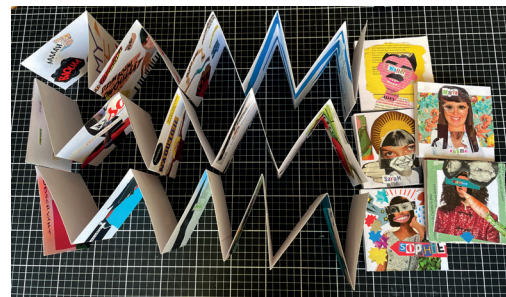
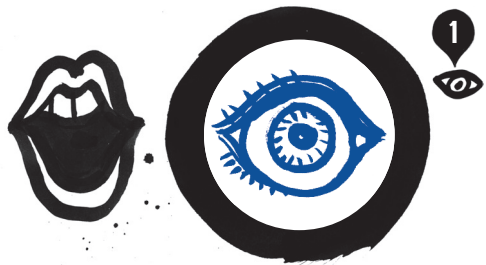


1 / Here are the different categories to represent in the CV book:

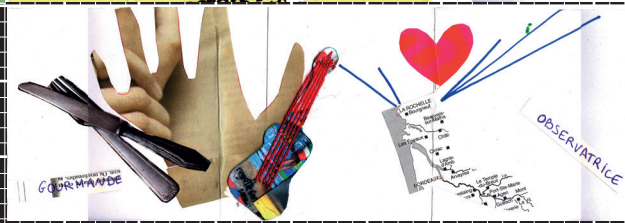
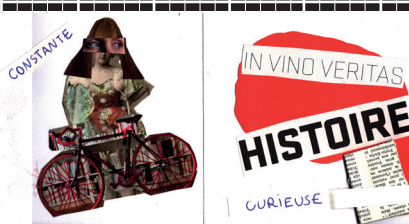
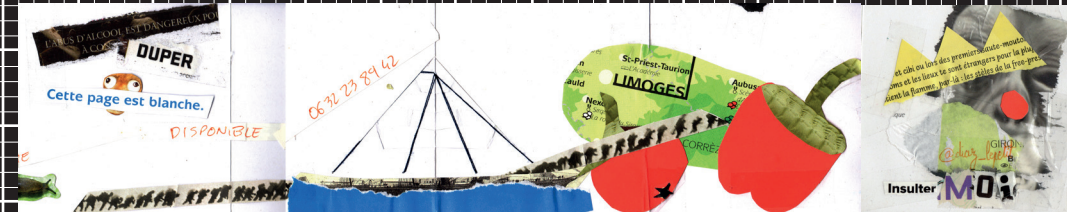
- identity collage: self-portraiture using cut-up, collage images, shapes.
- the non-professional career: tell your life journey by highlighting significant things rather than professional stages.
- hobbies and abilities: what am I the specialist? What do I like to do most of all? Showing what makes you feel the best.
- aspirations and dreams: to represent oneself in what one would dream of being and/or doing.

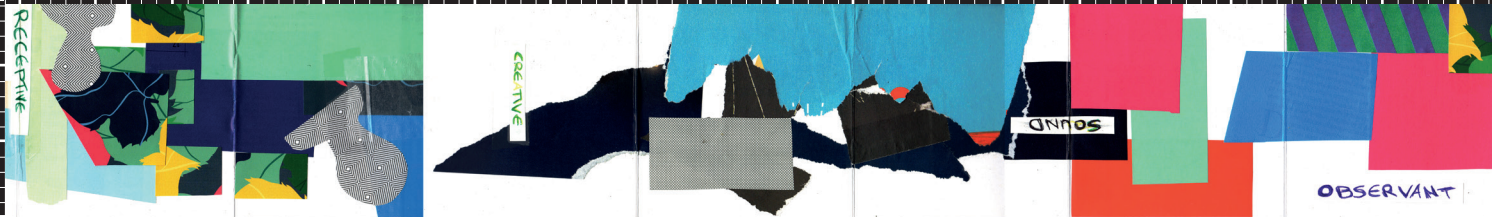
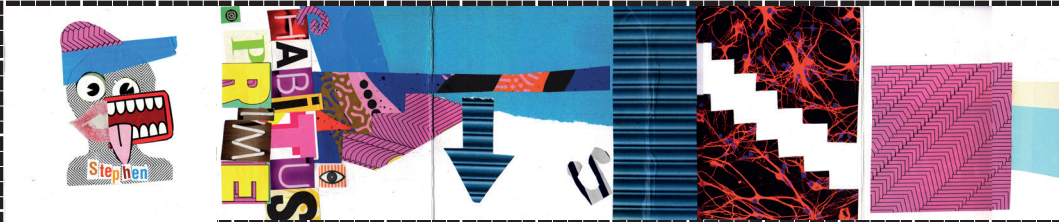
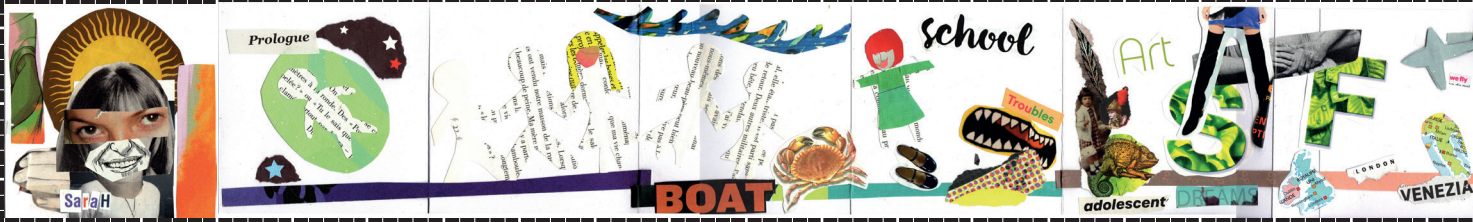
2 / The workshop ended with a filmed and recorded interview where each participant showed his book to the others, saw and heard the unique approaches of each person and explained their intentions.

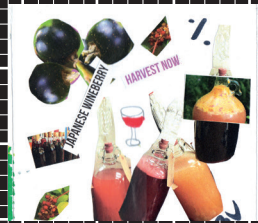
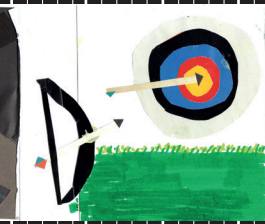
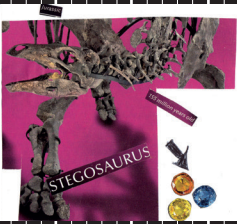
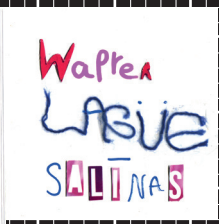
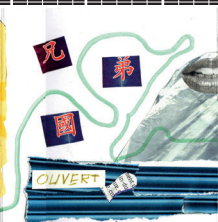
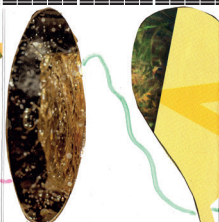
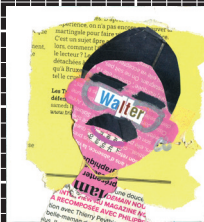
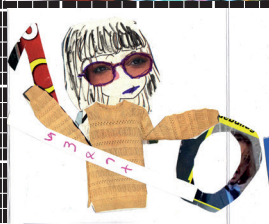
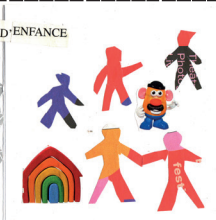
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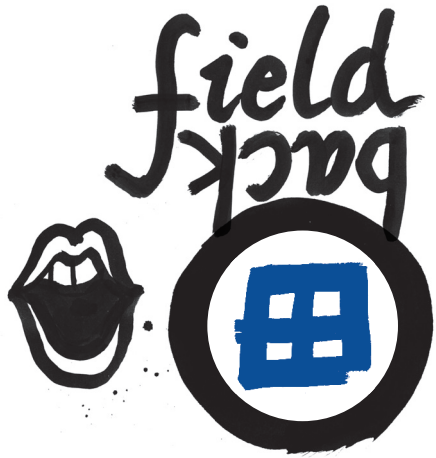


1 !!  
 recap video of the workshop









**1 CHOOSE ONE OF THE THREE WORKSHOPS OFFERED FOR INVOLVE. TRY IT OUT WITH YOUR TEAM AND/OR OUTSIDE AUDIENCE. EXPLAIN WHY YOU CHOSE IT AND HOW YOU ADAPTED IT TO YOUR PROFESSIONAL CONTEXT**

The *CURRICULUM VITAE WORKSHOP* has a great interest in our work. Considering the length of the workshop, we cannot implement it during a transnational meeting, but it can be used during training events that last 5-7 days.

Working with people, young people and adults, that are often not in education, employment or training, this is an interesting exercise to make them realise all the interesting things they have been doing in their lives, present it in an original way, and regain confidence.

We implemented it in the team, as an original way for colleagues to talk about their professional path (instead of personal as we did the first time).

We adapted it to make it shorter (1/2 day), and instead of doing it on a leporello, we have been working on A3 papers.



2

## CAN YOU EXPLAIN HOW THE WORKSHOPS COULD HAVE AN INTEREST IN YOUR ORGANISATION AND YOUR PROFESSIONAL FIELD?

HERE IS SOME FEEDBACK FROM PARTICIPANTS

### LOU POHIN

The workshop was very pleasant, it's nice to try to (re)present yourself in a "non-formal" way.

Although I approached the workshop with a little apprehension because I am not "creative", I let myself be carried away by the images, the cutting, the collage, and finally enjoyed the moment which finally turned into a time of introspection via the images.

The fact of leaving the purely professional framework with colleagues and presenting oneself in a different way also allows us to discover each other. These are always valuable moments for the cohesion between colleagues. This workshop can be reused as a launch for a workshop on creating professional CVs, or as an ice-breaker to introduce oneself to the group and to foster group cohesion.

### JESSICA FAVAREL

The workshop was a great success. It gives you the opportunity to look at your career path in a different way, to visually highlight elements that would be less interesting with lines on a CV. The workshop allowed me to make links between the different professional stages of my life, to understand the underlying path but also to make the professional path resonate with the personal path. An interactive, fun and very useful workshop to have a much more creative and personalised vision of career paths.

### MANON HOUDAYER

When I first heard the instructions and started to put them into practice, I wondered if it was really relevant. Then, as we went along, looking for words and images, we found lots of things that evoked what we had done before, or what we wanted to do. It can be very practical, even pragmatic, about the tasks we carried out in our different jobs; but it can also be entirely about the memories it evokes, the sensations, the experience. In the end, we start to tell ourselves through the jobs we've done.

### ZHIRU HE

It's very nice! It's a nice experience. We always have the impression that creating art is complicated, so it's a bit scary.





## TELL YOURSELF

A VISUAL LITERACY WORKSHOP FOR ALL AUDIENCES

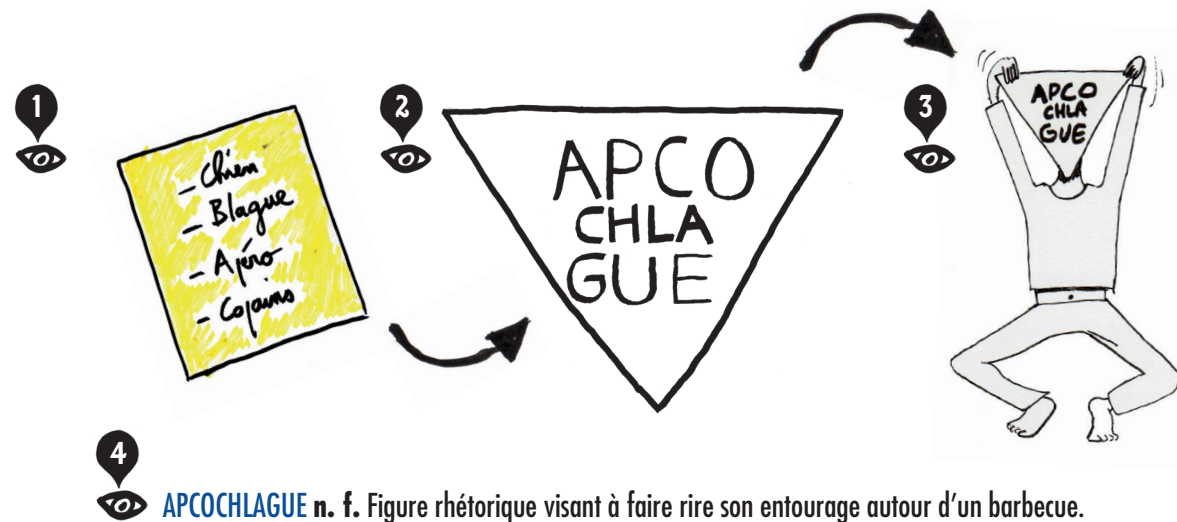
In July 2023, as part of the music festival *Les Hauts de Garonne*, near Bordeaux, we were asked to imagine a playful typographic creation project in connection with the *INVOLVE* project and visual literacy.

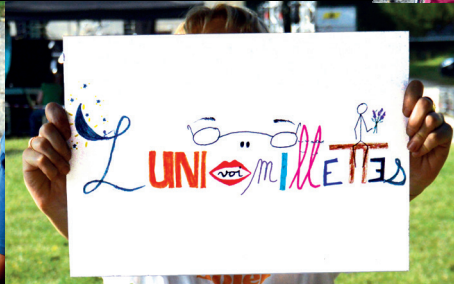
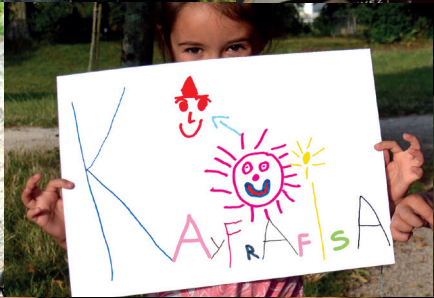
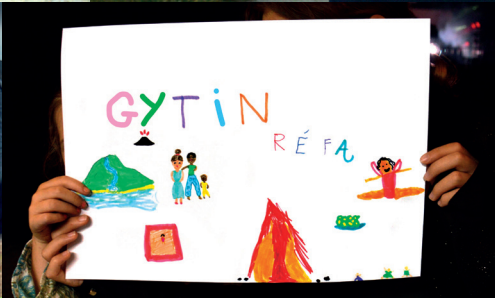
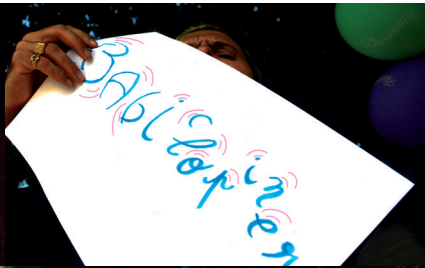
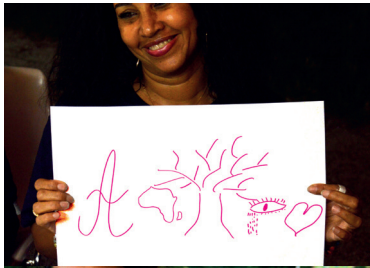
We designed the *TELL YOURSELF* workshop as an experiment that could be accessible to all audiences, fast and fun at the same time. The results of this workshop were displayed on site as they progressed and constituted a small exhibition for the occasion.

The rules of the *TELL YOURSELF* game:

- > Find four words that characterise you the best;
- > Invent a new word that combines the four words together;
- > Write this word in your best handwriting, so that the shape of the letters reflects the meaning of the word;
- > Write the precise definition of this word on the back of the sheet.

In other words:









(We offer you an *English translation* of the definitions of **INVENTED FRENCH WORDS**, which remain puns of meaning and sound)

**AMIBILITOLOGIE** n. f. Contraction de l'Afrique, de l'hypersensibilité, de la migration et de l'amour maternel. *A contraction of Africa, hypersensitivity, migration and Mother Love.*

**BABCLOPINER** v. Marquer le point décisif lors d'un match de bière pong. *Score the deciding point in a beer pong match.*

**BATRAVERÉ, ÉE** adj. Être suffisamment rassasié pour prendre le large. *To be full enough to take off.*

**CHIPTIONA** n. m. Se dit des choses que l'on aime personnellement. *To say things that you personally like.*

**CLAKODASSE** expres. *En mode clakodasse*: Manger un camembert bien coulant comme une badasse, avec classe. *In the style of clakodasse; eating a runny Camembert like a badass, with class.*

**CREAGEEZYNESS** n. Fait d'avoir tout un tas d'idées créatives tout en ne foutant rien (en jouant aux jeux vidéo par exemple) en essayant de pas se foutre la pression pour autant. *Having a lot of creative ideas while doing nothing (by playing video games for example) while trying not to give a fuck.*

**CULIVÉLOJO** n. m. Mot désignant le petit bistro en bas de chez toi dans lequel tu manges bien et tout le monde se sent bien. *The little bistro downstairs where you eat well, and everyone feels good.*

**ENFAMOUTSRE** n. f. Tout ce qui entoure l'amour que j'ai envers mes enfants. *Encompassing the love I have for my children.*

**FLETAREMUTOS** n. m. Guitariste de chambre pré-apocalyptique en évolution stagnante. *Pre-apocalyptic chamber guitarist in stagnant evolution.*

**GYTINRÉFA** n. m. Voyage familial à la Réunion, incluant des cours de gymnastique et un moment unique: le gratin de courgettes. *A family trip to Réunion, including gym lessons and a unique moment: the zucchini gratin.*

**HENCAMORCE** n. m. Fan de Thierry Henri un peu flemmard sur les bords, qui se réfugie dans le canapé par peur de la mort. *A fan of Thierry Henri a little lazy at times, who takes refuge on the couch for fear of death.*

**KATFRAFISA** n. m. Désigne un parc portugais avec des fleurs, plein de jeux d'eau et un seul toboggan. *A Portuguese park with flowers, lots of water games and a single slide.*

**KILIERFURIEX** n. m. Système kilométrique exprimant en poils un art de vivre furieusement explosif et permettant de dégager la poussière d'un quotidien normalement banal. *Metric system expressing finely the furious art of explosive living and allowing the dust of a normally banal daily life to settle.*

**LÉDOCHAM** n. f. Créature en forme de boule avec des yeux d'escargots qui dort beaucoup. Elle aime manger des hamburgers en faisant des Lego et en caressant son chat. *A ball-shaped creature with snail eyes that sleeps a lot. It enjoys eating burgers while playing with Lego and petting its cat.*

**LUNIVOIMILLETTE** expres. Désigne un phénomène intérieur d'obscurité dans lequel on ne distingue plus les miettes. *An interior phenomenon of darkness in which one can no longer distinguish between the small things.*

**MOURMOITÉ, ÉE** adj. Se dit de quelqu'un qui se cherche entre les mots, l'amour, la sérénité et la joie. *One who seeks himself between words, love, serenity and joy.*

**PINPIANAGE** n. m. Action de discuter, dans un langage inconnu, avec l'enfant que l'on était. *The action of conversing, in an unknown language, with the child that we once were.*

**RIANTILLATSINE** n. f. Se dit d'une fille souriante qui aime dessiner les chats. *A smiling girl who likes to draw cats.*

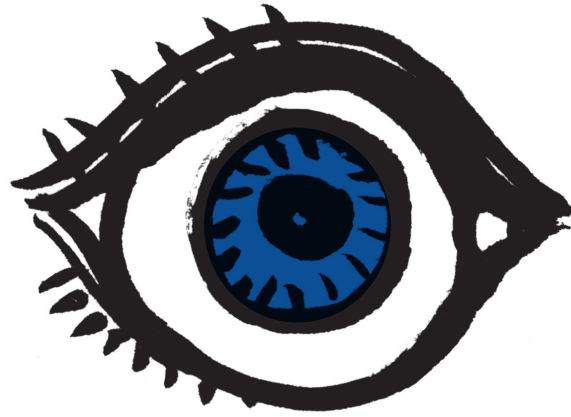
**RIBANLITÉE** n. f. Force qu'acquiert une fille quand elle a 23 ans. *The strength that a girl acquires when she is 23 years old.*

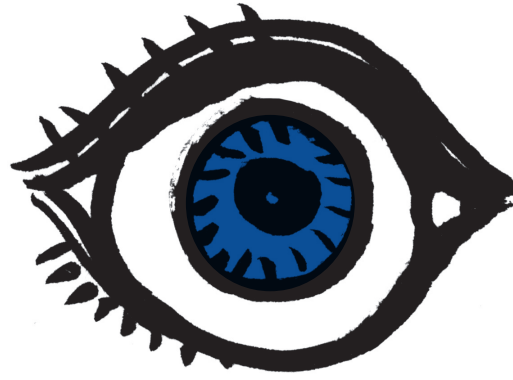
**RICAMILLE** n. f. C'est comme la guerre, ce sont des guerres plutôt intérieures, c'est faire la guerre mais en dessinant des choses plutôt qu'en les tuant. *War; internal wars; engaging in war but by drawing things rather than killing them.*

**SENSIVENAGE** n. f. Action de voyager en ayant tous ses sens ouverts à l'environnement qui nous entoure. *The act of traveling with all one's senses open to the environment that surrounds one.*

**SOLIELNA** n. f. Art d'être le soleil dans la nuit. *The art of being the sun in the night.*

**VASJ** n. m. Voyage insulaire pendant lequel on traverse des émotions contradictoires. *An insular trip during which one goes through contradictory emotions.*





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