

Poster and Infographic

What, why, how?

HPFY3012 – Writing for University

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Visual outputs as communication of ideas and research

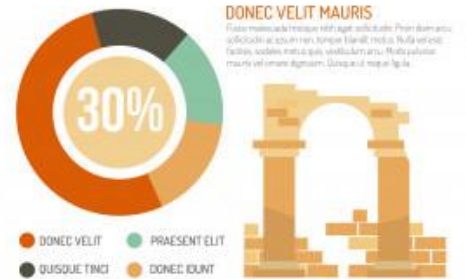
- communicating to a wider audience
 - from researchers to people who use your researching other disciplines or outside academia

ARCHEOLOGY INFOGRAPHIC

MOST COMMON ARCHAEOLOGICAL FINDS



RUINS OF THE ANCIENT GREEK CITY



ARCHAEOLOGICAL FINDS AROUND THE WORLD

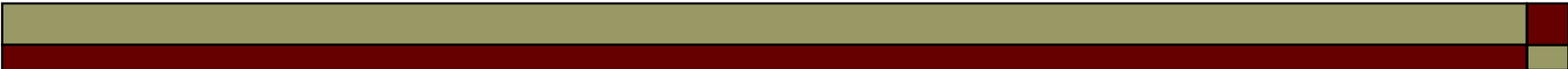


ARCHAEOLOGIST DAILY WORK



Visual outputs as communication of ideas and research

- communicating to a wider audience
 - from researchers to people who use your research in other disciplines or outside academia
- But many wary / afraid to try to come up with ideas to visualise research findings
- Often wrong understanding of audience
- Needs some training → therefore training to start now



I Visual outputs as communication of ideas and research

- communicating to a wider audience
 - from researchers to people who use your research in other disciplines or outside academia
- Start to think about how to turn project / paper / essay into infographic
- You don't need (to be) a designer to turn your research into an infographic or poster!



Playing around with a few of your favourite things

Immersive Teaching, Challenging Assessments, Retained Students and Forgotten Ancient Egyptian Objects

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This paper introduces the involvement of students in the literal and cultural (re-) discovery of ancient Egyptian artefacts as part of a cooperative project between Cyfarthfa Castle Museum, Merthyr Tydfil and UWTSD Lampeter led by Dr Katharina Zinn. These artefacts and the student's primary research form part of module assessments and extracurricular activities (exhibitions, community outreach) aiming to bring these objects back to life. Student participants are creating academic object biographies and tell stories around these artefacts which both satisfy the audience of the museum as well as other involved communities (local school children as part of their school curriculum, home-schooled children).



Performing an ancient Egyptian funerary ritual following a researched primary

This research led module taught to students in their second and third year of their undergraduate studies is part of an overall project which aims to reinterpret the collection of Cyfarthfa Castle and simultaneously creates different types of cultural representations which all involve student outputs:

- Academic outputs by students and staff: research articles, websites, conference papers, posters (participation at Posters in Parliament)
- Exhibitions and outreach: temporary special exhibition at Cyfarthfa Castle, annual exhibition in the Roderic Bowen Library and Archives, UWTSD, Lampeter
- Museum of Lies: story-telling, creative writing and artwork inspired by the items as part of the exhibition.

Students of several modules are central part of these activities which are aiming to "unpack the collection," in order to trace the "networks of material and social agency" (Byrne et al. 2011) and to satisfy both the diverse audiences (regional, national, international) and decision-makers. This involvement starts with curricular activities leading to further extracurricular participation.



Unwrapping the collection: Roman mummy mask CCM 331.004

Experiencing a headrest replica (influenced by headrests CCM 190.996 and 189.996)

This particular project is one of special interest within a wider research topic entitled "No, I cannot give you ready answers". Students as researchers in embedded teaching. The latter draws on the fact that undergraduate research is seen as "the pedagogy for the 21st century" (Council on Undergraduate Research and National Conference on Undergraduate Research, 2005), but in practice is very difficult to engage with. Taking students serious as researchers demands more engagement, enthusiasm and workload from lecturers who fight against traditional academic setups and the understanding of students as consumers which you cannot disappoint – and therefore will not be challenged. The newly implemented block teaching in which we teach one module at a time over 5 weeks with 12 hours contact time each week improved this very interactive and collaborative teaching style even further.



Bibliography:

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- Elliott, K. 2014. A happy ancient Egyptian family? The bronze statues of Oseiris, Horus, and Isis from Cyfarthfa Castle, Merthyr Tydfil 1057-1064, 1639-304, 1752-2003 in: The Student Researcher. Journal of Undergraduate Research University of Wales Trinity Saint David 3(1): 7-16.
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- Zinn, K. 2016. Shaping Welsh identity? – Egyptian Objects and Intangible Heritage. The Ancient Near East Today 4.6. <http://www.aetj.org/2016/06/11/57/>
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- Zinn, K. 2018. Did you sleep well on your headrest? – Archaeological Perspectives on an Ancient Egyptian Headrest. Journal of Ancient Egyptian Intersections 17(2018): 202-219.
- Zinn, K. 2019. The Museum of Lies: Incorrect facts or advancing knowledge of ancient Egypt? Journal of History and Culture (2019) – Special Issue: The Reception of Ancient Egypt in (the) Press.

Designing and setting up of the exhibition

The students' voice

This module gives students an amazing and unique opportunity, to hypothetically step into the work place and work hand in hand with experts to allow the students to prepare and practice with both research and museum work (exhibition). This allows us to feel both accomplished and knowledgeable about our own expertise. (Shannon Farnon)

Being able to hold the objects helped to bring the objects to life which made it easier to write my assignments and it showed in my results. (Melisa Pak)

I especially enjoyed the acting out of the Opening of the Mouth ceremony. (anonymous, module evaluation)

Making: what would you like to take with you to your eternal afterlife? – These clay objects form part of the Museum of Lies



The Archaeological Survey in Numbers

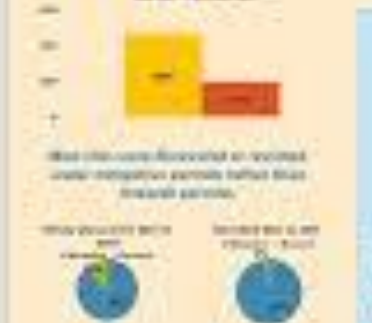
Archaeological Survey



Archaeological Sites

A historical site archaeological site was recorded in 1990.

Archaeological Sites (Number of Sites)



2017 Update

The Archaeological Survey in 2017

Most recently in 2017, the archaeological survey in 2017 was completed. The survey in 2017 was completed in 2017.

Archaeological Sites (Number of Sites)



Archaeological Sites (Number of Sites)

Archaeological Sites (Number of Sites)

Archaeological Sites (Number of Sites)



Archaeology and Development

Archaeology and Development (Number of Sites)

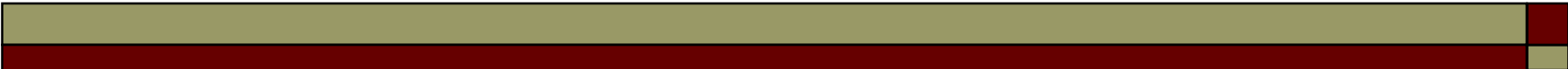
Archaeology and Development (Number of Sites)



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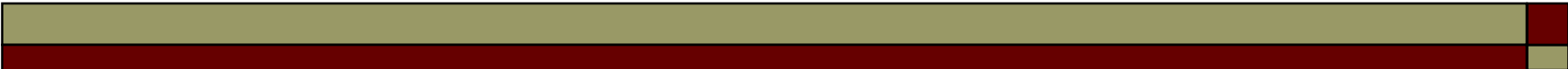


Infographic – Poster

- ❑ word "infographic" often used as umbrella term for poster products that **visually show some amount of quantifiable data**
- ❑ **However**, infographics and info-posters very different visual knowledge products
- ❑ How to distinguish the two?

Infographic – Poster → Differences

- ❑ visually show some amount of quantifiable data
- ❑ Difference: type of data
 - Infographics
 - ❑ prioritize quantifiable values
 - ❑ convert them into complex data visualizations
 - (Info-)Posters
 - ❑ more subjective
 - ❑ usually prioritize qualities and storytelling over quantifiable data



Infographic – Poster → Differences

- ❑ visually show some amount of quantifiable data
- ❑ Difference: type of data
- ❑ Difference: design and purpose

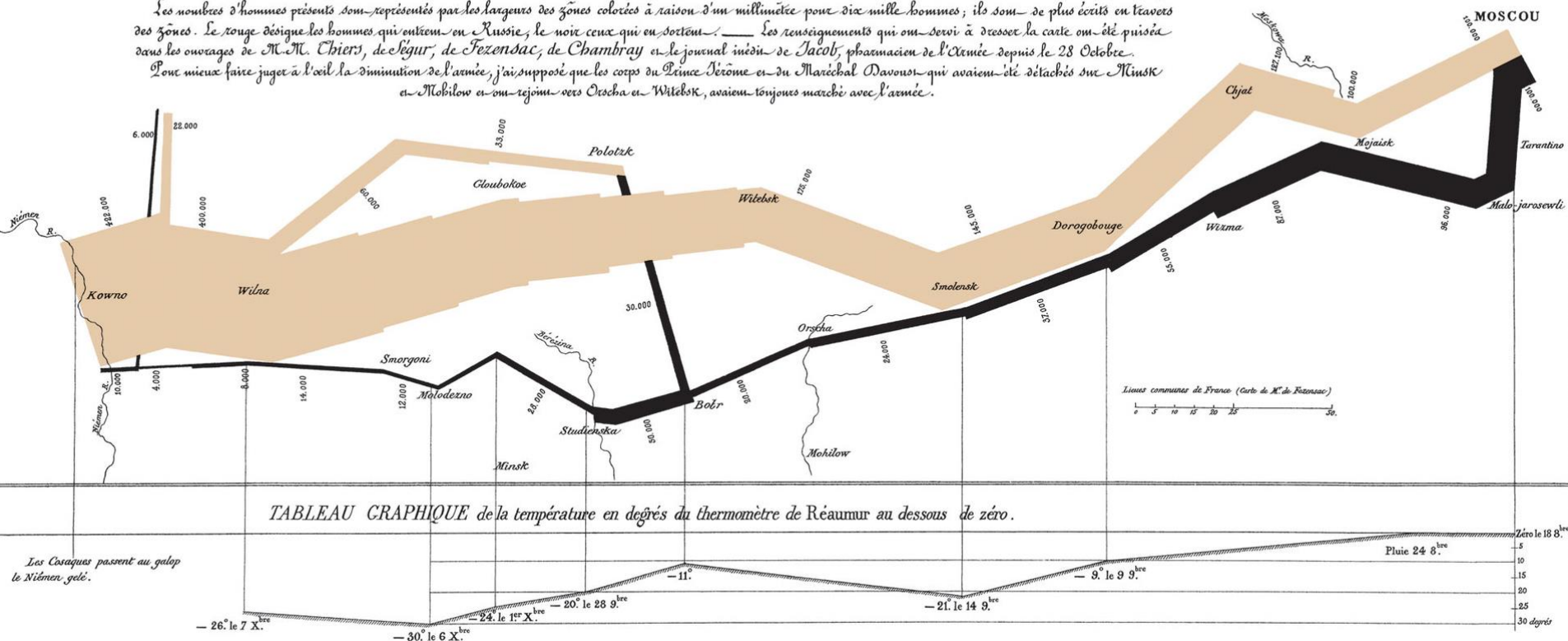
considered to be one of the best infographics of all time...

Carte Figurative des pertes successives en hommes de l'Armée Française dans la campagne de Russie 1812-1813.

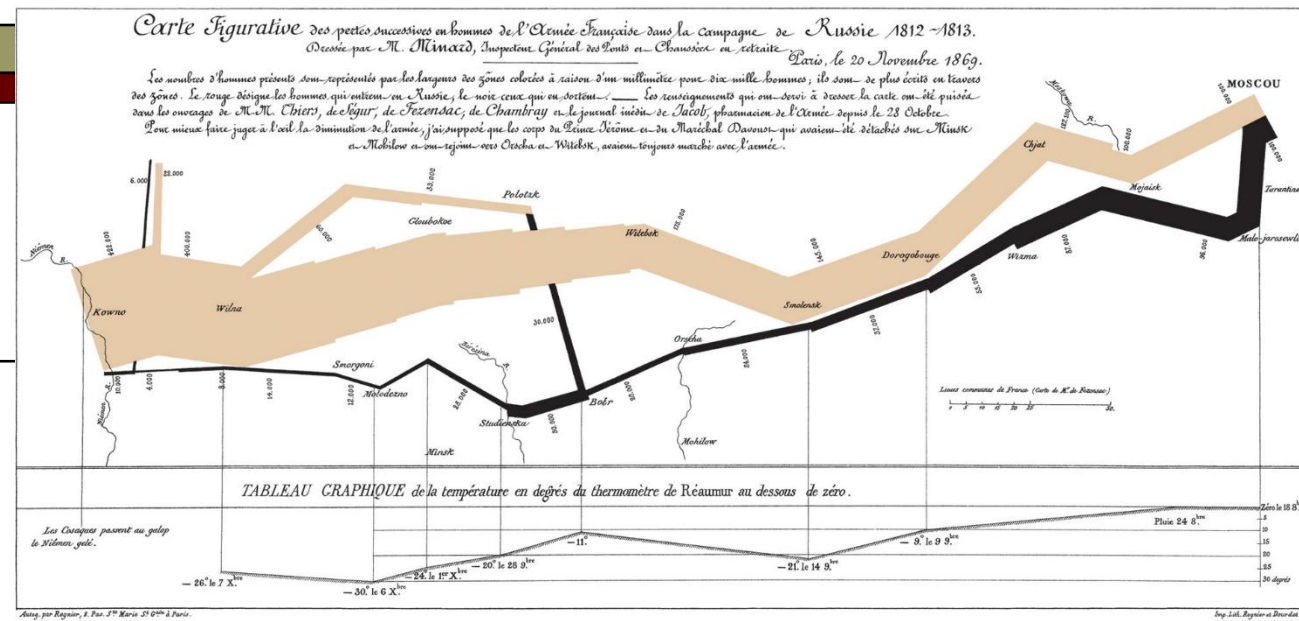
Dressée par M. MINARD, Inspecteur Général des Ponts et Chaussées en retraite. Paris, le 20 Novembre 1869.

Les nombres d'hommes présents sont représentés par les largeurs des zones colorées à raison d'un millimètre pour dix mille hommes; ils sont de plus écrits en travers des zones. Le rouge désigne les hommes qui ont été en Russie; le noir ceux qui en sont sortis. — Les renseignements qui ont servi à dresser la carte ont été puisés dans les ouvrages de M. M. Thiers, de Ségur, de Fozendac, de Chambray et le journal inédit de Jacob, pharmacien de l'Armée depuis le 28 Octobre.

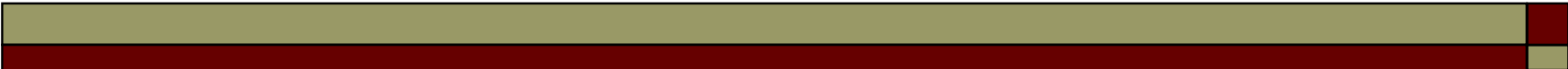
Pour mieux faire juger à l'œil la diminution de l'armée, j'ai supposé que les corps du Prince Jérôme et du Maréchal Davout, qui avaient été détachés sur Minsk et Mohilow et ont rejoint vers Orscha et Witebsk, avaient toujours marché avec l'armée.



Infographic



- ❑ Shows Napoleon's invasion of Russia, where 422,000 soldiers left France and 10,000 returned.
- ❑ offers four different "levels" of data
 - Size of the army (line width)
 - Movement direction (line direction and colour)
 - Temperature (shown at the bottom)
 - Location



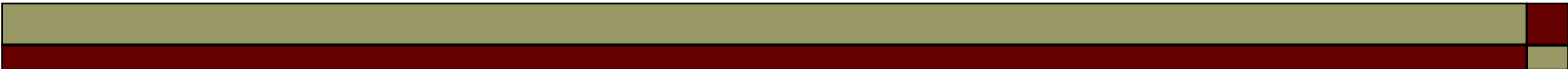
infographic as visual representation of information, data or knowledge

□ key features

- Symbols / visual elements represent quantitative information
- Color, size and shape represent the qualitative aspect
- text used as labels: short (!) explanations make data useful
- abstract visuals to compress information, making it manageable
- Aim: to see information in new ways, greater insight into understanding and problem-solving
- viewer read an abstract infographic involves studying, analyzing and exploring the infographic

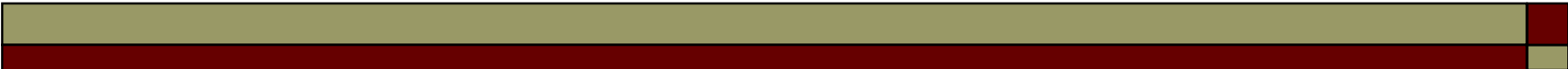
- Sounds big and scary
- BUT training / doing shapes the master
- Start visualising





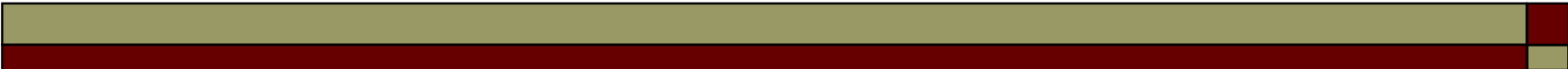
HOW to do an infographics – your steps

- ❑ Extract your key messages
 - Think of it as an abstract in short phrases, similar to the bullet lists of “highlights”, problem, aim, methods
- ❑ Simplify your language
 - Language not overly academic
 - as few words as possible → key messages
- ❑ Visualise your key messages
 - Can be a real challenge
 - Look for synonyms of your key words which might be more visual
 - Think in images which could represent your ideas → Do a Google image search for inspiration



HOW to do an infographics – your steps

- ❑ Talk to someone to clarify your thinking and explore options for visualisation
 - second opinion—what seems an obvious representation to you may not be obvious to others
- ❑ Come up with a layout
 - Depending on how you want to communicate your infographic
 - two alternative layouts
 - long and narrow layout (to be used in social Media – Twitter)
 - landscape used in presentations and publications
 - Maybe draw layout on a whiteboard/ sheet of paper to play around to find logical flow of ideas for the reader



HOW to do an infographics – your steps

□ Convert to graphics

- Charts, data, images, infographic templates (image manipulator)
- Don't go crazy with the colours! Limited palette (2-3), especially when overlaying images with text
- simple font → easy to read
- use colors match the tone/content of the text e.g. dark blue is formal and calm, and green is commonly associated with environmental topics

□ Plan for communicating your infographic

- Know your target audience
- Decide what you want people to do as a result of reading your infographic