

## 13. Visual Communication in Community Contexts

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**Abstract:** This chapter explores the ways in which critical approaches to visual communication can be fostered through community-based projects in technical and professional communication curricula by discussing a client project between an introductory technical and professional writing class and a local juvenile justice system. I offer a pedagogical approach and course design that integrates visual communication throughout the duration of a technical and professional writing course, arguing for the ways in which visual communication practices are significant not only to technical and professional communication documents, but also within the larger social and cultural contexts in which communication documents are a part.

**Keywords:** visual communication, client projects, service learning, course design

### Key Takeaways:

- Community-based projects in introductory technical and professional writing course can foster an understanding of critical approaches to visual communication.
- Community-based projects offer an understanding of the ways in which visual communication practices are significant not only to technical and professional communication documents, but also within the larger social and cultural contexts in which communication documents are a part.
- This chapter provides a sample course design that integrates visual communication alongside a partnership with a local juvenile justice system.

Over two decades ago, Teresa M. Harrison and Susan M. Katz (1998) called students and teachers of technical communication to “take organizations seriously” by emphasizing the social structures within which organizational cultures “create a world characterized by idiosyncratic knowledge and patterns of symbolic expression” (p. 18). Harrison and Katz suggested that students can learn about organizations both through organizational socialization processes as well as in the classroom and, since then, pedagogical practices such as community-based learning and professional internships that allow students to engage in situated literacy activities specific to a particular profession or organization have emerged (Hayhoe, 1998; Henson & Sutliff, 1998; Huckin, 1997; Sapp & Crabtree, 2002; Savage, 1997).

Today, community-based learning in the technical and professional communication classroom, often in the form of client projects or service learning, is a well-documented pedagogical method of engaging students in real-world situations and rhetorical contexts. While often complex, challenging, and messy—both in its planning and facilitation—recent scholarship provides compelling arguments concerning its benefits, including increased student motivation (Pope-Ruark et al., 2014), exposure to new and unfamiliar communication genres (Willerton, 2012), and authentic opportunities to develop communication skills and negotiate client relationships (Melton & Hicks, 2011), in addition to its potentials in encouraging students to be more engaged civic participants (Dubinsky, 2002; Eble & Gaillet, 2004). Despite the prevalence of community-based learning in technical and professional communication curricula, however, the literature about such projects often focuses primarily on writing projects, traditionally defined, even as visual communication and design in professional, academic, civic, and otherwise public contexts are increasing in prominence.

In the same collection as Harrison and Katz, Kenneth T. Rainey (1998) called for integrating visual communication pedagogies into the technical communication curriculum due to developments in technology that have led to the collapse of discrete communication skills “so that, in many cases, communicator, editor, designer, and producer are the same individual” (p. 231). Fifteen years later, Eva R. Brumberger (2013) noted that teaching visual communication in technical and professional communication courses alongside community-based projects provides students with another layer of “analyzing audience, understanding document conventions, mastering technological tools, and recognizing ethical conflicts” (p. 100). In other words, teaching visual literacies can further enhance community-based projects as well as the broader technical and professional communication curriculum.

This chapter explores the ways in which critical approaches to visual communication can be fostered through community-based projects in technical and professional communication curricula by discussing a client project between an introductory technical and professional writing class taught at the University of Arizona and a local juvenile justice system, the Pima County Juvenile Court Center (PCJCC). I argue that in addition to helping students develop as communicators and thinkers, client projects with a strong visual communication component can allow students to better understand the role of professional documents in organizations, communities, and broader publics, and can encourage students to think of themselves as “citizen designers [who] have the ability to analyze, to respond critically, and to produce visuals in a variety of genres” (Hilligoss & Williams, 2007, p. 230). This chapter proceeds, first, with a review of the literature concerning client projects and service learning in technical and professional communication, followed by a description of the institutional context and background information on the partnership with PCJCC. Then, I describe the course design, focusing on the ways in which visual communication can be integrated

throughout the duration of a technical and professional writing course. Finally, I discuss the results of the project and offer insights regarding the added value of teaching visual communication in community-based projects and in the broader technical and professional communication curriculum.<sup>1</sup>

## Client Projects and Service Learning in Technical and Professional Communication

Rather than rely solely on case studies, simulations, or textbook assignments, technical and professional communication teacher-scholars have emphasized the benefits of experiential learning because it affords students with opportunities to blend theory and practice by applying their newly learned professional communication skills to real world situations (Blakeslee, 2001; Henson & Sutliff, 1998; Huckin, 1997; Matthews & Zimmerman, 1999; Spears, 1996). Two common experiential learning approaches advocated by teacher-scholars in the field are client projects and service learning. Both approaches ask students to situate their learning beyond the immediate context of the classroom by working with a client (often industry professionals) or community partner (often non-profit organizations), thus providing students with opportunities to communicate within real rhetorical situations, negotiate and problem-solve existing issues, and produce professional documents for an audience beyond the course instructor.

While client projects and service learning have much in common, scholars have also taken care to note how the approaches might differ. Gregory A. Wickliff (1997) argued that client projects are “the most valuable compromise between traditional classroom teaching from cases and the more involved task of designing individualized internships or cooperative educational experiences,” and that central to client project pedagogies is that “students do not assume hypothetical roles as members of real or hypothetical organizations” (p. 172). Rather, client projects emphasize authenticity and professionalization by allowing students to experience real organizational cultures and workplace contexts (Kreth, 2005), often by requiring students to develop consultant stances as they produce professional communication deliverables for their client partner.

Although service learning resists a singular definition, scholars have argued that it “involves having students perform a service for a nonprofit organization” (Tucker et al., 1998, p. 89), and that it is “a pedagogical theory and method of experiential education in which students apply their academic skills in ways that both enhance the curriculum and foster a sense of civic responsibility” (Sapp & Crabtree, 2002, p. 411). Service learning, James M. Dubinsky (2002) argues, not only prepares students to “learn the skills they need in the workplace” but also provides a “path toward virtue and can create ideal orators and citizens who put their knowledge

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1. This study was considered exempt from review by the Institutional Review Board of the University of Arizona. Student and client materials are reproduced by permission.

and skills to work for the common good” (p. 62). Crucial to many service learning approaches, thus, is attunement not only to reciprocity wherein both “community service and classroom learning” are improved (Matthews & Zimmerman, 1999, p. 383) but also to encouraging “students to develop a civic mindset” (Eble & Gaillet, 2004, p. 351). While client projects and service learning may initially seem to have divergent philosophical goals—professionalization versus citizenship—these two types of experiential learning approaches may certainly overlap, depending on the course instructor, the partnering client or community organization, and how they conceive of the partnership in relation to course goals.

Regardless of approach, much has been written about client projects and service learning in technical and professional communication curricula, though less explored are the ways in which visual communication practices can contribute to these two experiential learning pedagogies. Following Michelle F. Eble and Lynee L. Gaillet’s (2004) reconfiguring of the term “community intellectual” and pedagogies that not only prepare students for “their chosen professions but also to send them to community organizations and businesses equipped to question community constructions and engage in rhetorical practices” (p. 353), I similarly advocate for a pedagogical view that positions students as citizen designers who not only have the know-how to employ visual communication practices but can do so through a critical lens that takes into account the broader cultural contexts in which visual artifacts circulate.

## ■ Institutional Context and Background

English 313: Technical and Professional Writing is an upper-division general education course at the University of Arizona that serves a variety of undergraduate majors. Many students who enroll in the course do so in order to fulfill a requirement in their major, and the course is often the only upper-division writing course they will take beyond first-year composition. Moreover, many of the students who enroll in the course have little to no prior experience with technical and professional communication, much less visual communication. A key component of the course is a client project during which students, in teams, collaborate with a local community or campus organization to produce various communication deliverables that fulfill a need of the partnering organization while providing professional development experience for the students.

In this particular case, I actively sought a partnership with the Pima County Juvenile Court Center in the months prior to the beginning of the course, and they were involved throughout the entire length of the project. Together with the presiding judge, the court administrator, the deputy court administrator, the juvenile justice coordinator, and the university’s writing program administrator, we determined PCJCC’s documentation needs and discussed the necessary course materials to support the project. PCJCC’s primary need involved redesigning and creating new documents for each of the court’s divisions—family and child

services, probation, and detention—in order to better reflect the court’s mission of serving the community through outreach and prevention. Like many organizations, PCJCC had limited resources and was unable to update or revise its existing documents, much less create new ones.

PCJCC administrators visited campus several times in order to meet with the students enrolled in the course. These visits included an informative presentation in the first few weeks of the semester to orient the students to the court, its mission, and the populations it serves, as well as later visits to provide students with feedback as they crafted their deliverables. The class also visited and toured the facilities of the Pima County Juvenile Court Center to gain a better understanding of each of the court’s divisions and their functions. As the course instructor, I remained involved as the project unfolded, though it is important to note that the nature of the collaboration shifted as the project progressed, with students taking a more active role in scheduling, communicating, and negotiating their proposed projects with PCJCC administrators. At the project’s conclusion, the students provided PCJCC with editable digital versions of their project deliverables as well as printed hardcopies for the court to use and revise as necessary. At the end of the semester, I also scheduled a follow-up meeting with PCJCC administrators and solicited their responses and reflections about the collaboration. The success of the collaboration, I believe, can be attributed in part to the involvement and commitment of PCJCC administrators throughout the length of the semester rather than simply during the client project.

## ■ Needs Assessment

In many of our planning meetings, PCJCC administrators expressed concern about how their public image was perceived by community members, an image that was constructed, in part, by their existing technical and professional communication documents. As an exemplar of how they did *not* want to be perceived, court administrators shared their limited existing documents, pointing to the ways in which visual representations of the court did not align with their mission, goals, and values. The existing brochure they used, for example, depicted images of youth from minority populations behind bars and in handcuffs, even though handcuffing youth and placing them in barred cells are not practices employed by PCJCC. In his work about organizational narratives, Brenton D. Faber (2002) writes that an organization’s image is “constructed and held by audiences of its communication and derives from more sources than just the organization’s own communication” (p. 35). Cognizant of the ways in which visual representations affect public perception, PCJCC administrators acknowledged that their existing documents reinforced dangerous societal stereotypes about criminalization and minority youth. The internal organizational narrative of PCJCC as a community institution that prioritizes outreach, prevention, and protective services thus conflicted with its external image as a seemingly punitive institution whose primary

purpose is to incarcerate juvenile delinquents. In other words, PCJCC administrators were concerned with what Faber calls *image-power*, or the ability of an organization to “reproduce, alter, create, or otherwise influence the way other people perceive images” (p. 123). In our joint discussions about pedagogical and curricular support for the project, PCJCC administrators emphasized that it was important for students to understand how the court’s primary audience—youth and their families—tend to be constructed as either victims, or more commonly, as delinquents, a binary often reinforced by other cultural representations such as those in films, news media, and popular music. PCJCC administrators, thus, also expressed the desire to destabilize dominant assumptions regarding victimization and delinquency in their technical and professional communication documents.

In addition to issues of visual representation, PCJCC administrators also voiced concerns about the functionality of their existing documents, noting that inattention to visible document features often hindered readability and usability. For example, they pointed to an existing handbook for detention and probation that was designed with large blocks of text and little white space and lacked any semblance of information architecture. Further, the informative content in many of their other documents was written for adult audiences presumed to be familiar with legal vocabulary, rather than for youth with little knowledge and understanding of legalese. In sum, the client project with PCJCC required a pedagogical framework that included explicit instruction about the rhetorical consequences of visual representation as well as the visible features of document design.

## ■ Course Design, Goals, and Classroom Activities

Given the numerous learning objectives that comprise most introductory technical and professional writing courses, it can be challenging to find time to devote instruction solely to visual communication and design. Although the client project with PCJCC accounted for much of the sixteen-week semester, the curriculum also included three other major projects. In her survey of the teaching of visual rhetoric in the professional communication curriculum, Brumberger (2005) noted that visual communication tends to be treated as a “unit,” “discrete entity,” or “add-on” to the broader technical and professional communication curriculum rather than as essential or foundational to it (p. 324). In order to support the needs of PCJCC and the complexity of the client project, however, I integrated visual communication components throughout the semester in order to lay the groundwork for the visual literacies that would be required of the students to complete the client project.

## ■ Visual Representation

In preparation for Unit I, where students are asked to assess and analyze their skills and experiences for their future professions by completing a professional

inventory sheet and researching potential professional positions for which they might apply upon graduation (Hea, 2005), I also asked students to find a visual image that best represented their target professions. Students had the option of finding an image that, in their opinion, reflected their perceptions of what their chosen professions might be like, or an image that communicated how the profession is characterized. Students located a variety of images, reflecting the range of the students' majors and professional interests. During the first two weeks of the semester—the duration of the job analysis unit—we spent the first few minutes of each class session discussing the images the students brought to class. Although this was an informal activity, our classroom conversations helped students to begin talking and thinking about visual texts critically by connecting them to prevailing cultural assumptions and perceptions about their chosen profession. For example, a female non-traditional student enrolled in the university's race track industry (RTI) program shared a photograph of jockeys on horses and commented on her difficulties in finding images of the industry that included women, thus prompting a brief discussion about gender representation in RTI. Brief informal discussions such as this allowed students to explore how images and visual representations function, prompting them to consider the relationships among dominant images about various professions, how those images affect public perception, and how such perceptions and assumptions are related to broader social and cultural concerns.

## ■ Document Design

During Unit II, where students are asked to produce and design job materials such as a résumé and cover letter for an actual professional position to which they might apply upon graduating, several class sessions were spent exclusively on the visible features of document design, covering topics ranging from Gestalt design principles, color theory, typography, and information architecture (Baker, 2006; Campbell, 2006). By the time we were ready to begin the client project, students already had some understanding of visual rhetoric, visual representation, and visual communication, all of which would inform their production of various deliverables for PCJCC.

## ■ Visual Culture

After PCJCC's initial visit to our classroom, we determined that the development of informative packets consisting of three to four separate deliverables addressing information needs specific to the three divisions of the court would be the most viable in meeting the court's document needs. In self-selected teams of three, students proposed to create the deliverables outlined in Table 13.1.

Prior to drafting their proposals outlining the specific deliverables each team would create, students researched PCJCC's local context by conducting primary



research in the form of interviews with court staff and site visits, in addition to re-searching the ways in which other juvenile courts used various technical and professional communication documents. As part of their investigation, students also conducted image searches on the web to better understand the ways in which juvenile court systems use visual communication principles. Unsurprisingly, search results on different search engines turned up numerous images of youth dressed in prison overalls, often in handcuffs or behind bars. These image searches also yielded several flow charts detailing the intake process, as well as various kinds of graphs displaying statistics about youth and crime. Students quickly pointed out that the underlying mission of PCJCC and those of other juvenile courts, with their focus on prevention and outreach, contradict how youth are typically represented in the documents provided by PCJCC and in those they found through web research. Thus, in the first few weeks of the semester and in the initial research stages of the client project, students were immersed in the local context of their community partner while also becoming more familiar with visual communication practices. This immersion process, I believe, was a necessary step for the students before they could even contemplate their proposed project deliverables since many parts of it—including both the written informative content as well as the visual design—were dependent on their understanding of the visual culture of juvenile justice systems.

Table 13.1. Project deliverables

Family and Child Services	Probation	Detention
<ul style="list-style-type: none"> <li>Community resource directory</li> <li>Family and child welfare brochure</li> </ul>	<ul style="list-style-type: none"> <li>Probation brochure</li> <li>FAQ Sheet</li> </ul>	<ul style="list-style-type: none"> <li>Handbook for youth</li> <li>Handbook for parents</li> </ul>

## Bringing It All Together: Multiple Interpretative Visual Frameworks

Because it was necessary for the students not only to learn how to analyze visuals but also to begin thinking about how their analyses can inform their own production practices, I employed what Candice Welhausen (2009) calls *visual topoi*—or visual commonplaces—which I tailored to the specific context of the client project as both an analytic and a heuristic for generating design ideas (see Appendix A). According to Welhausen, using visual commonplaces can enhance visual communication pedagogies because they “link [visual] analysis and production, link visual invention to classical theory,” and provide students with a means of “drawing from a common body of cultural knowledge that allows us to construct visual knowledge in particular ways” (pp. 182–183). Beginning with visual analysis, Welhausen suggests that adapting multiple interpretive visual



frameworks can allow students to tease out the ways in which visual texts are constructed both materially (form, mode of delivery, usability, etc.) and culturally (content, ideology, rhetorical purpose, etc.). Moreover, using multiple interpretive visual frameworks builds from Rainey's (1998) assertion that instructors should teach the following principles of visual communication: selection, design, position, production, and cost. Using the heuristic, I prompted students to analyze PCJCC's primary brochure, which depicted images of forlorn youth behind bars, similar to the images they found during their initial Google search.

By engaging with the interpretive visual frameworks outlined in the heuristic, students were able to gain a more nuanced understanding of the ways in which the brochure may be read and interpreted as a primarily visual document. Moreover, this approach allowed them to gain a richer understanding of visual design as it informed the specific local context of PCJCC. In relation to graphic design theories and formal elements of design, for example, students noted that PCJCC's brochure was a relatively well-designed document because it made good use of page layout, had balanced and aligned design elements, and used typography and spacing in a manner that created a clear organizational hierarchy. As students moved through the heuristic questions, however, they also noted that the photographs depicted on the brochure reinforced a division between those depicted as having power (authority figures such as law enforcement and attorneys) and those depicted without it (children and youth). Further, students were quick to point out that the children and teenagers included in the brochure were nearly all people of color, while the authority figures were not, thus reinforcing dangerous stereotypes regarding criminality and minority youth.

In relation to the heuristic questions pertaining to rhetorical context, students mentioned that while the PCJCC brochure states that it is for both parents and youth, parents were not represented in the brochure at all; further, the language employed in the brochure only addresses youth, although students noticed that the tone may be inappropriate, noting that the use of bolded typeface and exclamation points on the back of the brochure could be interpreted as condescending. Guided by the interpretive visual frameworks listed on the heuristic, students concluded that PCJCC's brochure did not communicate a philosophy of outreach and prevention but projected instead a punitive image—one that was in stark contrast with PCJCC's mission and goals.

Integrating critical approaches to visual communication and design within the context of PCJCC's existing communication documents not only helped students gain a more nuanced understanding of the court's goals in relation to visual representation, but it also helped student teams to articulate and frame specific goals they wanted to achieve during both the written proposal and production stages of the project. Doing this exercise prior to the written proposal allowed students to connect their analyses of the existing documents to PCJCC's goals and then convey their rationales for their proposed deliverables in ways that explained and justified the reasoning behind their visual design decisions.

## ■ Stakeholder Theory and Reflection

As the literature states, community-based pedagogies should extend beyond simply producing deliverables to meet a community partner's needs and should also prompt students to think critically about the social problems that give rise to the exigencies surrounding various community organizations (Huckin, 1997; Sapp & Crabtree, 2002; Scott, 2006). One strategy instructors have used to prompt such awareness includes teaching students to identify the stakeholders invested in community-based projects. Stakeholder theory not only helps students negotiate various stakeholder relationships (Hea, 2005), but also has the potential to help students make conscious decisions about the deliverables they are to design when integrated alongside a visual communication project. During the research and proposal stages of the project, students were asked to complete a stakeholder chart (see Appendix B). They identified a range of stakeholders, including youth and families in the local community, PCJCC administrators and staff, social workers, law enforcement, attorneys, other community organizations, themselves, and me, among others. Once students identified stakeholders, ascertaining and problematizing the exigencies and social issues that contribute to the need for juvenile justice systems became much clearer.

For example, one student team tasked to produce deliverables for the family and child services division noted that one reason why youth may enter the juvenile justice system might, in part, be due to the lack of available support systems in the home and in the community. Reflecting on the stakeholders they identified led them to consider how external social factors, such as the working conditions of parents and guardians, access to information about after-school and outreach programs, and funding limitations to support such programs, might all contribute to issues affecting the stakeholders of the family and court services division.

As one of their deliverables, the student team then proposed to create a community resource directory that could be distributed locally in order to raise awareness about various organizations and outreach programs available to the community. In addition to providing important information to youth and their families, the student team also considered the possibility that the design and distribution of the directory might increase the visibility of the community programs and organizations included in it, which could then potentially lead to additional funding and/or volunteer resources for the organizations. Mapping the stakes of stakeholders invested in the client project, thus, helped the student team to identify and articulate social issues that affect the stakeholders they identified which, in turn, guided their design decisions.

The stakeholder charts became useful, again, after the client project was completed and the class moved on to the final reflective report. As many scholars have confirmed, reflection is an important part of experiential learning and, when built into a course design, can allow students the opportunity for metacognitive

awareness about course learning concepts and applications (Mahin & Kruggel, 2006; O'Toole, 2007). Students returned to their stakeholder charts as they considered how their finished deliverables might impact the stakeholders they initially identified. For example, one student whose team produced deliverables for the probation division used this final assignment as an opportunity to critique his team's design, noting that the needs of some stakeholders were featured more prominently than the needs of others. The student's reflective report acknowledged the ways in which his team's deliverables fulfilled the wishes of their community partner, while also allowing him to consider the implications of his team's design on other stakeholders. As Harrison and Katz argued, "students must also understand how their actions contribute to the construction, maintenance, and potential transformation of the organization and its culture" (p. 28), and returning to the stakeholder charts in the reflection process allowed students to complicate their ideas, assumptions, and experiences about community partnerships, professional relationships, and visual representation, highlighting the ways in which professional practices must always be refigured and reconsidered.

## ■ Outcomes

Many of the students wrote about their positive experiences during the client project, noting especially the ways in which the partnership allowed them to gain actual experience that would be beneficial to their future professional identities and beyond, while also allowing them to understand the significance of visual communication as a situated practice. Moreover, PCJCC administrators similarly noted increased awareness to reflect on and consider the role of their communication documents in the community. In the feedback form completed by PCJCC administrators at the end of the semester, they noted that "the students gave us a lot to think about in terms of the current documents we have available for the local community. The court has felt listened to as evidenced by the materials presented to us. Students understood our goal of being more engaging, professional, compassionate, and sensitive in our materials." Additionally, PCJCC administrators shared their monthly communication bulletin featuring the students' deliverables with our class. For the students, PCJCC's public recognition of their work allowed them to witness the ways in which their deliverables were being implemented to effect change in their own local community, further emphasizing the impact of technical and professional communication documents as visual texts beyond the classroom context.

While the community partnership was ultimately successful in meeting our joint goals of designing usable deliverables for PCJCC, the project was certainly not without challenges. Instructors who work with community partners must take care to familiarize students with communication practices that are conducive to the partnering organization's schedule. For example, as students began to brainstorm ideas after our initial meeting with PCJCC administrators, the stu-

dent teams were eager to get started, and individual students from the same team emailed our PCJCC contact multiple questions, several times a day, resulting in a deluge of emails for PCJCC's administrative assistant. Because I was copied on the emails, I was quickly able to address the issue of respecting our community partner contact's time and labor by suggesting that each team brainstorm a list of questions and then send a single email to PCJCC's administrative assistant. As Amy C. Kimme Hea and Rachael Wendler Shah (2016) note, "introducing students to ever-complex interpretations of partner contexts, rhetorical situations, and civic responsibility" (p. 64) requires that instructors work carefully to understand the stakes of community partners in tandem with the community partner's organizational social context. Thus, as Lee-Ann M. Kastman Breuch (2001) argued, instructors must also anticipate that working with clients or community partners also requires explicitly teaching students more intangible skills concerning communication, interaction, and engagement.

## ■ Conclusion

The course design and activities discussed in this chapter offer just a few ways of attuning instructors to the added benefits of teaching visual communication in community-based projects, further opening the possibilities for integrating visual learning in the larger technical and professional communication curriculum. In so doing, students enrolled in our courses can better understand not only the significance of visual communication in technical and professional communication documents, but also the ways in which visual practices participate within larger social and cultural contexts, including the ways in which such practices are often mirrored in organizations. This understanding helps students develop abilities to potentially transform organizational discourses by being attentive to the social and cultural implications of the documents they produce currently, as students, and in the future, as communication professionals.

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## Appendix A: Sample Heuristic for Integrating Multiple Visual Frameworks

These heuristic questions help students analyze the visible features of a document from a plurality of visual theories relevant to the parameters of the client project and serve as a starting point for generating design ideas. Instructors can choose to revise the visual frameworks to support the specific needs of their partnering organizations in relation to the specific context of a design project.

### Graphic Design

- What elements are emphasized in the existing client brochure? How does the alignment and layout contribute to the brochure's purpose and meaning? How does repetition, proximity, and contrast enhance/detract from the brochure's purpose, meaning, and likelihood for usability?
- How is line, shape, texture, typeface, color, and space being used? What do these elements suggest and how do they contribute to the purpose of the document?

### Social Semiotics

- What sign systems are represented in the existing brochure (icons, indexes, symbols)? How realistic/abstract are they? What meanings are associated with them? Why?

### Visual Culture

- How are audiences positioned to view this brochure? What viewpoint is privileged? How? How does this contribute to the overall purpose and meaning of the brochure?

- Focus on the photographs in the existing brochure. Who is represented/not represented? What angles/point of views are depicted? What meanings are associated with them? Why?

#### Rhetorical Context

- Why might the client need to produce documents such as this? What are the potentials and constraints of the brochure genre?
- For whom is this brochure created? When and where might they encounter this brochure? What might they need to know from a brochure such as this?

Drawing on your answers to the above questions, what conclusions might you draw about how the client is represented? Keeping in mind the various interpretative visual frameworks listed above, what are some other alternatives for representing the client, their mission, and the populations they serve through a visual document like a brochure? \*Adapted from Welhausen (2009).

## ■ Appendix B: Sample Stakeholder Chart

A stakeholder chart allows students to (1) identify multiple stakeholders involved in a client project, (2) identify each of the stakeholder's goals/investments in relationship to the project, (3) identify each of the stakeholder's needs in relationship to their goals/investments, and (4) identify external factors that can impact each stakeholder's goals, investments, and needs.

Stakeholders	Goals/Investments in the Project	Needs in Relation to the Project	External Factors to Consider

*\* Adapted from Hea (2005).*