Visual Strategies in (Visual Arts) Education: A Critical Perspective on Reading and Making Images

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Abstract

This study takes its point of departure from a nationwide project called *Visual Storytelling and the Art of Reading Images* carried out in Sweden between 2019–2020. This national project, implemented by *Läsrörelsen* (The Reading Movement Association), aimed to develop the professionalism of educators and visual art teachers by offering an in-service training day to enhance their competence in visual storytelling and image interpretation. The aim of our study, which uses material from the project, is to contribute knowledge regarding the role of visual culture and visual strategies in school, particularly in visual arts education. The role of visual culture in education is to develop a critical perspective on images and cultural ways of seeing and making images. This approach involves focusing on the global and digital visual culture of young people's daily lives and working on societal issues. Through teaching and learning how to analyse and discuss contemporary, complex images with others, as well as expressing oneself and communicating through image making, the use of visual strategies can bring pupil's different opinions, thoughts, and feelings to the fore.

Keywords: *visual strategies; visual arts education; visual culture; visual literacy; visual competence*

Introduction

This study takes its point of departure from a nationwide project carried out in Sweden between 2019 and 2020 called *Visual Storytelling and the Art of Reading Images* (Sw. *Bildberättande och konsten att läsa bilder*). This national project, implemented by *Läsrörelsen* (The Reading Movement Association), aimed to develop the professionalism of educators and visual art teachers. More than ever, pupils need to become visually literate and learn to analyse digitally manipulated images (Farrell, 2015). The processes of globalisation and digitalisation require a closer scrutiny of visuals to apprehend social and cultural transformations in society.

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In the United States, Tavin (2005), Duncum (2003), and Freedman (2003) have promoted visual culture in visual arts education. Visual culture concerns a critical perspective on, for example, "critical sociology, cultural studies, film and media studies, new art history, postcolonial studies, visual anthropology and women's studies" (Tavin, 2005, p. 17). In other words, the content of visual arts education changes when visual culture is inserted into it, facilitating novel ways of thinking, and practicing the subject as well as rethinking teaching and learning in an educational context. New visual technologies and cultural experiences from artificial intelligence and virtual or augmented reality are examples of what visual arts education might be about (Kolb et al., 2021).

In the European context, there has been an attempt to categorise *all* kinds of visual learning in education, following the Common European Framework of Reference for Languages as a model for *visual literacy* (Kárpáti & Schönau, 2019). The primary aspects of the framework include the production and reception of images as well as the overarching dimension of metacognition. The framework, which has been developed by the *European Network of Visual Literacy* (ENViL), aims to describe the competencies that citizens (in Europe) must possess to participate responsibly in society, specifically in culture-related activities.[1] The framework includes 16 subgroups, which are the result of an extensive quantitative analysis of the European syllabus of visual arts education. The visual arts subject in Europe is diverse and comprehends multiple forms of expression, such as education in visual arts, crafts, (multi)media, art history, image analysis and aesthetics. The framework for visual literacy includes several competencies that are distributed from "higher" to "lower;" that is, from an elementary understanding of images to "a higher level that only professionals in the domain of visual literacy will achieve" (Kárpáti & Schönau, 2019, p. 10). Groenendijk et al. (2018) developed a tool for self-assessment based on the 16 subgroups identified for a common European framework for visual literacy (ENViL). Their findings reveal the difficulty of constructing a self-assessment tool, especially because teachers and students may interpret the criteria differently. As a result, the authors recognise that a model for self-assessment must be responsive and developmental.

Visual arts education research in Scandinavia highlights the role played by visual culture as a resource for creative and activist subjectivation and knowledge construction (Björck, 2014; Eriksson, 2019; Hellman, 2017; Lind, 2013). Working with visual culture entails expanding one's sensitivity towards the ways by which seeing and looking are regulated (Lind, 2013). By using different ways of looking, we practise or resist categorisation, thereby shaping and reshaping meanings, and subject positions (Hellman, 2017). Within an educational context, this perspective suggests an affirmative but critical visual education, working with both the creative visual desires of young people and resistance towards limiting norms (Hellman & Lind, 2019).

Arguing that visual culture studies offer a fruitful theoretical approach in relation to education in late modernity, Illeris (2012) proposed three strategies of vision in

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[1] www.envil.eu (2021)

Scandinavian visual arts education history. These strategies involve (1) depicting the world through a central perspective, claiming an objective point of view; (2) expressing one's inner thoughts and feelings through a subjective perspective; and (3) using a critical perspective wherein students should reveal the influences of a capitalist society by, for example, analysing advertisements, as suggested by Nordström and Romlison (1970). Illeris (2012) further suggests a fourth strategy: a strategy of visual experimentation that uses visual cultures as a means to explore and accept cultural and individual differences and is relevant for the education of vision in late modernity. She also suggests the use of an advanced strategy of reflection for visual arts educators to emphasise awareness of when and why one works with different visual strategies in education (Illeris, 2012). This would also prevent teachers from the totalitarian use of *one* strategy, such as working with self-expression only.

Whilst Kárpáti and Schönau (2019) aspire to categorise all visual education into one concept, the framework suggested by Illeris (2012) involves recognising the plurality and diversity of different forms of educations of vision. It also seems to be a question of either finding ways to comprehend visuality from a narrowed-down perspective or accepting a multitude of partial interpretations to give room for a complex plurality of perspectives. According to Karlsson Häikiö (2022), visual competence is a generic skill, while visual culture is both a knowledge content in the subject of visual arts and a definition of a research field. In the current research, we investigate visual strategies in relation to reading and making images from a critical perspective.

The aim of this paper is to contribute knowledge regarding the role of visual culture and visual strategies in (visual arts) education. The following three research questions will be exemplified, analysed, and discussed throughout this article, focusing on visual arts education and the globalised and digitalised society:

- What role might visual culture and visual strategies play in (visual arts) education?
- How can social, cultural, and political issues be addressed in (visual arts) education?
- How might (art) educators work with visual culture and visual strategies in the (visual arts) classroom?

Method

The crucial part of the *Visual Storytelling and the Art of Reading Images* project consisted of one in-service training day carried out in seven different regions throughout Sweden. During the in-service training day, a total of 713 participants learned, amongst others, how to read images from pedagogic, analytic, and artistic perspectives. This was followed by questionnaire evaluations. The authors were involved in the project as assessors. In particular, Annika (author 1) wrote a report on the project and the results of the questionnaires, whilst Tarja (author 2) participated as a lecturer and member of the board of expertise. *The Visual Storytelling* project aimed to highlight the importance of the ability to read and interpret visual images, especially for educators. Thus, the current article combines the project content with the

participants' responses to the questionnaires and provides a critical lens on cultural and political issues at a societal level, particularly in relation to visual arts education.

The *Visual Storytelling and the Art of Reading Images* project is closely related to education in schools through its main aim: teaching others how to "read" images from pedagogic, analytic, and artistic perspectives. Specifically, the project concerns the Visual Arts subject in relation to other teachers and subjects. The project was initiated and conducted by Reslegård; chair of the Swedish non-profit association called *Läsrörelsen,* "The Reading Movement." The project was funded by Postkodstiftelsen, which supports nongovernmental organisations by delegating financial assistance to projects that contribute to positive changes related to people's living conditions, nature and environment, culture, and sport (Postkodstiftelsen, 2021). The project included lectures and visual examples from a wide range of visual cultures and genres, such as children's picture books, visual arts history, news photography, illustration, propaganda, fashion, visual art, visual arts pedagogy, moving pictures, digital images, computer games, and many others. Although we do not evaluate the project, as researchers and authors, we offer critical remarks about the content from an educational perspective. Furthermore, we recognise that we—as researchers—have had some difficulties in distancing ourselves from the positive experience of participating in the project as assessors. The majority of individuals who attended the in-service training day had overwhelmingly positive views about the project, which might be due to the scarcity of opportunities for teachers to have free in-service training.

The empirical material analysed in the current study consists of content from lectures from the in-service training days and the participants' questionnaire responses. In analysing the data, the visual materials from the lecturers' presentations were described, analysed, and discussed in the same way as oral speech and written text. On each regional in-service training day, questionnaires with open-ended questions were sent to the registered participants through email. The questions covered their experiences from the in-service day, and their views on the theme. In total, 713 persons visited the in-service training days, and 116 persons answered the questionnaire. The empirical material selected in the article is a variation of teachers' teaching subjects and teaching levels, and a variation of answers from the seven different geographical regions for the in-service training days. The analysis of the participants' answers was made from a qualitative perspective. The questionnaire answers were categorised into four main content areas by colour coding the texts: (a) visual arts education as an over-all positive subject, (b) the conditions for teaching visual arts in school, (c) visual arts as a means for working with democracy, and (d) arguments about strengthening the legitimacy of visual arts education. In the process of analysis, a critical lens on both text and images, allowed us to distance ourselves from our own common sense. This was done by immersing ourselves in the materials we were dealing with, identifying key themes, paying attention to complexity and contradictions as well as details in the material (Rose, 2016). In other words, we are attempting

to differentiate the social effects of different visions, while also bringing the image's materiality to the fore (in text).

Visual Culture as Theory

Visual culture deals with the everyday practices of looking, where visuality and visual objects become sites for the production and negotiation of meaning and knowledge (Sturken & Cartwright, 2018). This concept is about everyday encounters with images and visuality and how we use the visuals to express ourselves, communicate, experience, feel and learn (Lind, 2013). Here, the interaction among the visual objects, the viewer and the mediated technology of image production and display is of crucial interest (Rose, 2016). As such, the ways of seeing and how to be seen become the key issues because seeing is never a neutral observation; we always see something *as* something, depending on one's personal experiences and the broader social, cultural, and historical contexts (Rose, 2016).

Furthermore, visual culture suggests a move away from thinking about visual imagery as simple descriptions or depictions of reality. Reality is both visualised and constructed by existing imagery, the process of visual art making and practices of looking. The visuality of everyday life entails how we choose a lifestyle, our clothing and hairstyle; our taste in interior design and decoration; how we present ourselves in social media; and our preferences related to films and TV series, art, and computer games, amongst others (Rose, 2016). The larger framework for visual culture is a critical perspective, wherein knowledge about our visual practices and order of seeing can serve as forms of micro resistance against limiting norms and discourses about gender, race, and class. Thus, visual strategies in an educational context revolve around investigating norms and discourses in visual cultures around us, as well as challenging these norms through pedagogical, analytical, and artistic means.

Results and Analysis

The Role of Visual Culture in (Visual Arts) Education

A lecture by Elin Ivre demonstrated how and why she designed and created a traditional Swedish folklore dress completely in black (Figure 1).

At first, Ivre made this dress completely in black to modernise Swedish folklore and highlight the advanced craftwork of traditional Swedish costumes. The traditional dress is, in contrast, very colourful and voluminous. In 2015 the contexts changed, as nationalistic movements began to permeate Swedish society. Ivre then took part in a travelling exhibition with the black dress, now addressing the ownership of the right to Swedish cultural traditions. She points out how the traditional Swedish type of embroidery has influences from Turkey, how the style of the dress has connections to French uniforms and the fact that the silk fabric used is typically imported (Ivre, 2020). Hence, the traditional Swedish folk dress is loaded with intertextual,

Figure 1. Elin Ivre, *En studie i Svart* ("A Study in Black"), textile. Photograph by Fotoduon VANDAL, 2010 (Courtesy of Läsrörelsen)

intertwined global references, although its cultural "effect of truth" is about Swedish nationalism. In this visual example, discourses regarding ethnicity, Swedish culture and modernisation are interwoven with materials, such as fabric, embroidery and sewing techniques. The complexity of *A Study in Black* facilitates versatile and multi-dimensional conversations that can be useful in teaching lessons about a sustainable society, cultural inclusion, and democracy, amongst other topics.

Some examples from the participants' questionnaire answers inform us that many of them consider the importance of navigating a visual world and the ability to interpret images:

> I, like many other visual arts teachers in Sweden, realise that the Visual Arts subject is more relevant than ever with globalisation [and] digitalisation. More and more children are consuming images to a larger extent due to social media, having your own cell phone/iPad, etc. The urgent need for the ability to decode/read images, that is, visual literacy, should probably be a benefit for the Visual Arts subject, but reality is the opposite. As it seems, the subject will be rationalised away for the benefit of "more important subjects." (Linda, Visual Arts teacher)

It seems that many Visual Arts teachers acknowledge the importance of teaching visual strategies in an era of globalisation, digitalisation, and social media, as we live in an increasingly visual world:

Awareness of current flows and circulation of images in society is a recurring theme in the questionnaires. Many participants expressed their concern about the marginalisation of visual arts education, considering the drastic reduction in teaching hours from 190 in 1980 to the current 95 hours. This is met with frustration by teachers who consider visual arts education to be more important than ever. Furthermore, the democratic values connected to working with visual arts are often stressed:

> We can immediately tell if an image is advertising, news, art, or profile pictures on social media. But I don't think that many people do this consciously, and I think there is a lot to gain if children learn to read images with awareness in their early years. Not least, it's a great democratic advantage. (Joakim, photography teacher at a folk high school[2])

The teachers' statements reveal that they have an interest in visual culture and that the Visual Arts subject should have more to do with interpreting the visual world surrounding children and young people. Democratic values are used as an argument for visual arts education; both children and youngsters have the right to express themselves in ways other than verbally and through written language. The other argument is that young people must learn to interpret and "read" images in everyday life, just like they have the right to learn to read and write text.

It seems that pedagogical visual strategies entail a critical perspective on what we see and how we see. *A Study in Black*, for example, demonstrates the complex and entangled ways by which images and visual style can be interpreted in many ways. The image can be discussed from the perspectives of nationality, cultural traditions, materiality, gender, or history. From an educational point of view, this opens up learning processes from viewers' experiences and affects as they encounter the image. In this way, the learning process is set into motion and becomes an explorative process that goes beyond the prescribed learning and learning models (Atkinson, 2017; Hellman & Lind, 2017). This, in turn, demonstrates the power of images to affect us and raise questions rather than simply providing direct answers.

Illustrator and artist Stina Wirsén's works span from fashion drawings to illustrations for the daily press, as well as writing children's books and creating public art (Figure 2).

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[2] Folk high schools in Sweden offer education for persons over 18 years old and provide general courses for those who lack a compulsory school or upper secondary school, as well as vocational educational programmes and courses for the recently arrived (The Swedish National Agency for Education [*Skolverket*], 2021).

Figure 2. Wirsén, Stina, Interpretation of a Dress Designed by Alexander McQueen, From the "Savage Beauty" Exhibition at Victoria and Albert Museum, London, 2015, Illustration (Courtesy of Läsrörelsen).

According to Wirsén, she has been working as an illustrator for a large Swedish newspaper for 30 years. She takes her point of departure in visual thinking, even when she writes. She explains that her artistic process and work are considered analogue; it is when the pen touches the paper that Wirsén starts to think. Her way of understanding a text is by sketching whilst reading the text aloud, even for novels and other literary texts—a process that highlights the connection between her hand-drawing and her way of mentally processing something. The analogue drawing methods also apply in understanding visual objects, such as designing clothes. Wirsén emphasises further how her understanding of something must be processed by chirographically drawing with her hand. Through her drawings, she summarises thoughts, events, or bodily movements in lines. Furthermore, she believes that drawing is always about simplification and the choice of accentuating some features while withdrawing others. Sometimes, illustrating can also be about contradicting the text or circling around it; in other words, it is a way of opening up different readings and drawing the reader into the text. Wirsén describes how the relationship between written text and the drawn image is like a dance that

can create tensions and is about going into a dialogue with the text. Each year, she illustrates portraits of Nobel Prize winners for literature, which is a challenging task because she wants to capture their whole writing careers through a single portrait. Wirsén concludes by saying that: "Drawing is my second language, and sometimes my first language; it is by drawing that I can understand something."

In the current study's questionnaires, some of the participants' reflections regarding artistic visual strategies became more visible:

> I was inspired to continue my work with pupils and develop it further. I need more artistic modes of expression in my classes, as text and images should accompany each other in an explicit way. (Eva, Swedish and History teacher at an upper secondary school)

It seems that the in-service training participants already had an interest in working with artistic expressions even if they were not teachers of visual arts. Here, artistic visual strategies were used to impart lessons on the content of subjects other than Visual Arts. Working with artistic visual strategies does not mean that one must be an artist in the fine arts; rather, it is enough for one to possess the ability to express oneself artistically—whether it is through moving pictures, drawings, or other visual techniques. Furthermore, working with artistic visual strategies entails exploring and processing the content of a knowledge area using visual strategies to question the dominant strategies of vision. The dominant Western strategies of vision tend to stereotype and fixate categories in order to make solid constructions of what we see and what modes of knowledge about the world are valued. The visual strategy made concrete by Wirsén demonstrates a different way of creating knowledge about the world; to investigate and explore texts and events through an artistic mode. In such a strategy, knowledge about the world might be even more differentiated, more entangled, and more complex.

The Social, Cultural and Political Issues in Visual Propaganda

Helena Dal is an operations manager for information and guidance at the Swedish Media Council.[3] During one of the in-service training days, she gave a lecture on *Propaganda and the Power of Images,* discussing young people's digital visual cultures and visual propaganda on the Internet. Dal states the necessity for everyone to develop the analytical ability to understand images and their contexts. The resulting analytical tools are necessary for describing the images in words and for understanding the intended effects. As visual communication is growing rapidly, especially amongst young people, we see how the youth are mostly communicating with others

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[3] According to their web page, the Swedish Media Council is "a government agency whose primary task is to promote the empowering of minors as conscious media users and to protect them from harmful media influences. The agency also coordinates the national effort for a strengthened media and information literacy in the general population" (Swedish Media Council, 2021).

using only images. This means that teachers must acquaint themselves with the visual world or culture of young people. Dal exemplifies how the Swedish Media Council worked on educating adults and young people through the campaign called the *No Hate Speech Movement*. This campaign focused on images and the power of visuals to affect and influence. According to Dal, extremist forms of propaganda with hateful messages are ubiquitous in the media or the Internet, often presented in seductive visual forms. As a result, teachers must strengthen the resilience of young people by improving their own understanding and ability to teach students about the mechanisms of visual media, especially in terms of influencing opinions towards a certain direction. Dal concludes her lecture by asserting that images are a universal language that appeals to our emotions; therefore, young people must be equipped with tools for analysing and decoding images. The need to prevent young people from acting in affect without reflection is, indeed, an urgent concern.

Kalle Boman, a film producer and former film professor, explained the concept of image analysis during the in-service day. In Figure 3, we see a screenshot from a Nazi Germany-era propaganda film prior to World War II. In his lecture, *Film as*
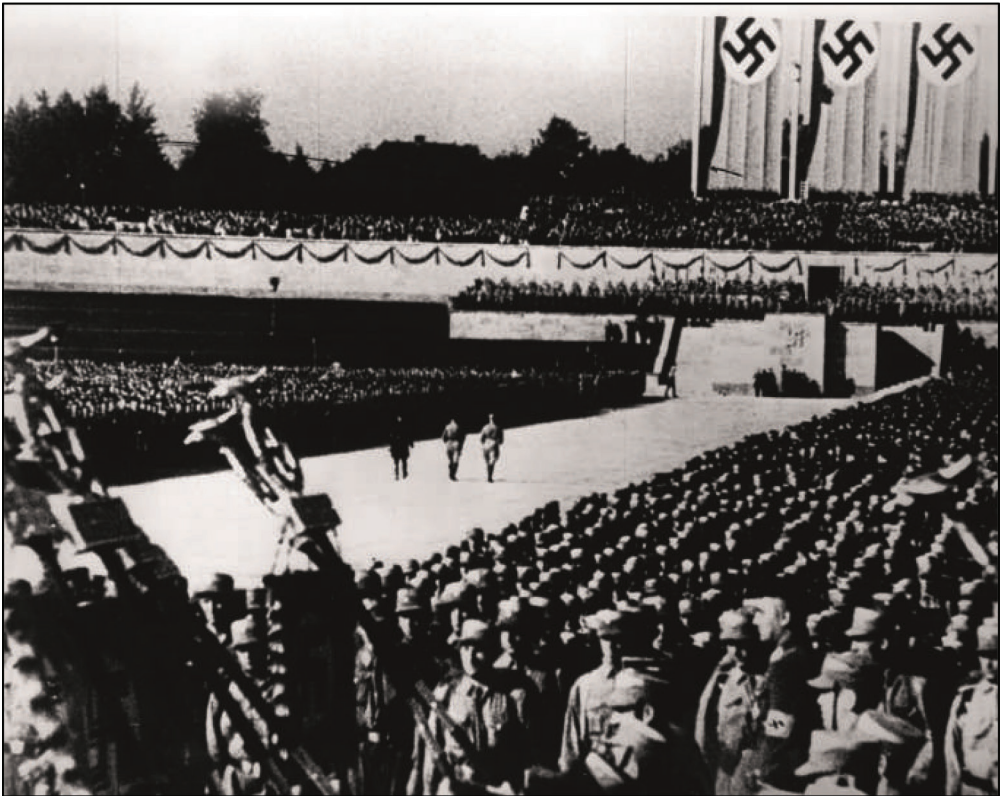

Figure 3. Film Still from "Triumph of the Will", Leni Riefenstahl (Dir.), 1934, Germany, Photograph by Everett Collection TT (Courtesy of Läsrörelsen).

Propaganda, Boman demonstrates and discusses the propaganda film *Triumph of the Will* by Leni Riefenstahl, which documents a Nazi rally in Nürnberg. Despite its promotion of Nazism and the horrifying Holocaust during World War II, the film is a powerful example of how political beliefs are implanted through staging, framing and camera movement. It displays monumental and dramatic scenes through aerial photography, multiple camera angles and telephoto lenses. The film is an example of how visual images can be used to encourage nationalism and idolism through staged events, camera technologies, recording, framing, and editing. In popular culture, there are clear intertextual references to Riefenstahl's films in other movies, such as *Star Wars* and *The Lion King* (Rother, 2002). By analysing the composition, orchestration of scenes and display of persons, amongst others, it is possible to better comprehend the mechanisms used to influence and affect viewers, says Boman. Analytically, the best way to disclose propaganda in moving pictures is by making videos by oneself so that a person can comprehend the ways by which images can be staged, framed, and edited, and how music and sound can be added. Boman concludes that young people can learn to critically analyse propaganda by creating images themselves.

Participants of the in-service training day share their perspectives on analytical visual strategies:

> The concept of "democracy" should be emphasised and explored further. There is a need for education in critical thinking, the role of social media, group pressure, fake news, rumours, threats and hate online. There is a general need in society for information on how to critically examine information. (Ann-Christine, teacher at an upper secondary school for intellectually challenged students)

The participants expressed a lack of knowledge about images and their affective power amongst adults and young people and the importance of training teachers at all educational levels to have the ability to read images as well. Furthermore, according to the participants, the adult world must catch up with what is going on in the current media. In particular, the people in charge should be informed about today's visual culture. In other words, a critical examination of the visual culture around us, especially young people, should be a required democratic competence and ability for everyone.

Analytical visual strategies are closely related to the ability to "read" images, which involves critically examining, analysing, and reflecting on image content, context, production, and distribution. Images have the power to persuade and affect us at levels that we might not be aware of. Therefore, it is important to raise awareness of how images can be both seductive and provocative by analysing the construction of such images. Everyday encounters with images can be used to learn how to communicate with them and simultaneously reflect on our culturally shared experiences and feelings. This process involves bringing forward norms and ways of seeing that often result in limited ways of depicting and understanding gender, ethnicity, class, and many other constructs. It also entails a dilated sensitivity towards how images position a viewer, and what happens to individuals when encountering certain images.

Furthermore, limiting norms can be challenged by actively making and creating visual art, practicing one's ability to visually communicate and working with visual effects.

Visual Strategies for (Visual Arts) Education—A Discussion

The role of visual culture in education in general, and in visual arts in particular, is to develop a critical perspective on images and cultural ways of seeing and creating images. This involves focusing on the global and digital visual culture of young people's everyday lives, working with societal issues, and addressing the questions of climate change, pandemics, antidemocratic movements, and inequality, amongst others. Through teaching and learning how to analyse and discuss contemporary, complex images with others, as well as expressing oneself and communicating through image making, the visual art classroom can bring pupils' different opinions, thoughts, and feelings to the fore. A renewed visual polarised methodology (Nordström & Romilson, 1970) would facilitate the creation of visual art education wherein pupils' different opinions, thoughts and experiences can be respected, discussed, and negotiated. However, as Illeris (2012) suggests, the critical arts education tradition of Nordström and Romilson (1970) is founded on a modernist ontology and the assumption that underneath capitalist desires lay natural and authentic human beings and ways of seeing. Thus, as an educator, one must be cautious and aware of critical educational premises. In visual arts education, this entails adopting a critical stance towards subject traditions and questioning one's own presumptions of how art education should be practiced (Hellman & Lind, 2021).

The last decade has witnessed a so-called academisation of aesthetic subjects in school, which entails more reading and writing as opposed to making images in visual arts education. The results of the current study reveal that analysis of and communication with images do not necessarily have to signify a "theorisation" of the visual arts subject. We suggest that the link between image analysis and image making should be reinforced by learning how to analyse and discuss complex images *and* how to communicate visually or express oneself artistically. Furthermore, we propose the existence of at least two aspects of learning through image-making that are involved in visual arts education. The first one has to do with analysing how a visual effect is achieved technically and with the use of composition, colours and so on. This aspect involves decoding the mechanisms and power of images to visually affect us. By practically learning, for example, about composition in painting, editing film or lighting in photography, one can analyse how other images are made and the powerful effects that they can produce.

The second aspect of learning is about image analysis, followed by works with visual techniques to communicate responses to certain images. This aspect is about making a visual point or statement and deals more with the communicative aspects of creating images. The reinforcement of visual arts education as a communicative subject also includes exhibitions of pupils' images in common areas at school or public spaces (e.g., the community library), which might evoke a debate on a local level. In this way, visual culture also involves the confrontation of different opinions and experiences,

thus enforcing the school's democratic mission to foster respect for differences and for democratic debates and negotiations in school and elsewhere. In other words, it is about vivifying democratic values in schools and the local communities.

Furthermore, visual culture draws on transdisciplinary movements and intersections between subject areas, such as History, Social Science, Languages, and Visual Arts. A broadened perspective affecting communicative aspects and media literacy has been attributed to the rise of global digital communication, entertainment, and information (Buckingham, 2019).

The abovementioned situation calls for a stronger acknowledgement of visual competence as a generic competence, as emphasised by the European Union (European Parliament and Council, 2006). The learning process in such visual work can open opportunities for exploration and achieve results that are not given beforehand. Working with explorative and open-ended learning processes is referred to as *futures literacy*—a competence also articulated by the United Nations Educational Scientific and Cultural Organisation (UNESCO, 2021): "Being futures literate empowers the imagination, enhances our ability to prepare, recover and invent as changes occur." In other words, what pupils need to learn in school is not the correct answers to questions, but how to handle uncertainty. Much like explorative learning processes, futures literacy is needed to resolve problems, such as climate change, social exclusion, inequality, and racism, in an uncertain future.

In today's visual culture, the ability to read images can also be seen as a form of competence from educational, analytical, and artistic perspectives, where images in advertising, news, propaganda, social media, and entertainment must be thoroughly examined from a critical perspective. UNESCO's (2023) concept of *Media and Information Literacy* is described in words such as "critical thinking," "creativity," "knowledge," and "sustainability." Whilst knowledge and tools are required to be able to critically review and read images, it is also important to emphasise individuals' responsibility to act ethically in their own communication with images. Furthermore, by working with artistic and unexpected learning processes, schools can prepare young people to find new and creative ways of thinking about the future and the development of society.

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