The running head is a shortened version of the paper's full title.

The running head cannot exceed 50 characters, including spaces and punctuation.

The running head's title should be in capital letters.

The running head should be flush left, and page numbers should be flush right.

On the title page, the running head should include the words "Running head."

For pages following the title page, repeat the running head in all caps without "Running head."

The title should Summarize the paper's main idea.

The title should be centered on the page, typed in 12-point Times New Roman Font. It should not be bolded, underlined, or italicized.

Visual Designs as Technical & Intercultural Communication Tool

The author's name and institution should be doubles paced and centered.

[Your Name]

[Institution Name]

Abstract

Visual design is in a long-standing relationship with technical and intercultural communication for the benefit of humanity since before the14th century (O'Hara 2001). The interconnectedness shared by text and images serves as the conduit by which we all can come together on a common ground to communicate. The visual design creates an inclusive opportunity to serve cultures globally which allow peoples of varying languages to comprehend and communicate efficiently. When individuals have access and the chance to communicate, our world benefits because lives can change for the better, inventions come to fruition, and families are created. My literary review will discuss and critique various works from scholars who are committed to researching the link between visual design, technical, and intercultural communication and its importance for students, pedagogy, and diverse communities worldwide.

    Keywords: Intercultural communication, visual design, diversity, globalization, technical communication, students, writing, rhetoric, language, and pedagogy.

The word "Abstract" should be centered and typed in 12-point Times New Roman.

Do not indent the first line of the abstract paragraph.

All other paragraphs in the paper should be

The abstract is a brief summary of the paper, allowing readers to quickly review the main points and purpose of the paper.

The abstract should be between 150-250 words. Abbreviations and acronyms used in the paper should be defined in the

Introduction

Humanity's desire to come together and share information was the impetus for the expansion of technical communication. As people evolved and moved out of their respective areas, it became necessary to be able to converse with diverse cultures for many reasons such as for provisions, commerce, religion, politics, and to establish personal relationships. During the developmental stages of technical communication, people of differing ethnicities, languages, and cultures needed to be able to communicate efficiently.

Diverse languages, dialects, and pidgins are so important because they are the key means to have dialog amongst various peoples. A miscommunication could result in a person becoming offended, which leads to negative responses. Intercultural technical communication and visual design are related and just as important today as they were when Aristotle lived.

In my paper, I will discuss several scholars' works that show a connection between visual design and intercultural communication. Also, why these writers say that, from a global perspective, this association is essential for the continued success of the technical communication discipline. Also, I will offer my critique by comparing the writers' perspectives along with my opinion and questions for further study. Each review will begin with an appropriate visual design element that I acquired or created which will serve as a segue into the upcoming discussion.

The introduction presents the problem that the paper addresses.

If an article has three to five authors, write out all of the authors' names the first time they appear. Then use the first author's last name followed by "et al."

See resources here: http://writingcenter.bridgepointeducation.com/apa-style-elements

The introduction wraps up with a clear purpose.

APA requires you to include the publication year because APA users are concerned with the date of the article (the more current the better).

In-text citations that are direct quotes should include the author's/authors' name/s, the publication year, and page number/s. If you are paraphrasing a source, APA encourages you to include page numbers: (Smith, 2009, p.76).

Visual Design, a Communication Tool

Visual design, Intercultural and technical communication are related in that their early stages were created at approximately the same time. O'Hara (2001) informs his readers that during the twelfth century the first software documentation writer, Muhammad ibn Musa Al' Khowarizimi, a Tashkent cleric, created the first detailed writing process to be followed so the reader could achieve a goal; this same technique is used in nearly all computer programming languages today. The cleric published a book and called the process an "algorithm" (pp. 500).

O'Hara's research led him to early writing artifacts from the Aztecs, Chinese, Egyptians, and Babylonians. These writings showed images as a means of written communication. Between the 14th to the 17th centuries, various disciplines came out of these writings such as science, religion, medicine, mechanical and graphic arts, and literature. More developments brought about the social infrastructure that we enjoy today for example, language, travel, trade, and public buildings, roads, and water systems (pp. 500). **Figures 1 and 2** are examples of the early writings that manifested into the visual/graphic design and intercultural and technical communication.

Fig 1: Retrieved from https://pixabay.com/en/egypt-tomb-deir-el-medina-3323819/

Images, diagrams and other visual artistic works should be cited as any other type of work

Artist Last Name, First Initial. Second Initial. (Year). Title of the artwork. Retrieved from URL.

You still need to cite the image even if you are missing much of the information.

Do not cite the search engine

Fig 2: Retrieved from https://pixabay.com/en/sculpture-pharaoh-hieroglyph-3326208/

O'Hara's piece contrasts with the others in my review in that it is dated. However, it compares in that the information therein is timeless because it is historical. And, in his research, he gives a breakdown of the kinds of jobs that declined between 1994 and 2005 because of the kinds of software that is now available for non-technical communication and visual artist paraprofessionals. The sobering part is that jobs that were once highly specialized are now all but eliminated, such as typesetting and composing machine operators, which plummeted by -70.2 percent, and letterpress operators which dipped to -70.5 percent, large-computer operators dropped by -35.3 percent and many others such as paste-up workers. Typists and word processors which dove by more than -30 percent each are virtually unheard of in today's job markets. The visual design and technical communication disciplines became the birthmother of invention which streamlined jobs and opened the door for intercultural communication to join the family. Allowing this enhancement to connect is an opportunity to expand research, devise inquiries, develop a concise definition, and foster global inclusiveness.

Everything has a beginning which is the commencement of its historical record. O'Hara's opus, although brief, elucidates for his readers how visual design, intercultural and technical communication came into being at approximately the same time. A key component in his work is the early and current research methods which were "standardized and adopted by science" (pp. 501) he outlined for his readers. The classic examination paradigm contains five steps; the revised version has four.

1. State the problem

2. Form a possible explanation or hypothesis

3. Observe, experiment, and record data

4. Interpret the data

5. Draw conclusions

Updated formula:

1. State the problem

2. Describe the method

3. Display the results

4. Draw the conclusions

As I pored over these scholars' texts, I am reminded of two quotes from Dr. Martin Luther King Jr. "The function of education is to teach one to think critically. Intelligence plus character—that is the goal of true education." And,

Figure 7 Source: https://pixabay.com/en/non-violence-peace-transformation-1158317/

"Faith is taking the first step even when you don't see the whole staircase." Herein lies the

story of my life at this point. When I first read this quote, it was all I could do to fight back

the tears. Hubbard's (2010) work took faith, courage, and creativity because it was a

collaboration between American graduate and high school students and members of a

small weaving Mexican community to come together to design, create, and paint a mural

in the central market of pueblo that fostered inclusion, through visual design and

intercultural communication.

Initially, the students were separated by time, space, culture, and language.

Hubbard (2010), and several of her students traveled to Oaxaca, Mexico, one of the poorest

Mexican states which have the highest population of indigenous people (np.). For this

effort to take shape and be considered successful, both sides had to commit to

compromising their ideas based on feedback from the other group. This study, which is a

sharp contrast to the others in my review is that people, in this case, the Americans left

their comfort zone to venture into someone else's territory. Moreover, they were armed

with nothing more than faith, hope, design skills, ideas, and formal education.

Hubbard (2010) uses visual design as a communication vehicle to close cultural

gaps and to build lasting bonds. The author believes that a visual arts curriculum is

germane, and a necessary component to moving students toward competent and confident

intercultural collaboratives. This effort is the most striking because the American students

not only learned about the egregious social problems facing Oaxaca, Mexico but saw the

harsh realities for themselves. And, they had an opportunity to work closely with non-

English speaking designers, artists, and painters. It was as if Hubbard (2010) took King's

inclusion message to heart and acted upon it in a way that King himself would have respected and honored.

Jones, N. (2016) shares the same passion for diversity that Hubbard (2010) does in that she challenges technical communicators to take a social justice approach to research and pedagogy with the same passion that King had during the Civil Rights Movement. Jones' N. (2016) opus points the finger of responsibility for diversity, inclusion, and social issues at technical communication scholars. She believes that intercultural communication should be a standard in our field, not an exception. She asks pertinent questions that give pause and cause scholars to ponder about what it is that we study and our stance on the lack of diversity in our field. "What must be done on a practical level? How do we move forward to legitimize our field further and empower our scholars but also value and legitimize other perspectives and experiences?" (Jones 2016, pp. 345). For scholars to answer these questions, Jones N. (2016) explains that: "our scholars must emphasize the humanistic perspective because it is directly related to the human experience…how individuals experience the world in which they live" (pp. 345). For Jones N. (2016), and the other scholars in my review, human understanding is a "core concern" for diversity, inclusion, and intercultural communication. Visual design is a component that brings meaning and understanding of messages. Hubbard (2010) used visuals to send a message of peace and hope to a poor Mexican community. Coleman and McTigue (2013) discussed using graphics as teaching tools for youngsters. O'Hara (2001) enlightened his readers on visual design's rich history, and how this communication form enhances economies worldwide.

References

Brady, L. C., & Ratinoff, E. (2015). Recognizing and fostering inclusiveness. *New Hampshire Business Review*, 37(1), 4.

Buck-Coleman, A. (2010). Navigating cross-cultures, curriculum, and confrontation: Addressing ethics and stereotypes in design education. *Visible Language*, 44(2), (pp. 187-206).

Coleman, J. and McTigue, E. (2013) Unlocking the Power of Visual Communication Interactive read-aloud help students decode science diagrams and other visual information. *Science and Children.*

Evans, P., and Thomas, M.A. (2013). Color and Design. *Exploring the elements of design* (pp. 122-171). New York, NY: Cengage Learning.

Hasler, B., Salomon, O., Tuchman, P., Lev-Tov, A., & Friedman, D. (2017). Real-time gesture translation in intercultural communication. *AI & Society*, 32(1), 25. doi:10.1007/s00146-014-0573-4

Hubbard, K. (2010). A Cross-Cultural Collaboration: Using Visual Culture for the Creation of a Socially Relevant Mural in Mexico. *Art Education*, (5), 68.

Jones, J. (2011). Visual Design in Cross-Cultural Communication. Design Principles & Practice: *An International Journal*, 5(4), (pp. 361-376).

Jones, N.N. (2016). The Technical Communicator as Advocate: Integrating a Social Justice Approach in Technical Communication. *Journal of Technical Writing & Communication,* vol. 46, no. 3, (pp. 342-361). EBSCOhost, doi:10.1177/0047281616639472.