Unpacked | A Design Analysis of Girls Inc.

Allison Griebel

May 2012

Oxford, Ohio

A thesis submitted to the Miami University Honors Program in partial fulfillment of the requirements for University Honors with Distinction

ABSTRACT

Organizations today communicate their missions and values primarily through the Internet and promotional materials. They are able to reach wider audiences, however they are also faced with the challenge of anchoring the abstract "audience" to concrete individuals with stories, thoughts, and experiences. Communicating with younger audiences adds a layer of complexity to this issue. How does an organization of adults create materials that connect with younger audiences? This is precisely the position of Girls Inc., a national nonprofit that works to inspire girls between the ages of six and eighteen to be strong, smart, and bold.

This question is not complex, but also broad. I therefore chose to analyze Girls Inc. messaging and materials in a holistic way by examining the materials from several angles. I applied two different visual rhetoric frameworks. Anne Wysocki's The Multiple Media of Texts focuses primarily on the visual elements of texts including color, proportions, typeface, and the relationships between elements on a page. Roland Barthes's Rhetoric of the Image focuses on the symbolic nature of linguistic and iconic messaging including cultural and societal contexts. In order to better understand what resonated with and empowered the actual young women who are the audience for these materials, and to give them a voice in the designs that address them, I conducted an IRB-approved focus group with high school women in Girls Inc.'s Teen Impact Initiative

Based on the feedback from the focus group with high school women, I identified strategies for ways visuals and texts may work together to resonate and create a sense of empowerment with these young women. Lastly, I created a mockup of a Girls Inc. website homepage based on the strategies identified in the focus group and design principles from Wysocki and Barthes.

INTRODUCTION

Advancements over the years have made it easier for organizations to reach their publics through various means of indirect communication, from advertising, to the Internet, to social media. Organizations communicate their missions and values primarily through the Internet and promotional materials. They are able to reach wider audiences, however they are also faced with the challenge of anchoring the abstract "audience" to concrete individuals with stories, thoughts, and experiences. How can organizations reach audience members without personal face-to-face communication in such a way that it deeply impacts individuals and creates a lasting impression? Communicating with younger audiences adds a layer of complexity to this issue. How does an organization of adults communicate values, attitudes, and visions to youth?

This is precisely the position of Girls Inc., a national nonprofit that works to empower girls between the ages of six and eighteen to be strong, smart, and bold.

In Barthes's Rhetoric of the Image (1964), he writes, "How does meaning get into the image?" (p. 270). Barthes seeks to deconstruct the communication of an image using a multi-level approach. He is specifically interested in the denotational message and the connotational message and how the two weave together to create the complete message. The denotational message or literal message refers to the actual objects in the image, the "pure", concrete message. The connotational or symbolic message encompasses the cultural and societal reading of an image. This symbolic message hinges on many subjective factors including the age, background, and knowledge of the receiver.

Which brings us back to Barthes's question, "How does meaning get into the image?" A deeper exploration of this question is critical not only in understanding the emotional and cognitive impact of images, but also in creating meaningful enactment materials that powerfully and accurately

represent organizations. Girls Inc. primarily communicates its mission and vision through

promotional materials, including brochures, posters, and its website. An organization might create a

meaning that they seek to infuse within an image, however the receiver might not interpret that

same image in the intended way. The distance between the communicator and the receiver is

amplified when they are from different generations and different age groups. Such is the case for

Girls Inc., as its adult creative directors and program leaders seek to communicate with young

women.

Do the images, texts, and materials of Girls Inc. resonate with the individuals in their target audience?

What language, images, and messages effectively empower these girls and young women? And if

materials don't speak to them, how can visual rhetoric strategies be applied to promotional

materials to create a stronger connection between Girls Inc. and its target audience?

In this project, I plan to get to the root of these questions and unpack the technical and cultural

messages of Girls Inc. I want to look at the messaging in a holistic way, which is why I've chosen to

not only conduct my own design analysis of Girls Inc., but also to receive and incorporate feedback

from young women through an IRB-approved focus group. In the end, my hope is that this in-depth

case study will not only shed light on how to improve Girls Inc. materials, but also on the complexity

of communicating with young audiences in an empowering, effective way.

This thesis was spurred by my own involvement with Girls Inc. I have interned with the Girls Inc.

program at the YWCA in Hamilton, OH for the past year and half. In this position, I have been able to

interact with young women in the program on a weekly basis. Girls Inc. messaging is of particular

interest to me because of its mission statement, "Inspiring all girls to be strong, smart, and bold."

This is not a mission statement driven by people being knowledgeable or aware of a particular cause.

It is not seeking donations to fund programming. This is a mission statement that expresses a vision to speak to young women on the deep emotional level of inspiration and empowerment. However, in order to speak to young women on a deep level, there has to be an equally deep understanding of what young women find inspirational and empowering. This goes hand-in-hand with the necessity of visual rhetoric to effectively communicate the messaging in such a way that it resonates with young women.

GIRLS INC.

Girls Inc. was born out of a desire to meet the needs of young women in New England during the Industrial Revolution. These women migrated from their rural homes to the city in search of jobs in textile mills and factories. The first Girls Inc. was founded in 1864 in Waterbury, Connecticut. This site provided programming for young working women in a time when they had little money to spend on recreation. The warm, homelike atmosphere of Girls Inc. comforted the women in times of poverty and hardship (www.girlsinc.org).

Girls Inc. is still built on the foundation of proven, research-based programming. Programs have evolved over the years, from the early days of cooking, sewing, and etiquette to the modern focuses of media literacy, healthy communication, and positive body image. However, Girls Inc. continues to operate as it always has, with the needs of girls at the heart of its mission, vision, and values.

The Girls Inc. website states:

> Girls Inc. delivers life-changing programs that inspire girls to be strong, smart, and bold. Research-based curricula, delivered by trained professionals, equip girls to achieve academically; lead healthy and physically active lives; manage money; navigate media messages; and discover an interest in science, technology, engineering, and math. The network of local Girls Inc. nonprofit organizations serves 150,000 girls ages 6-18 annually at over 1,400 sites in 350 cities across the United States and Canada. (www.girlsinc.org)

In reading this, the phrase "navigate media messages" jumps out to me. My interest in understanding how young women navigate media message mirrors one of the foundational goals of

Girls Inc. Not only does my thesis seek to analyze Girls Inc. in order to improving its messaging, but it also delves into aiding young women in navigating media messages.

RESEARCH QUESTIONS & GOALS

My research questions are:

- What type of language best resonates with young women?

- What design elements best resonate with young women?

- What types of images are empowering to young women?

- What type of language is most empowering to young women?

I hope to answer these questions through visual analysis of promotional materials and a focus group of high school women. It's important to note that Girls Inc. works with girls and young women between the ages of six and eighteen. The Teen Impact Initiative council that I work with is made up of high school women, therefore I chose to focus on the high school age range in this thesis. I do think that it is important to consider how younger girls interact with materials as well and this is an area that requires further study beyond the scope of this project.

My goals are: to be able to provide Girls Inc. with information to create materials that better resonate with young women in this context, to develop design strategies that empower high school women, and to gain insight on how these young women best connect with information.

By "resonate with young women", I mean a sense of connection and ability to relate with the material. Resonance, in this study, is the gut feeling of being drawn in by a material and feeling motivated to explore it further. Resonance is also a feeling of "They (the designer/organization) get me. They understand. This speaks to me."

Empowerment is a deeper level of communication in which the young women internalize the

message and feel strengthened in their individuality and ability. This is not the gut instinct of

resonance, but a deeper internalization of the material in such a way that the messaging and images

are then applied to the young woman's own life and experiences. In this study, I also define

empowerment as a strengthening of self for the young women. My hope is that they feel

strengthened pride and confidence in their individual identities.

VISUAL RHETORIC

The principles of visual rhetoric are relevant to Girls Inc. Visual rhetoric is the process of finding the most effective combination of medium, genre, text, images, organization, page layout, color, and font to appropriately and persuasively communicate to a specific audience for a specific situation (Simmons).

Brochures, posters, and the website serve as a crucial first impression in the minds of girls, therefore it is vital that these materials clearly communicate the mission and vision of Girls Inc. These materials must make a significant impact on the girls the first time they see the images and messaging. Therefore, I chose to conduct an analysis of Girls Inc. materials and materials from similar organizations through the lens of visual rhetoric. I did this to gain an understanding of the technical aspects of these materials as well as to decode their messaging. I used materials from outside organizations to gain perspective on how other organizations communicate their goals and vision to younger audiences. I didn't want to limit my study to Girls Inc., but I instead wanted a broader lens by including similar organizations and their tactics and messaging.

In conducting the visual analysis, I chose to use two frameworks, those of Anne Wysocki and Roland Barthes. Each framework has a unique theory for analyzing images and text. The two work together to create a multi-faceted framework for exploring and analyzing text and images.

Wysocki | *The Multiple Media of Texts* | 2004

Wysocki presents a straightforward approach to analyzing text, which is centered on the elements of a page and the relationships between these elements. She opens her article by stating that all page and screen-based texts are both visual and persuasive. Therefore, all visual elements of texts can be analyzed because they are not haphazard, but are intentional and planned (Wysocki, 2004, p. 124).

Wysocki gives several examples of elements such as typeface, shapes, colors, images, and photographs (2004, pp. 127 – 133). Wysocki proposes three points of analysis in examining a text: naming the elements, naming relationships among elements, and contextualizing the elements (2004, p. 137)

Naming the elements involves asking, "What are the visual elements of this page/screen? What kinds of typefaces have been used? What are the sizes of the different elements? Is there color? (2004, p. 138). Naming the relationships among elements involves answering questions such as, "How does your attention move over this page/screen?" and analyzing the visual hierarchy of a page (Wysocki, 2004, p. 138). Contextualizing the elements involves asking, "With what sorts of audiences do you associate the elements you have named? How would this page/screen be different if one of its elements were different, or if elements were added/removed?" (Wysocki, 2004, p. 138).

 I chose to focus on Wysocki's first two schemas of naming the elements and naming the relationships among elements. I did this by listing the elements of each text, and then teasing out significant aspects of these elements and their arrangements. Contextualizing the elements overlaps with Barthes' Rhetoric of the Image, so I used some of Wysocki's questions and points of analysis in combination with Barthes' framework.

Barthes | *Rhetoric of the Image* | 1964

Barthes (1964) breaks the image into three distinct parts: the linguistic message, a coded iconic message, and a non-coded iconic message (p. 272). The linguistic message is the text aspect of an image. Barthes further separates the linguistic message into two functions, anchorage and relay. Anchoring text "directs the reader through the signifieds of the image, causing him to avoid some

and receive others;" (Barthes, 1964, p. 275). Anchoring text holds control in directing the reader to what he or she should think about the presented image.

Barthes (1964) explains the relay function, "Here text (most often a snatch of dialogue) and image stand in a complementary relationship," (p. 275). He explains that the relay function is less common than that of anchorage and is most often seen in cartoons and comic strips. In this function, text does not exert control, it instead helps to unpack the aspects of the image that are not found in the image itself (Barthes, 1964, p. 276).

Barthes moves from the linguistic message to the iconic message. He separates the iconic message into two dimensions that are inevitably interconnected. The denoted image is made up of the literal objects in the images, without the strings of societal or cultural meaning. The colors, shapes, and lines of objects make up the literal message.

The iconic message is two-fold; with the literal image comes the denoted image. This is the symbolic message of an image that is wrapped up in "different kinds of knowledge – practical, national, cultural aesthetic," (Barthes, 1964, p. 280). The denoted image is the societal and cultural reading of the literal objects, the combination of objects, and what feelings or meanings they connote.

MATERIALS

Girls Inc. Poster

It is important to examine existing Girls Inc. materials in order to holistically understand the organization and its messaging. This poster not only captures a main component of Girls Inc.'s mission (The Girls' Bill of Rights), but it is also based on an emotional appeal. This emotional aspect provides an interesting, complex message to analyze. I received this poster from my Girls Inc. site at the YWCA in Hamilton, OH.

Girls on the Run Poster

Girls on the Run is an organization similar to Girls Inc. in that it focuses on self-esteem and personal growth and development. It targets girls ages 8 – 13, which is also the age range for Girls Inc.'s programs. I chose to include this poster because materials from an outside organization provide a new outlook on engaging with younger women. In addition, while both this poster and the Girls Inc. poster feature a photograph of a young girl, the emotional intent behind the two posters is very different. While one is somber and serious, the other is energetic and hopeful. This contrast serves as a framework for not only analyzing the two posters from a technical perspective, but also for interpreting the girls' reactions to the two message strategies. I found this image on the Girls on the Run website at www.girlsontherun.org.

Girls Inc. Website Stills

Websites are often the launching pad for individuals seeking to learn more about an organization or cause. Therefore, the Girls Inc. website is an important component to examine when looking at the overall design and messaging of the organization. I chose to analyze the portion of the website designated "For Girls" because Girls Inc.'s online presence is a significant factor in its dialogue with younger audiences. Studies have shown that 93% of teens ages 12-17 go online, with over 50% of

these teens going online several times a day (pewresearch.org). This stills were taken from www.girlsinc-online.org.

FOCUS Brochure

The FOCUS (Females Overcoming Challenges United and Strong) program is sponsored by the YWCA Hamilton, which also sponsors the Girls Inc. program. Therefore, the geographic audience for the two programs is similar. Furthermore, this teen pregnancy prevention program shares part of Girls Inc.'s target audience. The FOCUS program targets young women ages 16-19 and Girls Inc. targets girls and young women ages 6-18. This informational brochure seeks to communicate important information while also encouraging enrollment in the program. This is valuable because the goals of this brochure and those of Girls Inc. materials coincide. Girls Inc. also strives to provide relevant information to young women and encourage program involvement. I found this brochure at the YWCA in Hamilton.

GIRLS INC. POSTER

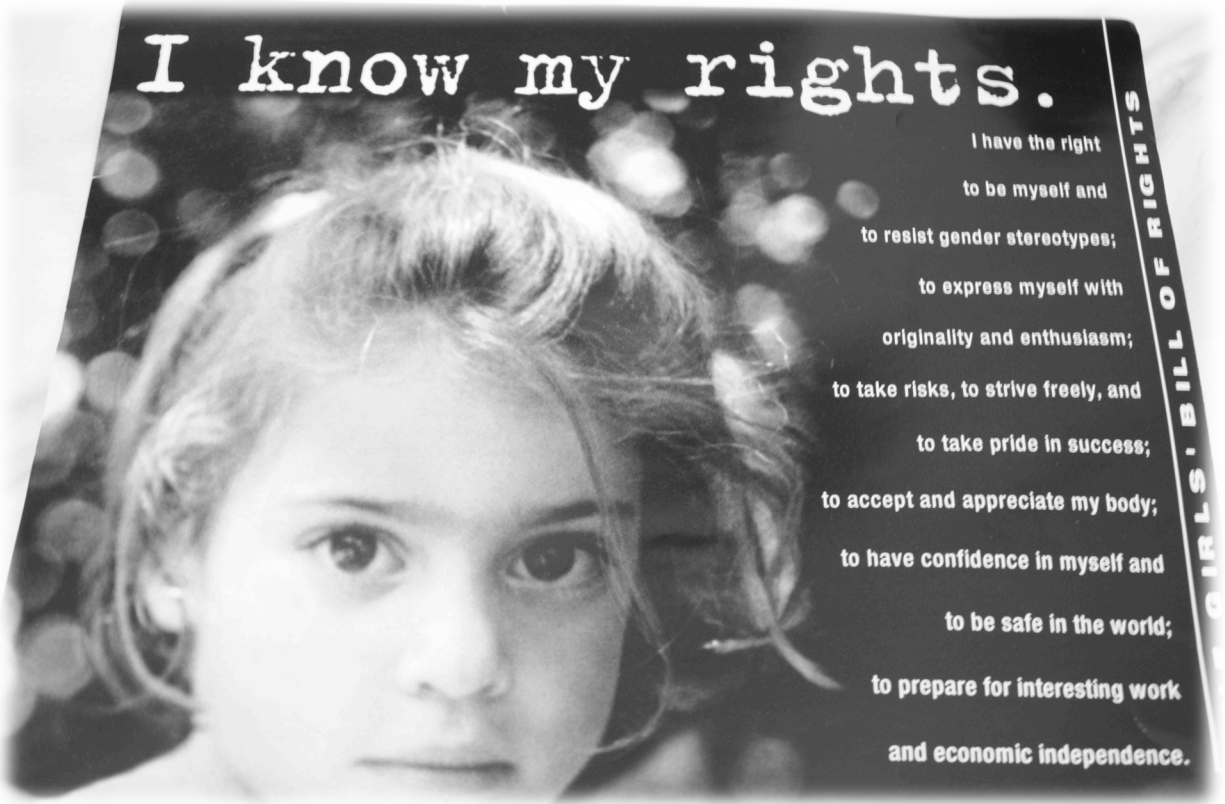**GIRLS INC. POSTER | CLOSE-UP**

I know my rights.

I have the right

to be myself and

to resist gender stereotypes;

to express myself with

originality and enthusiasm;

to take risks, to strive freely, and

to take pride in success;

to accept and appreciate my body;

to have confidence in myself and

to be safe in the world;

to prepare for interesting work

and economic independence.

GIRLS' BILL OF RIGHTS

GIRLS INC POSTER | VISUAL ANALYSIS

Wysocki | Elements

Text | I know my rights. | Top

Text | Girls' Bill of Rights copy | Upper right corner

Text | Girls' Bill of Rights title | Upper right corner

Image | Young girl | Left

Text/Image | Girls Inc logo | Lower left corner

Text | Girls Inc information | Bottom

Wysocki | Color

This poster is black and white printed on paper with a slight sheen. The size of the poster adds strength and increases the magnitude of the impression that it makes. Wysocki (2004) suggests that it's important to consider how the experience of this poster would be different if it were a different size/color/texture (p. 138). If this poster were significantly smaller and more colorful, it would be less serious and seem more light and uplifting instead of heavy and stern. The poster is entirely grayscale, which makes it simple and straightforward.

Wysocki | Proportions

The eye is immediately drawn to the girl's face. She is proportionally the largest element on the poster and the copy is quite small, letting the attention rest on the girl. The young girl takes up 2/3 of the poster, emphasizing her importance. She is also on the left side of the poster. In Western culture, audiences read from left to right. Therefore, she is the first thing that a reader sees in looking at the poster. The combination of her size and placement reinforces her centrality in this poster.

Wysocki | Typeface

The typeface is a simple sans serif, except for the rough typewriter slab serif title of "I know my rights." This raw, imperfect typeface adds an element of hardness to the image. The girl herself looks quiet, serious, and defiant. This rough typeface reinforces the hardness of her stance.

Barthes | Linguistic Message

The Bill of Rights text along the right serves the purposes of anchorage and relay. Anchoring text "directs the reader through the signifieds of the image, causing him to avoid some and receive others;" (Barthes 275). However, this text also serves as a relay in the sense that it is complementary to the image and provides the inner dialogue of the young girl.

This raises the question - Is the text intended to serve as the inner dialogue for the young girl? Does the text liberate the girl in the image by speaking what she is thinking? Or does it instead serve as an anchoring, repressive force, guiding the reader through the intended meaning of the poster. The clash of the uplifting, hopeful text and the dark, serious young girl with her arms crossed suggest that this text serves as a manipulated anchorage. In order to receive the message of the determined, hopeful young girl who knows her rights, the reader must reject many other contradictory suggestions including her crossed arms, defiant stance, and the overall somber tone of the poster.

Barthes | Denoted Image

The choice to use a photograph instead of an illustration certainly adds a sense of immediacy (Wysocki, 2004, p. 133). However, Barthes suggests that photographs don't necessarily capture a message in a way that grips the audience and forces them to deal with the reality of the message. Barthes (1964) writes, "its reality that of *having-been-there*, for in every photograph there is the

always stupefying evidence of *this is how it was*, giving us, by a precious miracle, a reality from which we are sheltered," (p. 278).

The weak connection between the photo and the text creates an even wider mental route in which the audience is able to reject the immediacy of the young girl and instead deal with the image as a past "*this is how it was* reality" (Barthes, 1964, p. 278). Although photography has its shortcomings, it's the most raw, true image form that can be transmitted through a hardcopy material (excluding video or audio messages). The photograph itself stands front and center, occupying the largest percentage of the poster. However, the disconnect between the text and image dilutes the emotional connection between the audience and the young girl. This consequently weakens the emotional connection between the audience and the vision of Girls Inc.

Barthes | Connoted Image

Black and white photography is often associated with documentary-style films. Therefore, the black and white photograph adds a serious, real-life dimension to the poster. Crossed arms generally signify a sense of defiance or a desire for distance. The girl does not appear open, warm, or inviting; but instead stoic and distant. This stance combined with her facial expression breaks many Western culture presuppositions about children. In Western advertisements, children are often portrayed as laughing, joyful, and energetic. However, this image breaks these norms and catches the audience's attention in a striking way.

Griebel | Synthesis

I think that while the text and image are both strong on their own, together they send a conflicting and diffused message. The stance of the girl does not run parallel to the message of the "Girls Bill of Rights." While the black and white photo is captivating, the combined message of image and text is

weak and confusing. I think that the emotional appeal of this poster is perhaps for the viewer to feel sympathy for the young girl. This seems to be targeted at adult donors instead of girls and young women. I don't think that the girls and young women in Girls Inc.'s target audience would feel a sense of connection with this poster because of the conflicting and confusing messages.

GIRLS ON THE RUN POSTER

GIRLS ON THE RUN POSTER | VISUAL ANALYSIS

Wysocki | Elements

Text | We believe that every girl... | Left

Image | Photograph of girl | Right

Image | Swirls | Bottom left

Image | Logo | Bottom left

Wysocki | Color

The colors in this poster are muted and simple, except for the bold red. In Western cultures, red is usually associated with power and passion. The use of red reinforces the optimism and strength of the text. The white swirl adds a softness and femininity to the poster. It is clear that this poster is intended for young women, however it is not entirely made up of culturally "girly" designs and colors.

Wysocki | Proportions

The girl and text each take up one half of the poster. This suggests that the text and girl hold equal importance. In looking at this poster, the eye starts in the top left corner at "We believe that every girl", bounces over to the girl, and then back to finish reading the smaller text on the left side.

Barthes | Linguistic Message

Barthes (1964) writes, "Does the image duplicate certain information given in the text by a phenomenon of redundancy or does the text add fresh information to the image?" (p. 273). In this case, the text certainly adds fresh information to the image by clarifying the intent of the message.

In this text, "can" is repeated at the beginning of each statement. This repetition highlights the importance of the uplifting, hopeful message of the poster. The image alone does not produce feelings of hope or empowerment. However, the text defines the image and explains the vision of Girls on the Run.

Barthes | Connoted Image

The girl in the image appears to be wearing an headband and has her hair in ponytail, which connotes exercise. Furthermore, her mouth shape indicates that she is breathing through her mouth, reinforcing the idea of strenuous activity. This runs parallel to the paint on her face that reads "Girls on the Run". This paint is interesting on several connotational levels. Its color and texture suggests that it may be lipstick. However, its placement on the girl's face alludes to war paint. This tension between the femininity of lipstick and aggressiveness of war paint creates an interesting opposition. This tension combined with the short, punchy empowerment statements suggest that this choice of using lipstick as war paint is a reclaiming of femininity.

Griebel | Synthesis

I think that this poster is not only innovative and unique, but also incredibly effective. The lipstick war paint is creative, empowering, and strongly conveys the idea of reclaiming femininity. In addition, the large text is clear and able to be read in a short amount of time. The repetition of "can" at the beginning of each phrase creates consistency and transmits the idea of the power within each girl. The design is also simple and easily understood while still being artistic and engaging.

GIRLS INC WEBSITE STILL 1

Username: * Password: * Log In Join now! Forgot password?

Girls Inc. Online
Discover how exciting it is to be you... today and tomorrow.

I AM   I CAN DO   I CAN BE   I BELONG

Search

Email Like 579

Welcome to Girls Inc. Online, the Girls Inc. Website for Girls!

Girls get a lot of negative messages telling them they can't do things or should look and behave in certain ways just because they're girls. Girls Inc. is there to remind girls that this is just...well, nonsense. Girls Inc. knows girls can do anything and become anything they try.

Girls Inc. Online is one way that Girls Inc. shows girls how to discover and get excited about their potential. Create a profile with an avatar and show what makes you strong, smart, and bold. Set and share goals online and watch videos about the amazing things girls and women have accomplished. There's much, much more, so join today!

Did you become a member of Girls Inc. Online between 2004 and October 2010? Read this important announcement.

GIRLS INC. WEBSITE STILL 1 | VISUAL ANALYSIS

Wysocki | Elements

Text | Log-in bar | Top

Image | Girls illustration

Image | Girls Inc logo | Top left

Text | "Discover how exciting it is to be you… today and tomorrow. | Top center

Text | Menu links "I AM " "I CAN DO" "I CAN BE" "I BELONG" | Top left

Text | Search bar | Top right

Image | Video clip

Text | Pink block of text | Right middle to bottom

Wysocki | Color

The color choice that most stands out to me is the choice to use pink as a primary accent color. Not only does the choice to use pink for a girls-based organization seem cliché, but it also directly contrasts with the text. The pink block of text reads, "Girls get a lot of negative messages telling them they can't do things or should look and behave in certain ways just because they're girls. Girls Inc. is there to remind girls that this is just… well, nonsense," (www.girlsinc-online.org). In Western culture, pink is strongly linked to femininity. Is the choice to use a pink an intentional move to reclaim pink and the definition of femininity like the Girls on the Run poster or does it unintentionally reinforce stereotypes?

The use of pink on this website and the use of lipstick in the Girls on the Run poster as war paint create a framework to analyze the use of feminine design in materials seeking to redefine what it

means to be a woman in today's world. Girls Inc. seeks to push against cultural stereotypes about

women, however it seems that the use of pink in the "For Girls" section of their website clashes with

this message. In the Girls on the Run poster, the lipstick is lifted out of its traditional role of being

used to beautify women into a new role of war paint. This speaks directly to the message of

redefining what it means to be female. However, on the Girls Inc. website, the pink is not used to

redefine femininity, it is used as a primary accent color without any indication that it is seeking to

redefine feminine strength. The difference between the two applications of classic cliché feminine

attributes paints a picture of how the application of design principles drastically affects the overall

message of an image.

Wysocki | Proportions

Text occupies the majority of the website. There is one image of a young woman in the video still.

However, text dominates the website page. This indicates that the text holds the most importance in

this website still.

Barthes | Linguistic Message

The only images in this website still are the small illustrated avatars in the top right corner and the

photograph of the young woman from the video still. Therefore, the weight of communicating

meaning of the website rests on the linguistic message of the text. Barthes writes:

> At the level of the literal message, the text replies – in a more or less direct, more or less
>
> partial manner – to the question: *what is it?* The text helps to identify purely and simply the
>
> elements of the scene and the scene itself. (1964, p. 274)

In this website still, the images provide little insight to the purpose and mission of Girls Inc. However,

the text does indicate the purpose of the organization. Even the links in the menu point to the

empowerment of the program in the statements: I AM, I CAN DO, I CAN BE, and I BELONG. These short, strong statements coupled with the image of the young woman in the video still create a message of individuality and strength. In addition, the pink statement running along the top of the page says, "Discover how exciting it is to be you… today and tomorrow." This statement connotes the concept of growth and consistency of individuality and strength over time.

Griebel | Synthesis

This website is difficult to analyze because it seems to be targeted at the younger bracket of Girls Inc.'s audience, however I am looking at the effectiveness of materials through the eyes of high school women. However, I would ask the website designers why they would create a website for younger audiences when older girls (middle school and high school) would be much more likely to look up information about Girls Inc. online as opposed to elementary school girls. I do not think that this design is an effective approach for connecting with high school women. In addition, the use of the color pink contradicts Girls Inc.'s mission of encouraging girls to push against gender stereotypes.

GIRLS INC WEBSITE STILL 2

Girls Inc girls are strong, smart, and bold because:

GIRLS INC. WEBSITE STILL 2 | VISUAL ANALYSIS

Wysocki | Elements

Text | Girls Inc girls are strong, smart, and bold because: | Top left corner

Illustrations | Girl avatars

Wysocki | Color

Wysocki suggests that in looking at a text, you ask yourself "What sorts of audiences do you associate the elements?... What do the author/designer's choices of visual strategies tell you about her/his conception of the audience for this page/screen?" (139). The bright colors of the illustrations suggest a cartoonish, young feel. Western audiences associate the use of multiple bright colors with a young audience. There are very few muted colors, which are often used with adult audiences. It is clear that the designer intended this graphic to speak to children.

The range of colors suggests diversity. There are multiple skin tones, hair colors, eye colors, and clothing colors. The use of different colors is associated with surface-level diversity. While skin color, hair color, and clothing colors can't indicate deeper levels of diversity including background, education, and religion, they allude to diversity amongst people.

Wysocki | Proportions

The avatars are all equal size. This adds a sense of equality amongst all the different girls shown in the drawings. No girl is more important than another. The equal sizes don't give any clues of how to read the image, therefore the eye bounces around after reading the text in the top left corner. There is no clear area of focus.

Barthes | Connoted Image

This illustration stands in stark contrast to the gritty photograph in the Girls Inc poster that was addressed earlier. The difference between the impact of a photograph and that of a drawing is different in tone and authenticity; therefore the choice to use an illustration is one worth analyzing. Barthes writes, "the denotation of the drawing is less pure than that of a photograph, for there is no drawing without style," (277). This image would be significantly different if the designer had used actual photographs of diverse girls instead of illustrated avatars. The image would have not only been more realistic, but the tone would have been different.

The fact that this image of diversity is illustrated rather than captured suggests a sense of created diversity as opposed to actual diversity. This illustration portrays a desired image of diversity instead of capturing actual diversity within the Girls Inc. organization. The message of that diverse girls are all equal would be significantly more powerful and immediate if photographs had been used instead of the distant diversity of the illustrations.

Griebel | Synthesis

While the message of diversity is very important, I don't think that these avatars capture the essence of Girls Inc. or the incredible value that the organization places on individual identities. The illustrated avatars water down the diversity message. In addition, this illustration raises the same question that the overall website design raises regarding the age range of girls and young women who actually spend time online on informational websites. This illustration would most likely appeal to a younger audience.

FOCUS BROCHURE | OUTSIDE PANELS

Are you working towards your goals in life?

Do the choices you make move you closer to reaching your goals?

Does how you feel about yourself affect the decisions you make?

What can you do to be successful in your own life?

*Get **FOCUS**ed and develop a clear image of yourself!

Females

Overcoming

Challenges

United and

Strong

Please contact Jennifer Kruger by phone or email for more information.

Phone: 513.856.9800 ext. 124
Email: jkruger@ywcahamilton.com

eliminating racism
empowering women
ywca

FOCUS

Of Butler County

Teen
Pregnancy
Prevention
Program

244 Dayton Street
Hamilton, OH 45011
513.856.9800
www.ywcahamilton.com

From left to right – Panel 2, Panel 6, Panel 1

FOCUS BROCHURE | INSIDE PANELS

FOCUS

- This program is a collaborative effort between the YWCA Hamilton and Miami University's Department of Nursing.

- This is a multi-session program delivered by third year nursing students enrolled in the Miami University Hamilton's nursing program, along with community educators from the YWCA Hamilton.

- Age: For young women 16-19 years old in Southwestern Ohio

- Cost: There is no cost to participate. Actually we will pay you. You will receive a $50 gift card for completing all program sessions. You will also be asked to complete a four-month and 12-month follow-up survey. You will receive an additional $50 gift card for each completed and returned survey.

Take Action and Learn the Facts

Knowing about sex isn't the only info you're going to need to make informed sexual choices. **FOCUS** will get you in the loop on issues like:

Healthy behavior

Drug and alcohol abuse

Communication skills

Expression & respect of values

Pregnancy prevention

STI (Sexually Transmitted Infection) prevention, including HIV/AIDS

⇒ There will be plenty of activities that will be aimed at encouraging interaction such as:

Role-plays

Visualizations

PowerPoint slides

Lectures

Discussions

⇒ We want to empower you to be bold, strong, and assertive about the rights you have concerning your health and your sexual decisions.

Did You Know?

According to the Ohio Department of Health, Center for Public Health Statistics and Informatics, in Butler County in 2008, ages 15-19, there were an estimated 841 cases of teen pregnancies, with a rate of 60.6 per 1,000 females.

STI Numbers & Rates (per 100,000 persons) for Ohio Statewide, 2010

	Age	# of Cases	Rate/100,000
Chlamydia	15-19	26,120	2486.5
	20-24	18,397	2412.6
Gonorrhea			
Syphilis	15-19	143	17.7
	20-24	277	56.5

Source: Ohio Department of Health, STD Surveillance

Some ways to prevent and reduce the number of unplanned pregnancies

⊘ No sex! 100% effective

IUD (Intrauterine device) 99% effective

Implant (Implanon) 99% effective

Shot (Depo-provera) 97% effective

Birth control pill 92% effective

Ring (Nuvaring) 92% effective

Patch (Ortho Evra) 92% effective

Condoms (Male) 92% effective~

Condoms (Female) 92% effective~

Effectiveness from Center for Disease Control and Prevention

(~) These contraceptives will help reduce the risk of contracting an STI, including HIV/AIDS

From left to right – Panel 3, Panel 4, Panel 5

FOCUS BROCHURE | VISUAL ANALYSIS

Wysocki | Elements

Text | Headings | Throughout

Text | Body text | Throughout

Image | STI chart | Panel 5

Images | Contraceptive illustrations | Panel 5

Image | Photograph of girls | Panel 6

Wysocki | Color

The orange used throughout the brochure is a gender-neutral color. Orange signifies energy and movement, which is an effective in this brochure since it encourages young women to be proactive in taking control of their own bodies and futures. The consistency of the color also indicates that the brochure is a cohesive whole instead of a grouping of unrelated pages.

Wysocki | Typeface

There are a variety of typefaces used in this brochure, which lends to an unorganized feel. All the fonts are sans-serif fonts, which is consistent. However, the lack of repetition of typefaces causes the clutter of the multiple fonts to overshadow the consistency of sans-serif typefaces.

Barthes | Linguistic Message

The intent of the text shifts several times throughout the brochure from attention getting, to informational, to persuasive. There are some images in this brochure including the graph and chart on panel 5 and the photo on panel 6. However, the majority of text stands on its own without

relationship to an image. Therefore, I chose to analyze not only the text that is accompanied by an image but also the tone and intent of text throughout the brochure.

The text on panel 2 uses empowering, proactive words including "goals", "choices", decisions", and "successful". The rhetoric questions serve the role of attention-grabber being that they seek to capture the audience's attention.

The copy on inside panels 3, 4, and 5 moves from empowering to informational. The text uses complex sentence structures and advanced vocabulary such as "collaborative", "multi-session", and "visualizations". The more complex language suggests that the designer holds the target audience in high regard in that he/she views the young women as being able to understand the complex syntax. However, I doubt that this knowledge and information heavy approach is most effective in engaging with young women. While this brochure is full of information, it fails to incorporate cohesive, interesting design and attention-getting strategies.

Barthes | Connoted Image

The image that most stands out in this brochure is the photograph on panel 6. This is the final place where the eye rests, thus reinforcing the emotional impact of image. The silhouettes are somewhat mysterious but this creates a space where young women can project their own identities onto the ambiguous silhouettes of girls.

Wysocki | Visual Connection Among Parts of a Multi-Paged Text

This brochure is different from the other materials because it is a multi-paged text. Wysocki constructs an additional framework for analyzing pages across a multi-page text.

In naming the elements, she poses the following questions, "What visual strategies did the designer use to tell you that these various pages are to be understood as one text?" (Wysocki, 2004, p. 139). The designer uses color and design elements to create a sense of coherency across the pages of the brochure. In addition, they are all contained to the same 8½ x 11 piece of paper. The use of orange throughout as well as the slanted border lines make it clear to the reader that all panels belong together. The orange triangles along the top and bottom of the inside panels (panels 3-5) visually indicate that the three panels are to be viewed as one unit.

Wysocki (2004) poses several questions to provide directions in examining the relationships between elements, "How are you introduced to this text? What does the opening page lead you to expect about the rest of the text? " (2004, p. 139). The front page is straightforward and direct without any attention-grabbing images or tag lines. From the beginning, the reader understands that this is an informational brochure about a teen pregnancy prevention program. This straightforward approach makes it clear that the brochure is serious in tone and subject matter.

Wysocki asks, "How do the visual relationships between the different pages of this text contribute to your sense of the text?" (2004, p. 139). The visual relationships between information are undefined; there is no clear hierarchy of information due to the inconsistency in typefaces, typeface sizes, and outline format. There are no visual clues to guide the reader through the information. The brochure seems overwhelming because it is crowded with facts and information without a clear order. This aspect combined with the serious content matter would, I imagine, intimidate the young women in the program's target audience (women ages 16-19).

Griebel | Synthesis

This brochure is full of important, useful information. However, the overwhelming design and inconsistency do not communicate this information well. I do not think that young women would be likely to pick up this brochure, read it, and understand the information in such a way that they can then apply it to their lives. I do think that orange is an energetic, unique color that should be used. Overall, the inconsistent typefaces and large amount of text makes this brochure seem intimidating instead of welcoming.

FOCUS GROUP

I felt that it was an imperative to give a voice to young women in analyzing Girls Inc. In order to do this, I obtained IRB approval and conducted a focus group with high school women to gain understanding of how they interpret and decode the materials. The focus group added a layer of depth to my study because the young women were able to give authentic insight based on their understanding of the images and messaging. The participants in my focus group were four members of Teen Impact Initiative, a Girls Inc. leadership council for high school women in the Hamilton area. I have a personal connection with this group because I cofounded and now manage Teen Impact Initiative.

After obtaining IRB approval for the focus group, I sent an email to the Teen Impact Initiative members explaining my project. The young women are under 18 years old, therefore I need parental permission. I attached a parent permission form to the email that I asked them to bring with their parent's signature if they chose to be a part of the focus group. In order to meet IRB guidelines, I received permission from my director, Jen Kingsley, to conduct the focus group at the YWCA in Hamilton during Teen Impact Initiative's normal meeting time.

The high school women arrived and we all sat on couches in the formal lounge at the YWCA of Hamilton. I set out hard copies of the materials on a coffee table in the center of the seating area. I collected parental permission forms from the women (none chose to opt out of the study). I then read an IRB-approved script explaining my project and asked the participants to sign an agreement saying that they granted their permission to be members of the focus group.

I asked the young women to spend 10 minutes carefully reading all the materials. After they were all done reading and examining the materials, I began to facilitate a group discussion using the IRB-

approved focus group questions. I took notes by hand and encouraged the women to elaborate

upon their responses. I did not collect any names or indicate who said what in my notes.

FOCUS GROUP | INTERVIEW QUESTIONS

Pre-Materials Questions

Do you prefer to learn information from websites or brochures?

How did you find out about Girls Inc.?

What do you look for in a program?

Do you look at brochures or websites to find out about programs?

If you do – what information would you want to know about a program to decide

whether or not you would want to be a part of it?

Materials Questions

Which one most speaks to you? Why?

Which one seems least relevant to you? Why?

Are there phrases seem empowering or condescending to you? Which ones? Why?

Are there images seem empowering or condescending to you? Which ones? Why?

Do any of the colors seem empowering or condescending to you? Which ones? Why?

What do you think each of these programs would be like?

How do you think each of these programs views girls your age?

Do you connect with the girls in any of these materials? Which ones? Why?

How would you change one or two of these to make them connect better with girls your age?

FINDINGS

Young women in this study prefer to learn information online.

I asked the young women whether they preferred to learn information via brochures or websites. They unanimously expressed that they prefer learning information online. This influenced my decision to create a website mockup as the final product instead of a brochure.

The young women in this focus group found out about Girls Inc. through announcements at school or via guidance counselors.

This is important to consider when creating materials because word-of-mouth from one person to another is an incredibly important way that information is spread. Therefore, engaging and interactive materials are more likely to be shared between individuals.

Young women in this study are more likely to join a program if they understand how what they are doing impacts the larger mission of the organization.

The high school women explained that they feel encouraged by knowing how they function as a part of the whole. It is important to them to know what the organization is working towards and how they can be a part of that.

These young women felt that the Girls Inc. poster most spoke to them.

When I asked the women, "Which one (material) most speaks to you? Why?", the high school women all expressed that they felt that the black and white poster with the young girl most spoke to them. When asked why, one young woman said, "It makes you think. This is something that I would have wanted someone to say to me when I was growing up." The women felt a strong connection with the girl in the photograph and the "Bill of Rights" along the right side.

The young women in this study thought that the FOCUS brochure and Girls Inc. website illustration were least relevant to them.

The high school women said that the brochure had too much text and they felt bombarded by all the facts. They also expressed confusion about the intent of the illustration, one woman said, "It (the illustration) doesn't grab my attention or get me excited."

These young women found the language in the Girls Inc. poster to be most empowering.

These young women were able to internalize the message and apply it to their own lives. One participant said, "It's like it's saying that every girl can embrace who she is."

The high school women in this focus group thought that the images in the Girls Inc. poster and Girls on the Run poster were most empowering out of the presented materials.

One young woman said, "In this poster (Girls on the Run), the girl looks like she's wearing war paint. She looks like she's taking pride in who she is." This same young woman further internalized this empowerment message by then saying, "It's like she's saying "You should take pride in who you are too." The women also expressed that the Girls Inc. poster made them think about who they were when they were younger and how they've grown since then. In a sense, the young women were able to see their past selves in the Girls Inc. poster, and felt empowered by how they've grown into who they are today.

The high school women in this focus group thought that the Girls Inc. website illustration was most condescending out of the presented materials.

The young women expressed strong feelings that the illustration seemed "like a cartoon for younger girls." They didn't feel that this illustration fit their age range.

The young women in this study found black and white photography and "boy" or gender-neutral colors to be most empowering.

When asked what colors the focus group participants found to be most empowering, they expressed that black and white photography was empowering, along with colors that break gender stereotypes. Black and white photography is not only gender-neutral, but is also simple, which is an important quality that is discussed later in this section. One participant said, "Everything about girls is always pink. Why not switch things up? If girls are trying to get out of the stereotypes, then use a more 'boy' color."

These young women were most drawn to programs that stood for self-identity, diversity, and inclusion.

The young women in this focus group said that they thought that the Girls on the Run program was appealing due to what it seemed to stand for. One young woman said, "This program looks like it's about standing up for what you believe in and becoming more self-aware of yourself and different cultures and diversity." The other participants echoed these sentiments. In discussing the FOCUS brochure, one young woman said, "This looks like it's for one type of girl or certain girls (girls who are sexually active) instead of all girls." She expressed that this program did not appeal to her because of its exclusive nature.

The young women in this study connected with the girls in the images that reminded them of their current or past selves.

These young women felt the strongest connection with the girl in Girls Inc. poster. One young woman said, "I used to wear dresses when I was little. I feel like I'm standing up for my rights like her. She looks strong and outspoken like me."

The young women in this study would change materials by making them more simple, incorporating photographs of real girls, and adding some interesting design elements.

These young women overwhelmingly expressed the desire for simple designs with one participant saying, "Black and white is classic, maybe just adding one color. It has to be simple, it can't be too much." However, the young women also said that they would like to see "more design" or something "funky, that pops" in the Girls Inc. website. One young woman said, "Right now, it just looks like a website. There needs to be more design to it." There is a tension between simplicity and creative design. In verbalizing this tension, the young women demonstrated that they not only have an eye for design, but also an eye for balancing the two sides of the issue.

STRATEGIES

Based on the feedback from the focus group with high school women, I identified the following strategies for ways visuals and texts may work together to resonate and create a sense of empowerment with these young women.

Visual and Text Resonance Strategies

- Black and white photographs of realistic, everyday looking girls and young women

- Simple designs with clear areas of focus and minimal text

- Designs using gender-neutral or "boy" colors with some feminine elements

Visual and Text Empowerment Strategies

- Language focused on self-esteem and self-identity

- Language that explains how the young women can impact the larger mission

- Images and language focused on diversity and inclusion

- Images and languages that elicit thoughts and emotions of personal growth

OUTCOME

GIRLS INC.
YWCA of Hamilton, OH

home | about | join | blog | get involved

THE GIRLS' BILL OF RIGHTS
I HAVE THE RIGHT...

to be myself and resist gender stereotypes

to express myself with originality and enthusiasm.

to take risks, to strive freely, and to take pride in success.

to accept and appreciate my body.

to have confidence in myself and be safe in the world.

to prepare for interesting work and economic independence

to be me.

When you join Girls Inc., you align yourself with an organization that is working every day to make these rights a reality in the lives of girls all over America.

USERNAME

PASSWORD

SEARCH

TWITTER FEED

Tweets

VISUAL DESIGN JUSTIFICATION

Implementation of Design Frameworks

I created this website mockup using visual rhetoric from Barthes and Wysocki in combination with texts by Kimball, Hawkins and Williams. I incorporated several design principles including contrast, alignment, repetition, proximity, and color theory.

Contrast is intentionally using elements that are very different from each other to create visual attraction and excitement within the document. Contrast ensures that a document won't be boring, stale, or lifeless (Williams, 2008, p. 13). I implemented contrast in the website mockup by using hard straight lines as well as flowing swirl designs. In addition, the red adds contrast to the neutral black and white canvas. I also used two sans-serif typefaces. The typeface I used for headings (Market Deco) is bold and strong with all capital letters. The font for the body text is Gill Sans, a simple, thin font. This contrast created visual interest on the website without seeming overwhelming or cluttered.

Alignment is also incredibly important in design; it creates visual connections between information by strategically placing each element on the page (Williams p. 13). The strong, sharp edges of elements that are aligned create a strong, sharp impression for the user (Williams, 2008, p. 130). I used alignment to create the clean appearance of the website. I used left-alignment throughout the website. I also created hard lines within the sidebars and along the bottom of the website. These crisp lines add to the simplicity of the mockup.

Repetition is another important design principle, which strengthens the unity and organization of a document by repeating visual elements (Williams, 2008, p. 13). I applied repetition to the website

mock-up by repeating the color scheme (black, white, grey, and red) along with design elements such as the swirl and typefaces.

Proximity is another design theory that helps users to read and understand the material by visually grouping related items together (Williams, 2008, p. 13). This helps organize information into chunks and make it much easier for the user to read through a page or screen. I utilized proximity by creating a cohesive flow between the sections of the website. The upper portion of the website is intended to gain the audience's attention with the photos in Polaroid frames and the swirl design. The eye then moves down to the title of the organization and the menu links. These two elements fit together because the title states the name of the website and the menu links give indicators about the intent of the website in more detail. The photograph of the young girl and the block of text (The Girls' Bill of Rights) are the largest portion of the website and therefore are the most important focal point. The eye rests on this image and reads the Bill of Rights in combination with the image. These two components work together to convey the vision of the organization. Lastly, the right sidebars are the "interactive contact points". They include a user login, search bar, Facebook and Twitter buttons, and a Twitter feed. These elements are all interactive and function as tools to further explore the website.

Color theory is important in creating interest, tone, and emotional connection in the mind of the user. People perceive color physiologically and cognitively (Kimball, 2008, p. 248); therefore color is incredibly important in communicating a message to the user, color taps into the mind's thoughts, the heart's emotions, and the body's physiological response. Color can also convey meaning and attract attention (Kimball, 2008, pp. 254-255). I used a black and white color scheme with pops of red to create a sense of simplicity without being boring. The red touches add energy and novelty without overpowering the emotional communication of the photographs.

Visual and Text Resonance Strategies

Black and white photographs of realistic, everyday looking girls and young women

I applied this strategy by using solely black and white photographs. I also used pictures of actual Girls Inc. participants. This adds to the authenticity of the image because they are realistic, diverse young women.

Simple designs with clear areas of focus and minimal text

I kept the design of the website very simple but added a twist. The proportions of the website are unique, with the skinny right side bar and very large image of the girl and the "Girls' Bill of Rights". However, this twist in traditional design is still simple and does not create confusion in reading and understanding the website.

Designs using gender-neutral or "boy" colors with some feminine elements

The black and white color scheme is gender-neutral, and the red touches are also gender neutral. However, the swirl designs add an element of femininity to the website. The website still has the feminine indicators that attract the attention of the young women because they can immediately see that this website is for them. It is just feminine enough to draw them in without reinforcing gender stereotypes. Therefore, the text of the "Girls' Bill of Rights" such as, "I have the right to be myself and resist gender stereotypes," is reinforced by the design of its surroundings.

Visual and Text Empowerment Strategies

Language focused on self-esteem and self-identity

The focus group showed that the young women in this setting felt that the Girls Inc. "Girls' Bill of Rights" spoke to them. Therefore, I chose to incorporate this copy in the finished product. I criticized the effect of the image of the young girl and the Bill of Rights in the Girls Inc. poster because the girl seemed defiant and angry instead of hopeful and empowered. In order to correct this criticism, I paired the Bill of Rights with an image of a hopeful and positive looking young girl.

Language that explains how the young women can impact the larger mission

In the focus group, the young women expressed that they are motivated to join an organization when they can understand how they impact its larger mission. I added a sentence after the "Girls' Bill of Rights" to explain the mission of Girls Inc. and how joining the organization aids in this mission. The sentence reads, "When you join Girls Inc., you align yourself with an organization that is working every day to make these rights a reality in the lives of girls across America and Canada." This sentence succinctly describes the vision of Girls Inc. and the importance of each individual member.

Images and language focused on diversity and inclusion

I chose to speak to diversity through photographs of diverse young women. In the focus group, the young women found photographs of diversity to be more impactful than illustrations of diversity. In addition, the young women in the focus group expressed a desire for programs that speak to "all girls" not just "certain girls". Therefore, I made this mockup with a wide audience in mind, from young girls to older high school women. In addition, the language and photographs do not speak to a certain type of woman, but instead address young women of all backgrounds.

Images and languages that elicit thoughts and emotions of personal growth

I found in the focus group that young women in this setting found empowerment in reflecting on who they used to be and how they have grown into who they are today. In the focus group, the young women expressed that the combination of the "Girls Bill of Rights" with the photograph of the young girl elicited thoughts of growth. This strategy runs parallel to the previous strategy of speaking to all young women. While young girls can relate to the young girl in the image because they are able to see aspects of themselves in the girl. Older high school women can also relate to this young girl because they see their younger selves in the girl.

JUSTIFICATION FOR WEBSITE ELEMENTS

Photographs

I placed the photographs in the top left corner to capture the audience's attention since Western

cultures read from left to right and top to bottom. I would recommend a rotation of images

including those below in order to engage the viewer and create a sense of movement and freshness.

Twitter and Facebook Buttons

These are important links in order to engage with girls and young women and create a sense of

interactivity. This feature also makes Girls Inc. seem relevant to its target audience. Audience

involvement with Twitter and Facebook deepen the Girls Inc. experience and make the girls and

women feel that they are a part of the organization.

CONCLUSION

While it may seem that this study is applicable only to Girls Inc. and organizations with similar target audiences, the scope is actually much wider. It is true that this study did identify tactics and strategies that can be used to create materials that better resonate with and empower young women in this setting. However, in this study, the lens is more significant than the outcome. In this study, I was able to highlight and emphasize the importance of creating user-centered materials. Designers are quick to assume that they fully understand the users, and are therefore qualified to create materials that speak to the audience. However, there are complexities and nuances of communicating with others that are worthy of deeper examination. I even found myself assuming that I understand what these young women would think about the materials. In conducting my visual analysis, I would try to guess what the high school women would say. I proved my point when my own analysis and assumptions conflicted with the thoughts and feelings of the young women in the focus group.

The tangible outcome of this study is a set of specific strategies for Girls Inc. at YWCA Hamilton to use in developing promotional materials. This not only helps in recruiting more women to become involved in Girls Inc. programming, but also aids Girls Inc. in effectively communicating its vision and mission.

While I was able to create some specific strategies for engaging high school women in this context based on the focus group, there is a tension between consistency in Girls Inc. branding and the possibility of new approaches. Girls Inc. has specific graphic design guidelines including font, color, etc. My designs break many of these guidelines and would therefore not be able to be used. I certainly understand the need for brand consistency, however with these guidelines there must also be willingness to incorporate audience feedback in creating or re-evaluating brand identity.

While trying to sell products to an audience has its own challenges, I would argue that Girls Inc.'s

communication goals are deeper and much more complex. Girls Inc. and similar organizations are

seeking to communicate with young women in an empowering, inspirational manner. They are

seeking to elicit change. Change from doubt to belief in self, from weakness to strength, from shame

to self-assurance. These changes create growth in people and thus propel wider community change.

In this model, a deep understanding of the audience is critical. In many ways, this understanding is

necessary in spurring positive change in our communities and our world.

REFERENCES

Barthes, Roland. (1964). *Rhetoric of the image.*

Teen and Adult Internet Use. Retrieved from
        http://pewresearch.org/millennials/teeninternetuse-graphic.php

Girls Inc. Online. Retrieved from www.girlsinc.org

Girls on the Run. Retrieved from www.girlsontherun.org

Kimball, Miles A. & Hawkins, Ann R. (2008). *Document Design: A guide for technical
        communications.* Boston: Bedfore/St. Martin's

Simmons, W. Michele. *Miami University. Bachelor Hall, Oxford, OH. n.d. Lecture.

Williams, Robin (2008). *The Non-Designers Design Book: Design and typographic principles for
        the visual novice.* Berkeley, CA: Peachpit Press.

Wysocki, A. F. (2004). The Multiple Media of Texts: How Onscreen and Paper Texts
        Incorporate Words, Images, and Other Media in C. Bazerman & P. Prior, *What Writing Does
        and How It Does It; An Introduction to Analyzing Texts and Textual Practices* (pp. 123-163), New
        Jersey: Lawrence Erlbaum Associates.