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Understanding visual literacy on teachers and students between Indonesia and Malaysia

Nadia Sigi Prameswari ^{1*}, Agus Cahyono ², Slamet Subiyantoro ³, Eko Haryanto⁴

¹ Visual Art Department, Universitas Negeri Semarang, Indonesia

² Department of Theatre, Music, and Dance, Universitas Negeri Semarang, Indonesia

³ Department of Fine Art Education

⁴ Visual Art Department, Universitas Negeri Semarang, Indonesia

* Correspondence: nadiasigi@mail.unnes.ac.id

<https://orcid.org/0000-0001-9776-4610>

Abstract

Visual literacy is a very important skill in the 21st century. Visual literacy skill is part of the learning process for producing quality works of art. Building visual literacy competencies can provide long-term benefits in critical thinking skills. This study explored the ability to understand visual literacy in teachers and students in Indonesia and Malaysia. This study used qualitative research, and the respondents were lecturers and students of Universitas Negeri Semarang, Indonesia and Mara Technology University, Malaysia. The results indicated that Malaysian and Indonesian respondents did not know much about the images presented. The results of this study indicated that there were different perspectives on viewing and understanding visual literacy for teaching staff and students in Indonesia and Malaysia. The perspective of Indonesian respondents was more specific while explaining the answers to questions, whereas Malaysians tend to be less specific and general. The results also showed that each answer of each Indonesian respondent tends to be different from one another, while Malaysia tends to agree with other respondents. Dealing with the research is expected to make visual literacy learning methods suitable for education in Indonesia and Malaysia

Keywords: visual literacy, image, education, higher education



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Introduction

According to Sidhartani (2016), visual literacy is one type of literacy that can significantly impact how one evaluates a person's skills and abilities as well as how they interact with their surroundings. In the context of the Industrial Revolution 4.0, visual literacy is crucial for college students and trained students alike. It allows them to critically analyze, interpret, and develop understanding of the messages they encounter, enabling them to mentally visualize the information (Lacy, 1987; Damayana, Setyarini & Rosilawati, 2018). When considering newly emerging technologies against the rapidly evolving print, video, and film media, visual literacy initiatives can be aided. Through its use, educators and students can access a wide range of visual materials from the public and the internet (Spalter & Van Dam, 2016)

The condition of students' literacy skills in Indonesia can be seen when compared with several countries worldwide. Research from the Program for International Students Assessment (PISA) on the literacy abilities of students from around the world, the literacy achievement of Indonesian students in 2012 was ranked 64th among 65 countries. The study shows that 25%-34% of Indonesian students are in literacy skills (Kharizmi, 2015). Then, in 2013-2014, Indonesia was ranked 40th among 42 countries. This data shows that education services in Indonesia are quite low because only 25% of Indonesian education services are in the decent category. It is necessary to improve so that education services in Indonesia do not slump (Widodo, 2015). Compared with Indonesia's literacy level with Malaysia, according to data from Central Connecticut State University (CCSU) which explains the ranking of the most literate countries in 2015, Malaysia is ranked 53 out of 61 countries, while Singapore is ranked 36 out of 61 countries. Thailand is ranked 59th out of 61 countries. Of course, this needs to be a reminder for education stakeholders in Indonesia to improve their literacy skills in Indonesia further so that they are not left behind by other countries (Miller & McKenna, 2016; Trimansyah, 2016).

The development of technology and the demands that exist in the era of the industrial revolution 4.0 also influence the world of education in conveying and exchanging information related to learning materials, both audio, visual, or a combination of both, namely audio-visual (Rojko, 2017). The presence of visual elements in the teaching and learning process in the world of education is currently increasing along with the widespread integration of images and visual presentations with text in textbooks, manuals, classroom presentations and computers (Benson, 1997; Branton, 1999; Kleinman & Dwyer, 1999; Stokes, 2002). Then, the learning content must meet several skills, including visual and digital literacy skills, including information literacy, media literacy and ICT literacy (Aryati, 2019). To recognize and understand learning materials optimally, students, students, or teaching staff need good visual literacy skills (Kharizmi, 2019; Nopilda & Kristiawan, 2018; Stafford, 2011).

There are several previous studies on visual literacy. Nurdianti & Suryanto (2010) argue that there are still many activities that use visual literacy in daily activities in Indonesia that have not received special attention from some people. Even so, visual literacy has an important role in Indonesian education. Visual literacy through image can motivate students and increase concentration during learning (Budiharto & Fujiono, 2019). In Malaysia, visual images are a means of communication and learning aids. Therefore, the teacher must understand how students read pictures and understand the

meaning of an image. Like the research of Dolati & Richards (2011), foreign language teachers in Malaysia use visual learning as a learning tool for foreign language students. A study in Malaysia that examined visual literacy showed that text images and illustrations have an important role in a poster (Masood & Zain, 2011). As a result, the weakness of one aspect of ability will affect other literacy skills, especially the weakness of idea production in work. Finally, strengthening visual literacy for design students is to develop active and independent student creative initiatives. Based on previous studies, there has never been a study that has analyzed the comparison of the ability of students and teachers in Indonesia and Malaysia to understand visual literacy in depth. Indonesia and Malaysia are still allied countries and have similarities in culture. The difference in the education rankings of the two countries is not very significant, although Malaysia is still better than Indonesia. This study aims to determine the visual literacy skills of students and teachers at universities in Indonesia and Malaysia in the learning system in universities.

Methods

This study used a thematic analysis approach to analyze all the collected data (Gordon et al., 2017). This study used purposive sampling (Patton, 2002), with criteria for students who have studied practical courses related to visual literacy, for teachers who have taught practical courses related to visual literacy. The informants consisted 6 informants and 3 informants from Indonesia and 3 from Malaysia. It follows Creswell's (2013) research which states that 2-3 research respondents are sufficient. Bandur (2019) stated that the more specific the research sample (the more specific the character of the sample, the fewer informants studied), the quality of the interview process (the higher the quality of the discussion in the interview, the smaller the sample size). This study used semi-structured interviews with lecturers and students at Universitas Negeri Semarang (UNNES) Indonesia and Universiti Teknologi Mara (UiTM) Malaysia. This study was conducted to determine the ability to understand visual literacy in universities. Interviews with lecturers of UNNES were conducted semi-structured through audio recordings of the Whatsapp application. In contrast, interviews were conducted with UiTM lecturers, UiTM students, and UNNES students using the Zoom meeting application media. Interviews were conducted in November 2021, with the length ranging from 20 to 30 minutes. The concept of respondent question criteria was based on research by Kedra (2018) and Lopatovska, et. al. (2016), namely: knowledge about image, the image's colour, image feeling, image perspective, and preference image.

Finding

Table 1: Demographic of Informants

No	Name	Sex	Age	Occupation	Department	Year of Service
1	Pratama Bayu Widagdo	Male	33	Instructor of UNNES	Visual Art	6 Years
2	Roziani Mat Nashir @ Mohd Nasir	Female	28	Instructor of UiTM	Graphic Design & Digital Media	5 Years
3	Tasya Salsabila	Female	21	Student of UNNES	Visual Art	-

4	Yusuf Akbar	Male	21	Student of UNNES	Visual Art	-
5	Syazwan Jehan	Male	20	Student of UiTM	Graphic Design & Digital Media	-
6	Anis Najihah	Female	23	Student of UiTM	Advertising / Graphic Design	-

Table 2: Figure for informant’s interview sources

No	Art Movement	Painter	Title	Year
1	Realism	Jean-François Millet	The Gleaners	1857
2	Expressionist	Edward Munch	The Scream	1893
3	Pop Art	Andy Warhol	Marilyn Monroe	1967

Table 1 is the profile of the respondents in this study. Table 2 consists of the list of the images as well as information regarding the images shown to Indonesian and Malaysian informants. After observing the pictures presented, the two respondents from the 2 countries provided general information about the image, the colour seen, the feeling when viewing the images, the perspective of the images, and the likes and dislikes.

3.1 Image Knowledge

Table 3: Results of image knowledge analysis

Indonesia				
Informants	The Picture Name	The Picture Knowledge		
		The Picture Name	The Picture Origin	Description
Informant 1	Picture 1	Unknown	Unknown	The colour and style are colonial
	Picture 2	Unknown	Unknown	Has seen the feature and style
	Picture 3	Marilyn	Unknown	No Answer
Infromant 3	Picture 1	Unknown	Unknown	The view is not from Indonesia
	Picture 2	The Scream	Unknown	No Answer
	Picture 3	Monroe	Unknown	No Answer
Informant 4	Picture 1	Unknown	Unknown	No Answer
	Picture 2	The Scream	Italy	Van Gogh’s Painting
	Picture 3	Marilyn Monroe	United States of America	No Answer
Malaysia				
Informants	The Picture Name	The Picture Knowledge		
		The Picture Name	The Picture Origin	Description

Informant 2	Picture 1	Unknown	Unknown	No Answer
	Picture 2	Screaming at Night	Unknown	The Painting of Pablo Picasso
	Picture 3	Unknown	Unknown	No Answer
Informant 5	Picture 1	Unknown	Unknown	No Answer
	Picture 2	The Scream	Unknown	The Painting of Edvard Munch
	Picture 3	Marilyn Monroe	Unknown	The Painting of Andy Warhol
Informant 6	Picture 1	Unknown	Unknown	No Answer
	Picture 2	Unknown	Unknown	The Painting of Van Gogh
	Picture 3	Marilyn	Unknown	The Painting of Andy Warhol

Several pictures were shown to respondent 3, one of the UNNES students. The student tried to provide information in the form of the name of the image, the origin and also a brief description of the image that the student saw:

“Picture 1, I don’t know the title, then it seems that the origin is not from Indonesia, because judging from the scenery, it’s not from Indonesia, the clothes are too. Picture 2: If the title is the scream, then the painter and I don’t even know where he came from. Picture 3, From the title, it looks like Monroe. As for the painter and his country of origin, I don’t know.” Respondent 3, UNNES student said.

Respondent 5, who is a UiTM student, continued to explain what he saw when observing the images presented:

“Image 1, Hmm, I do not know anything about that. Image 2 Hmm, I think the title is The Scream, the artist is Edvard Munch, and I don’t know the artist’s country. Image 3 I know this, the artist is Andy Warhol, the title is Marilyn Monroe, and I don’t know the country of origin.” Respondent 5, UiTM student said.

Regarding Table 3, the results show that the three Indonesian student respondents lacked knowledge about the images they saw, starting from the name, origin, and painter. Only one of the respondents could only briefly describe what is seen in Figure 1. However, some of the respondents tried to describe the picture even though they did not know about the name of the picture and its origin. The results also show that the three Malaysian respondents lacked knowledge about the information from the pictures shown previously. This has been proven because some of them did not know the name and origin of the image. The three respondents were informed with different information about the second picture. Then, two out of three respondents who are students recognize the figure depicted, and three painters who are actors, models and singers from America. However, the three did not know the origin of the image.

3.2 Image Color and Image Feeling

Table 4: Results of image colour analysis and image feeling

Indonesia						
Respondent	The Picture Name	The Picture Color				The Picture Feeling
		The Number of Colors	Total Color	The Dominant Color	Not dominant colour	
Respondent 1	Picture 1	3	9	Green	Brown	Hot
	Picture 2	2		Blue	White	Surprised
	Picture 3	4		Green	White	Glamour
Respondent 3	Picture 1	4	11	Green	White	Cool
	Picture 2	5		Blue	Grey Green	Scary
	Picture 3	2		Pink	No Answer	Sad
Respondent 4	Picture 1	6	14	Yellow	Blue	Pity
	Picture 2	5		Red	Black	Scared
	Picture 3	3		Pink	Black	Cheerful
Malaysia						
Respondent	The Picture Name	The Picture Color				The Picture Feeling
		The Number of Colors	Total Color	The Dominant Color	Not dominant colour	
Respondent 2	Picture 1	4	11	Green	Blue	Dull
	Picture 2	5		Red	Brown	The world changes
	Picture 3	2		Pink	Black	Energetic
Respondent 5	Picture 1	2	10	Green	Black	Nostalgia
	Picture 2	4		Blue	Green	Funny
	Picture 3	4		Pink	White	Happy
Respondent 6	Picture 1	4	11	Green	Blue	Good environment
	Picture 2	5		Blue	Black	Sad
	Picture 3	2		Pink	Black	Happy

The study conducted by Umezu & Takahashi (2017) regarding colour explains that colour is used to express the spectrum of light captured by the human sense of sight. In life, there are many variants of colour types. The terms used to describe colours in the world are different, this is because the visualization of colours captured by each individual is different, and the distribution of colours in each country is not the same.

Respondent 1, Indonesia, described the colours he saw from the presented images:

“Image 1, the dominant colours are green and whitish blue. The non-dominant colour is brown. Image 2 has a dominant colour: blue. Then, the non-dominant colour is white. Image 3 has dominant colours, such as yellow and pink. The non-dominant colour is black and black.” Respondent 1, UNNES Instructor said.

Respondent 3 also mentioned the colours seen in the picture from the most dominant to the least dominant:

“Image1, If the green colour is the most dominant, starting from the grass, trees, and clothes, then the blue colour from the person’s hat, then the least dominant colour is probably white. Then the slightly pink colour is also not too dominant. Figure 2 The dominant blue, red, and grey-brown. If the dominant colour is greyish green, it’s the same as pink. Picture 3 is dominantly pink, from the background and eyeshadow, then the mole, then the yellow colour. The least dominant one doesn’t seem to exist, balanced.” Respondent 3, UNNES student said.

Respondent 4, added:

“Image 1, the dominant colours are yellow, green, and brown, then the non-dominant ones are blue, pink, and orange. Figure 2, The dominant colours are red, orange, brown, and blue. The least dominant is black. In the last picture, the dominant colour is pink, yellow, and bright colours. The black colour is not dominant, and it’s dark.” Respondent 4, UNNES student said.

Then 6 respondents from Malaysia argued:

“Image 1, in my opinion, green, white, and grey dominate this painting. Blue is not dominant. In image 2, the dominant colours are blue, red, orange, and brown. The colour that is not too dominant is black. Image 3, pink is dominant, and black is not dominant.” Respondent 6, UiTM student said.

Dealing with the table. The results show that the ordering of dominant and non-dominant colours seen by the three Indonesian respondents is not the same as one another. From One of the three photos, they agree that the colour that dominates the third image is pink. There is a difference when describing and mentioning dominant and non-dominant colours. This difference is caused by several factors, one of which is the difference in the eye light sensor found in each individual’s eye. The light sensor is used to perceive the colours seen. The results also show that picture one is very foreign to the three Malaysian respondents because some do not know the name and origin of the picture. The three respondents were informed with different information about the second picture. Then, two out of three respondents who are students recognize the figure depicted, and three painters who are actors, models and singers from the United States of America. But the three did not know the origin of the image.

A study conducted by Vi et al. (2017) on feelings revealed that the senses of sight and hearing are the main ones that can affect one’s imagination when looking at objects. In addition, the experience of seeing art objects can be supported by all the senses, namely sight, smell, sound, touch and taste. It is useful for stimulating emotional reactions by describing, telling, and giving messages from the objects seen. This is subjective because the personal experience of each individual also influences it.

A third respondent from Indonesia shared how he felt when he saw the image:

“Image 1, the feeling when you see it is that it looks hot because of the atmosphere, then the sky and grass are dry, and it looks infertile. In Figure 2, the main character’s expression

looks shocked. Overall it's not scary because the 2 characters behind are relaxed. The main character is hysterical. Picture 3 feels glamorous from the 60s hairstyle, then exotic because of the jewellery." Respondent 3, UNNES student said.

Then, a fifth respondent from Malaysia added:

"Image 1, I feel nostalgic and beautiful. Picture 2: This painting is funny when you see a human face screaming. Figure 3, I think I feel happy because of the colour." Respondent 5, UiTM student said.

And the sixth respondent from Malaysia again added:

"Image 1 Hmmm, the environment is good, and I focus more on the centre of this painting. Image 2 Hmm, I think the man in the middle of the painting is looking for help from his surroundings, and I feel sad and want to find the meaning. Image 3, I feel happy because I see the famous singer." Respondent 6, UiTM student said.

Based on the **Table 4**, the results show that respondents from Indonesia, when expressing their feelings after seeing some pictures, show differences between one student and another and also from the teacher's opinion. A very significant difference is seen when expressing the image of Marilyn Monroe. One said it was sad. The other said it was cheerful, while respondent 3 said it was glamorous. However, when expressing another image, there are slight similarities in the picture of *The Scream*. Both students said the situation was scary, and the teacher said they were shocked but it led to something scary too. Differences in feeling when expressing images become commonplace because of their subjective nature. However, the sense of equality when expressing an image is not impossible if the object described is clear with supporting details. The results also showed that a person's feelings when looking at images are subjective because everyone has views and feelings that are not the same as one another. This is evidenced by the results of research showing the three respondents from Malaysia stated different things when looking at the picture. Only 2 out of 3 respondents said they felt happy seeing Marilyn Monroe's face.

3.3 Image Perspective and Image Preference

Kara et al. (2015) said in their study of image perspective that what influences the perceptual features of art in the body are the characteristics of the senses in humans. Then it will be continued transforming graphic art creativity products based on the characteristics of personal senses. According to his findings, the researcher also has concluded that the development of each person's art perception is different. This is related to the development of taste creation in each individual.

Each student tells a picture based on their perspective. UNNES students who are respondent 3 revealed:

"Image 1, from a distance, maybe people will focus on these 3 women farmers, but if you look at it in more detail, you can see trees, buildings, and other objects. Image 2, When it is viewed from a distance, the colour of the sky is very eye-catching and vibrant, then the screaming person in this painting attracts the viewer's attention. But if you look closely, it looks like someone is walking towards the person who shouted that. Image

3, *From afar, people might immediately recognize that it's Marilyn Monroe because she is already very famous. And if you look closely, you can see the texture of the hairlines, maybe.*" Respondent 3, UNNES student said.

Meanwhile, respondent 4 explained that:

"Image 1, from a distance, looks like mothers are in the fields, and it looks realistic. Then the closer it gets, the more realistic it is. Image 2, If viewed from a distance, the focus is more on the sky. If you look closer, people are screaming in the middle of the painting. Image 3 From a distance, the face is very clear. If up close, it is the same because the focus is on one face only." Respondent 4, UNNES student said.

Respondent 6 from UiTM again described how he felt when he saw the pictures provided:

"Image 1 from afar, I can see the centre is the focus of attention, and when I look at it up close, I can see the texture and detail. Image 2 Hmm, I think the man in the middle of the painting is looking for help from his surroundings, and I feel sad and want to find the meaning. Image 3 seen up close, shows more clearly the texture. And from far away, I can see the face of a famous singer." Respondent 6, UiTM student said.

Table 5: Results of image perspective analysis and image preferences

Indonesia					
Respondent	The Picture Name	The Picture Perspective		The Picture Likes	
		Far perspective	Close perspective	The Part Liked	The Part Disliked
Respondent 1	Picture 1	Seen nuance	Detail	People doing activity	None
	Picture 2	Rough	Rough	The Main Character	The sky is too much
	Picture 3	Marilyn Monroe	Marilyn Monroe	The Hair Style	Lips expression
Respondent 3	Picture 1	Farmer	Tree, Building	Female Farmer	The tree at the back is not balanced
	Picture 2	Sky, People Screaming	People Walking	Sky	None
	Picture 3	Marilyn Monroe	Line Texture	The face of Marilyn Monroe	None
Respondent 4	Picture 1	Women	Realistic	Picturing women	The face is unseen
	Picture 2	Sky	People screaming	The composition of the sky colour	The bending body
	Picture 3	Marilyn Monroe	Marilyn Monroe	The technique and colour sorting	Some missing details
Malaysia					
Respondent	The Picture Name	The Picture Perspective		The Picture Likes	
		Far perspective	Close perspective	The Part Liked	The Part Disliked

Respondent 2	Picture 1	Difficult to attract attention	See details	None	Not accentuating female object
	Picture 2	Not different	Not different	Background	None
	Picture 3	Same	Same	Eyeshadow	While lining around the picture
Respondent 5	Picture 1	Same	Same	Three women	The back part
	Picture 2	Nostalgia, Sad	Looking at details and texture	People screaming	None
	Picture 3	Same with Picture 2	Same with Picture 2	Contrast colour	None
Respondent 6	Picture 1	The middle is the focus of attention	Seeing the texture and detail	Three women	The tree in the back
	Picture 2	Humans seeking help	No Answer	Human	None
	Picture 3	Singer's face	The texture is clear	All of it	Nose

Dealing with the table. 5, the three Indonesian respondents described pictures with a perspective view. The results showed more similarities than differences when describing pictures one, two, and three. It is due to they see from a distance the dominating image becomes the main focus. Meanwhile, you will see details that support image expression when viewed from a close distance. Thus, the results they describe from all the images presented are almost identical. The results also show that when Malaysian respondents look at the images presented, the image that dominates in terms of colour composition and size will be the main focus when viewing the image from afar. And when the image is viewed up close, the three respondents see the details of the image's composition and texture.

In a study conducted by Takacs & Bus (2018) regarding image preferences, he explained that the eye is one of the senses that explores images quickly to translate images and assess favourite parts. The pleasure of part of the image can be felt and seen when you first look at a visual work in the form of an image.

After the respondents explained the differences in the image when viewed from a distance and a close distance, the respondent then mentioned the part of the image that he liked the most and what he disliked the most, along with the reasons. Respondent 4, from Indonesia, explained:

“What I like the most in image 1 is the image of 3 women pulling rice because the pictures can look real and give an antique impression with old clothes. Then there is no part that I don't like. After seeing the painting in image 3, the part that I like is the figure of a person who is depicted in a unique form, especially in the form of twisting and turning, because this is in accordance with the meaning of this painting which describes a state of confusion. , anxieties and fears of a person. Meanwhile, I wouldn't say I like the background of the painting, which tends to be a bit confusing. Is it a lake, sea, or what? I can't understand the background. The part I like about this picture 4 is part of the hair depicted in bright yellow. It feels unique because usually the hair is black, white, or slightly yellow, and this is given a bright yellow colour that gives a different impression than usual. While the part that I don't like is the lips because I think it would be more fun if the lips were coloured bright red or pink.” Respondent 4, UNNES student said.

Respondent 5 from Malaysia continued their opinion regarding the parts of the image that they

liked and disliked:

“Image 1, I think I like those 3 women because I think it means hardworking, and the part I don’t like is back because I can’t see it clearly, and it becomes unattractive in my eyes. Figure 2, people screaming, is the part I like because it looks funny. And there is no part that I don’t like in this painting. Picture 3 hmm, I really like the contrast, especially in the black and pink parts of the face, because it shows the contours of the face, and there’s no part I don’t like.” Respondent 5, UiTM student said.

Meanwhile, respondent 6 expressed his opinion about the pictures he liked and didn’t like:

“Image 1 Hmm, the part I like the most is the 3 women in the middle of the painting because they represent hard workers and enthusiasm. No matter how old we are, we must keep our spirits up. And the part I don’t like is the tree in the back because it doesn’t meet the design balance principle. Figure 2, I like humans because of their colours and shapes. And there’s no part I don’t like. Image 3, I like all of them, and the nose is the part I do not like.” Respondent 6, UiTM student said.

Based on **Table 5** The results show that the three respondents from Indonesia assessed some of the pictures presented. There are similarities in the assessment of the parts liked by respondent 3 and respondent 4, namely in the second picture, they both like the sky, but the first respondent states that the part of the image he likes is the main character. The results show a difference in ratings between the images liked and those not liked. The tastes of each respondent influence the difference in the assessment of the beauty of this image. This is evident from the results of the interviews of the three respondents in revealing the details of the pictures they like and doesn’t like. The results show that the three respondents from Malaysia have differences in expressing their likes and dislikes from the images they have seen. The difference between likes and dislikes is subjective and is influenced by each respondent’s tastes. This can be seen from the answers of the three respondents, who stated different things.

Discussion

Table 6: Results of comparative analysis of understanding visual literacy in Indonesia and Malaysia

Country	Criteria	Result			
Indonesia	The Picture Knowledge	The Picture Name	The Picture Origin	Description	Indonesian' respondents lacked knowledge about the picture presented.
		Out of a total of 9 questions of Picture Name, 5 answers correctly	Only one respondent knew the picture's origin.	One of the respondents knew the name of the picture painter being observed.	
	The Picture Color	The Number of Colors	The Dominant Color	Not dominant colour	The number of colours seen was many more, and different opinions occurred in mentioning the dominating colour.
		More on mentioning the number of colours seen	There are different opinions concerning the dominating colour	Different opinions occurred concerning the not dominating colour	
	The Picture Feeling	Feeling			Specifically, expressing the feeling felt, but each respondent was different.
		The feeling expressed is clear and specific.			
	The Picture Perspective	Far perspective	Close Perspective		Explaining the picture seen specifically and a few different opinions among respondents.
		Specifically explaining the object seen.	Specifically explains the object seen from a close distance.		
	The Picture Likes	The Part Liked	The Part Disliked		The respondents specifically answered what they liked and disliked, and all had different opinions.
		Mentioning things liked specifically.	Mentioning the thing disliked specifically.		
					Respondents saw the picture carefully until they could answer the question specifically.

Malaysia	The Picture Knowledge	The Picture Name	The Picture Origin	Description	Malaysian respondents had less knowledge about the picture displayed.	The respondents saw the picture thoroughly and with fewer details, then less specific in answering the question.
		Out of the total of 9 questions about the picture name, 3 answered correctly.	All of the Malaysian respondents did not know the picture's origin.	Most of the respondents gave information concerning the painter of the picture displayed.		
	The Picture Color	The Number of Colors	The Dominant Color	Not dominant colour	The number of colours seen was fewer and they only agreed to mention the dominating colour.	
		Fewer in mentioning the number of colors seen.	Almost all opinions agree with the dominating colour.	A small difference occurred concerning the not dominating colour.		
	The Picture Feeling	Feeling			The three respondents agreed, but what was expressed was less specific.	
		The feeling expressed was less clear and specific.				
	The Picture Perspective	Far perspective	Close Perspective		The answers are not specific, and not all opinions are the same.	
		Not specifically explaining the perspective of the object seen	Not specifically explain the perspective of the object seen.			
	The Picture Likes	The Part Liked	The Part Disliked		The answer the Malaysian respondents gave was general, and not all in the same opinion.	
		Mentioning the things liked in general	Mentioning the things disliked in general.			

Visual literacy can help to decode visuals through the analysis process and interpret and create visual stimuli as a tool for communication and knowledge (Sadik, 2009). The impression a person gets when he sees a picture for the first time will stick in his memory. A person's initial visual experience will affect future image processing more efficiently (Yum & Law 2019). Table 6 shows that Indonesian and Malaysian respondents do not know image information. However, if you look in more detail, respondents from UiTM Malaysia have more knowledge of pictures than UNNES Indonesian respondents, although not all pictures are known in detail. They were only able to describe the picture that was shown to them briefly. The lack of knowledge of images is caused because respondents previously did not know information about the images presented by viewing directly or from digital media. The images that most respondents know are famous figures who have been the talk of the public, so they are not foreign to them. Knowledge of everyone's drawings is different due to previous experience and observations. This is reinforced by research conducted by Barbot et al. (2013), which states that previous visual literacy practices can support further visual literacy activities in presenting objects in written or oral form because of the observations of visual experiences that have been undertaken.

Colour is the most important part of the preparation of a visual work. This aligns with Michalski's research (2014), which states that several factors, including colours and colour pairs, influence the visual search process. Colour is a source of visual literacy proven to contain a strong, effective meaning and

can communicate certain emotional experiences (Ginting, 2022). The colours that make up a visual work in the form of an image are interpreted differently by each person who observes it. For example, Indonesian respondents saw more colours than Malaysian respondents, and each respondent from Indonesia and Malaysia stated a different colour. These differences are subjective because of differences in viewing angles and the reflection of light that is processed to become a colour that is seen. This is also evidenced by the research of Morimoto et al. (2021), who concluded that the experience produced when seeing colours between individuals is different, caused by colour shifts that depend on lighting when observing an object.

Visual basic skills learned or taught will improve information literacy and continue collaborating and being creative (Brady, 2021). The depiction of visual work can be felt through the elements that make up the work itself. The elements that make up the work are felt by everyone who sees it and is subjective based on the imagination and condition of the subject as an observer of the work of art. The feelings expressed by Indonesian respondents were much more specific than those of Malaysian respondents. However, although the Malaysian respondents expressed their general feelings, the three respondents shared the same opinion, while the Indonesian respondents had different opinions. Submission of messages with actual or implied meanings will know the meaning contained in a photo (Friza, et al., 2020). This will provide a response from the body in the form of various feelings that are felt after observing visual works, which is strengthened by the opinion of Hermawan (2013), which asserts that analyzing the images seen by the human body will respond by reading the images through the senses of the eye and will be processed to support the process. Understand the meaning of the image broadly to the feeling felt when viewing the image.

The representation of an object in image media is regulated in a scientific discipline that studies a view of a particular object. (Muhammad, 2016). Everyone has a different view of observing visual work objects. In interpreting visual objects, the visual literacy pattern begins with brainstorming, followed by data and information collection to create visual literacy works that the audience understands (Miftah et al., 2016). In terms of perspective, Indonesian respondents can express the perspective of the image that is seen specifically about the object they see, in contrast to Malaysian respondents who express a less specific perspective. However, the answers from Indonesian and Malaysian respondents differed from one respondent to another. The direction of view of the visual work in which the distance between the object and the subject of the observer is one of the factors that influence the different perspectives of each individual. The closer the subject of the observer to the object of the work, the more detailed the elements that make up the work will be. Meanwhile, if the object of the work is seen from a greater distance, it will describe the story of the work as a whole. The results of this study are strengthened by previous research by Fathoni (2012), which explains that the direction of view influences the difference in visual images of the object, the IQ level of the observer subject, and the last is the colour depicted on the object.

Understanding a concept will be easier with visual depictions, which are believed to be able to encourage a person's cognitive processes to be able to interpret images and can attract someone's interest (PB, 2017). One's interest in visual works is not far from the taste of each different individual. If the visual work is used effectively, then the content of the message in work will be conveyed and make observers like the work (Hartanto, 2001). In conveying the likes and dislikes of the part of the picture presented, Indonesian respondents stated specifically what they liked, in contrast to Malaysian respondents, who stated in a broader context. However, the two respondents who were asked for information both had different personal opinions. Many factors differentiate people's interest in work. One of the factors that are often the focus of viewing work is colour. In their research, Monica & Luzar (2011) strengthens the

respondents' conclusions with the results, which state that one of the things that affect a person's interest in a work is the colour that underlies the creation of a work of art itself.

Conclusion

Visual literacy is defined as the ability of an individual or understanding to translate visual information. In the realm of art and design education, visual literacy provides space for critical education. In the digital era like now, visual literacy is very important for students because it can help them understand and interpret implied information through visuals. Students use visual literacy skills to obtain learning presented in the form of images. Further, visual literacy skills are a form of the learning process that is presented in the form of pictures which are proven to be easier for students to understand because they can provide an overview of the learning topics being discussed. In addition, visual literacy is very important for students engaged in the art department because this ability will help interpret the object of the image that is being or the department will be created. As knowledge capital is to be shared with students, visual literacy is also needed by educators, especially those who take part in the arts. Teachers can use various references sourced from offline and online to increase their visual literacy skills.

The results show that each individual's understanding of visual literacy differs because it is subjective. Many things affect that condition, from previous events and learning processes to the influencing factors when seeing the picture in printed or digital media. This research was limited to how big the instructor's and students' understanding were. The results of this research showed that the point of view of instructors and students in Indonesia and Malaysia in seeing and reading pictures is strongly different. This research is expected to contribute to making a suitable visual literacy learning method for education in Indonesia and Malaysia.

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Disclaimer Statement

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Author Bionote

Nadia Sigi Prameswari is a lecturer at Visual Arts Department, Universitas Negeri Semarang, Indonesia. Nadia earned her Master's degree from Art Study Program, Indonesian Institute of the Arts, Yogyakarta in 2014. She is an active lecturer and researcher, her interest research are Visual Arts, Graphic Design, and Arts Education. The design innovations that she had found were Art and Culture learning media for elementary and junior high schools.

Agus Cahyono is a senior lecturer since 1993 at Theatre, Music and Dance Department, Universitas Negeri Semarang. In 2008 he continued his Doctoral program at the Performing Arts and Fine Arts Department in Postgraduate School of Universitas Gadjah Mada Yogyakarta. His research interests are related with dance creativity, choreography and anthropology.

Slamet Subiyantoro is a professor in the art education study program, FKIP Universitas Sebelas Maret, Surakarta. He completed his Three Years- Diploma and Bachelor Degree in the Art Education

Study Program in 1984. He finished a Master Degree in Art Anthropology, Universitas Indonesia in 1998. He continued and finished the Doctoral Program Universitas Gajah Mada in the field of Art Anthropology in 2009. He is a lecturer and researcher in arts education and art anthropology field.

Eko Haryanto is a lecturer of Visual Art Department, Faculty of Language and Arts, Universitas Negeri Semarang. He finished Doctoral Program in Art Education from Universitas Negeri Semarang in 2019. He is currently actively teaching courses in applied aesthetics and design methods. His research interest is around the development of wood carving designs.

Authorship and Level of Contribution

The authors are drawn from the Universitas Negeri Semarang and Sebelas Maret University specifically from the Visual Arts Department, Department of Theatre, Music, and Dance, and Department of Fine Art. The authors equally contributed in the research, writing and preparation of the work for publishing

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