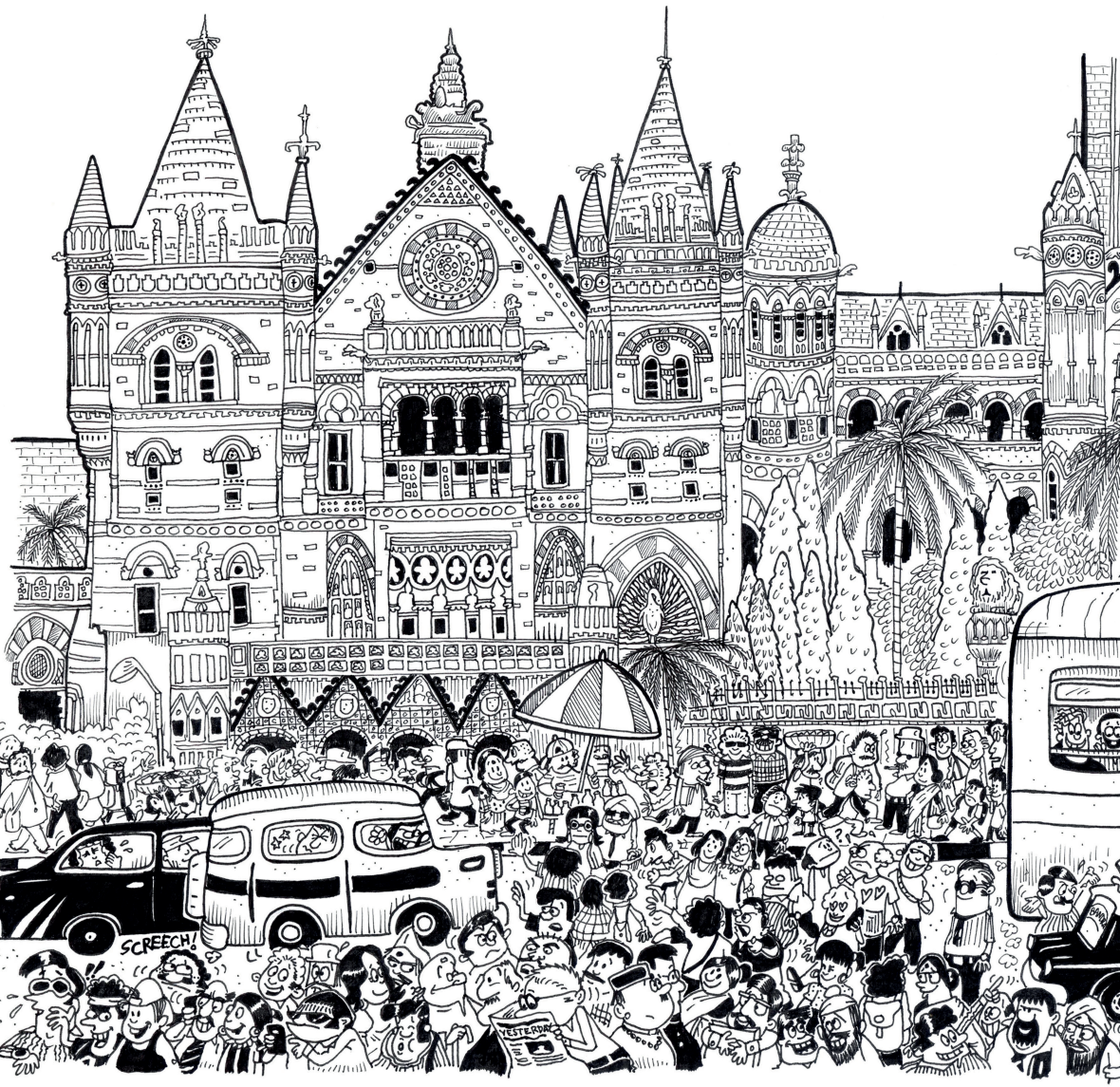


visual Discourse

6, 7 & 8th Nov 2024



visual
Discourse





IDC School of Design
IIT Bombay

Image credits: M.Des CD '26

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Welcome to Visual Discourse 2024

Conference Dates: November 6, 7 & 8th, 2024

Location: IDC School of Design, IIT Bombay

The age of new media and rapid growth of technology has brought about an observable transformation of contemporary discourse especially in the mediums of storytelling and narrative structures.

In a world dominated by visuals, THE AUTHOR, THE ARTIST, THE FILMMAKER, AND THE DESIGNER are being compelled to produce newer forms of the narrative to meet the demands of a growing audience who want novelty in everything they consume. It has been argued by many theorists that the study of the narrative is largely tackled on two fronts;

If the form of the narrative is to be studied along with the content, we must then find interdisciplinary approaches, drawing on theories and methods from semiotics, art history, cultural studies, design methodologies and communication theory.

As such analyzing not only the content of visual narratives but also their context, production, and reception along with a comprehensive examination that reveals the power dynamics, ideologies, and cultural narratives embedded within visual media becomes the need of the hour.

Attempting to decipher implicit meanings, societal implications, we hope this exercise might also challenge the stakeholders to question how images construct identities, reinforce stereotypes, and shape political and social realities.

With this in mind, we assembled designers as well as researchers from various field connected to visual narratives to present their work, with a special emphasis on the design of visual narratives in the larger context of Visual Discourse- a dialogue between the makers, the readers and the scholars who study the phenomenon.

Note from
Conference Chair



Welcome to the Visual Discourse 2024 International Conference on Research into Design of Visual Narratives! It is a pleasure to host this exciting gathering of designers, researchers, and students from around the world, all united by a shared passion for the art and impact of visual storytelling.

Over the next three days, from November 6th to 8th, we will explore the power of visual narratives in shaping experiences, conveying emotions, and driving change across disciplines. Our program features eight engaging talks from distinguished experts in both industry and academia, offering insights into current trends, future directions, and challenges in visual discourse. These talks promise to enrich our understanding of how storytelling through visuals can transform communication in design, media, and beyond.

In addition to the talks, we are thrilled to host two panel discussions that delve deeper into the field. One panel for students focuses on the practice opportunities in visual narratives, exploring the hardships and challenges.

The other addresses research on visual narratives, shedding light on emerging insights and methodologies that are expanding the field. We are also excited to present four research paper sessions, where scholars will share their latest findings, encouraging further discourse and innovation in visual storytelling.

Complementing these discussions, we present two film screenings and exhibitions that showcase diverse works by both students and seasoned professionals. We invite you to immerse yourself in this unique experience, connect with fellow attendees, and be inspired by the wealth of knowledge and creativity on display. Together, let's celebrate and advance the field of visual storytelling.

Dr. Prasad Bokil

Maps & Navigation

Explore IITB

PLACES TO EAT

1. Gulmohar (closes at 8 pm)
2. Aromas
3. Cafe 92 (closes at 8 pm)
4. Rooftop Civil cafe (closes at 8 pm)
4. Cafe Coffee Day
5. Chaayos in SOM
6. Chaayos near H5
7. Library Canteen
8. Dominos
9. H6 Canteen
10. H2 Canteen
11. H12 Hidden Canteen (till 4 am)
12. H13 Amul canteen
13. H15 Canteen

TOP SPOTS

1. Boat house, lake view point
2. Sameer hill trek
3. IDC Circle, Iconic building
4. Central Library
5. Padmavathi Temple, Lake Side

Conference Locations



Workshops **W2 & W5**
happening at

**IDC School
of Design**



Workshops **W1, W3, W4,**
W6 & W7 happening at

**Rahul Bajaj
(RBTIC)**



Screenings
happening at

**PC Saxena
Auditorium**

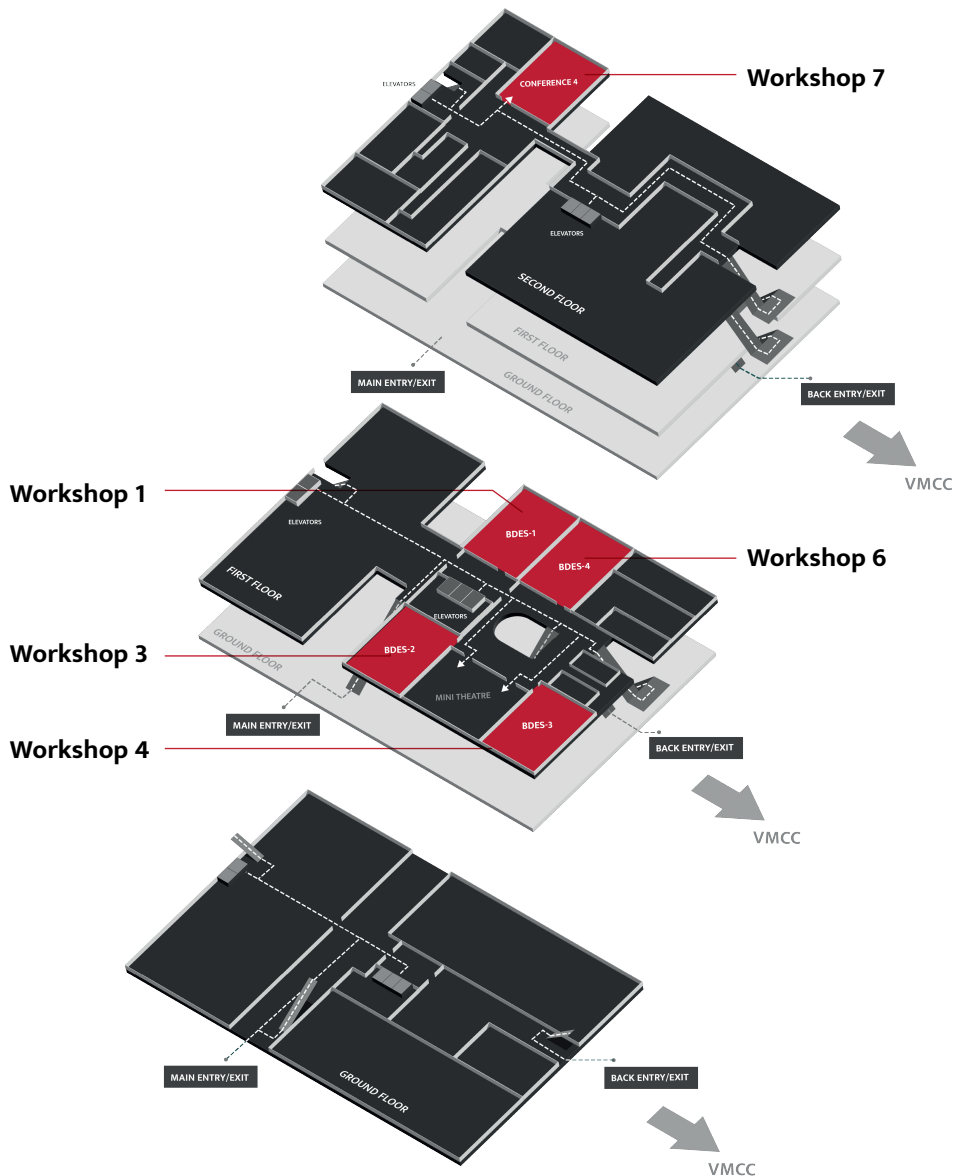


Talks, Panel Discussion,
Narrative Exhibitions and
everything else at

VMCC



Navigating RBTIC (Workshops)



Event Schedule

Day 1**6th November 2024**

- 08:00 AM Registration Verification
VMCC lobby
- 09:00 AM Inauguration Ceremony
B Nag Auditorium, VMCC
- 09:30 AM TEA BREAK
- 10:00 AM Talk 1: Shilpa Ranade, Animator & filmmaker
- 10:30 AM Talk 2: Lachlan Pendragon, Stop-motion filmmaker
B Nag Auditorium, VMCC
- 11:30 AM Workshops Start
- 01:30 PM LUNCH
VMCC ground floor
- 02:00 PM Workshops Continue
- 06:00 PM Workshops End
- 06:30 PM Special Screening
Goopi Gawaiya Bagha Bajaiya
Animated feature film by Shilpa Ranade
PC Saxena Auditorium

Day 2

7th November 2024

- 08:00 AM Registration Verification
VMCC lobby entrance
- 09:00 AM Exhibitions Open
VMCC first floor foyer
- 09:00 AM Screening of IDC Student films
Mini Auditorium, VMCC
- 10:30 AM TEA BREAK
Group picture
- 11:00 AM Talk 3: Canato Jimo, Pratham Books
- 11:45 AM Talk 4: Nitin Baid, Film Editor
B Nag Auditorium, VMCC
- 12:30 PM LUNCH
VMCC ground floor
- 01:30 PM Research Papers & Pictorial Research Papers
VMCC Room 12, 13 - Parallel Sessions 1 & 2
Refer to Presentation Overview (page 30)
- 02:30 PM Talk 5: Anjali Montiero & KP Jayasankar,
Documentary filmmakers & Researchers
B Nag Auditorium, VMCC
- 03:30 PM Narrative Exhibition Presentations
B Nag Auditorium, VMCC
Refer to Narrative Exhibitions Overview (page 65)
- 07:00 PM Special Screening
Safar mein Sheher
Feature film by Mazhar Kamran
PC Saxena Auditorium

Day 3

8th November 2024

- 08:00 AM Registration Verification
VMCC lobby entrance
- 09:00 AM Exhibitions Open
VMCC first floor foyer
- 09:00 AM Panel discussion 1: Specially for students,
(Samarth B, Sreedevi Jyothis, Karunya B, Mohith O)
B Nag Auditorium, VMCC
- 10:00 AM TEA BREAK
Group picture
- 10:30 AM Talk 6: Ritoparna Hazra, ACK Art Director
- 11:00 AM Talk 7: Maarten Coegnarts, Researcher, Film Studies
B Nag Auditorium, VMCC
- 12 Noon Research Papers & Pictorial Research Papers
VMCC Room 12, 13 - Parallel Sessions 3 & 4
Refer to Presentation Overview (page 31)
- 01:00 PM LUNCH
VMCC Ground Floor
- 02:00 PM Panel discussion 2: Research and Visual Narratives
(Sheetal, Subir, Jayesh, Venkatesh, Sherline)
B Nag Auditorium, VMCC
- 03:30 PM Talk 8: Phani Tetali, Animator & Cartoonist
Closing Ceremony & Certificate Distribution

Workshops

Nov 6 | 11:30 AM
RBTC & IDC





W1 BDes 1, RBTIC

Telling stories through images

Exploring Static Visual Narratives

Dr. Sherline Pimenta

Flames University, Pune

Prof. Sherline is working as Adjunct Faculty - Design at FLAME University. She has a Doctorate Degree and a Master's Degree in Design from Indian Institute of Technology Bombay. She has completed Bachelor's Degree in Sociology from Mumbai University. Prof. Sherline Pimenta K. has a total work experience of over 19 years. She is the founder of Kathanika; a company that believes in the power of stories, storytelling and design. She has been a guest faculty and examiner at design schools such as IDC School of Design IIT Bombay, NID (Bangalore), NIFT (Mumbai), Department of Design IIT Delhi, NMIMS (Mumbai) and MIT WPU (Pune).



W2 Stop Motion Studio, IDC

Material Motion Magic

Experiments in stopmotion

Prof. Swati Agarwal

IDC School of Design, IIT Bombay

Learn the fundamentals of movement in stop motion and apply animation principles to a variety of materials which are there around you like stones, pencils, leaves, papers, fabric etc. Watch inspiring works from other artists and then bring it together by creating your own stop-motion masterpiece. Swati Agarwal is an alumnus and currently a faculty of IDC, School of Design, Indian Institute of Technology, IIT Bombay.



W3 BDes 2, RBTIC

The Physiognomy of Masks

A Visual Medium of Perception and Meaning

Prof. Sanya Jain

Unitedworld Institute of Design, Gandhinagar

Masks have played a crucial role in visual discourses across cultures, from ancient rituals to contemporary theater and performance art. They communicate complex narratives, embodying cultural symbols, emotions, and archetypes that are interpreted across diverse visual traditions.

This workshop examines the physiognomy of masks as a visual medium that carries layers of perception and meaning. Drawing from my ongoing research, we will explore (i) how mask design contains embedded data—rooted in cultural, emotional, and archetypal associations? & (ii) how this data is interpreted through the viewer's lens? Participants will engage with hands-on exercises and discussions to understand how the anatomy and visual attributes of masks shape character portrayal and audience perception. The session intends to offer an intersection of performance studies, design theory, and cognitive perception. The larger goal is to establish a shared understanding of how masks function as a tool to enhance narrative impact, bridging the gap between design intention and audience interpretation across visual and performance contexts.



W4 BDes 3, RBTIC

Panel to Panel

A comic making workshop

Dr. Subir Dey

Department of Design, IIT Delhi

Welcome to a hands-on workshop where you'll explore the world of comic storytelling through panels! You will learn to create exciting compositions, panel structure, pacing, and transitions. Learn tips and tricks to bring your stories to life, build tension, and communicate emotion visually.



W5 Print Studio, IDC

Linocut for Visual Storytelling

Prof. Jinal Sangoi

IDC School of Design, IIT Bombay

In this Linocut Workshop, participants will engage in the expressive and tactile nature of traditional printmaking to create bold and impactful visuals. Through hands-on carving, inking and printing, they will learn how linocut can be used for visual storytelling. The workshop will offer practical experience and ideas for using this technique in different design contexts. No prior experience is required, and all materials will be provided. Participants will take home their own prints.



W6 BDes 4, RBTIC

Designing Visual Narratives using Embodied Metaphors

Dr. Sheetal Gokhale

Department of Design, IIT Guwahati

The workshop provides participants with an opportunity to engage with and investigate the applications of embodied metaphors—those grounded in physical and sensory perception—as tools for crafting visually compelling and emotionally resonant narratives. Participants will learn to incorporate these metaphors into their visual storytelling to deepen audience engagement and evoke meaning beyond the literal.



W7 Conference 4 (2nd floor), RBTIC

Story - Expression - Sounds - Types

Storytelling through Types.

Prof. Yogesh Jahagirdar

School of Design, Avantika University, MIT

Exploring visual possibilities of story telling through sounds of expressive words from languages. Giving it a narrative form in a story and making a tangible outcome from it. Extending the visual aspect of expressive typography through its meaning.

Key Speakers



Prof. Shilpa Ranade

Animator & Filmmaker (IDC School of Design)

01

Nov 6 | 10:00 AM
Victor Menezes
Convention Centre
(VMCC)

Porting Literature, Book illustration and Puppetry to Animation

Animation has always been an encompassing art with a capacity to accommodate and take inspiration from other forms to then become a unique narrative and visual voice.

This applied art can be informed by traditional and contemporary art practices, popular visual culture and local sensibilities. It can be entrenched in our ethos, have an essence reflective of our traditional legacy of movement and mudra in dance, drama, puppetry and other performing arts. It can borrow colour palettes connected to our sense of celebration, ritual, symbolism. Goopi Gawaiya Bagha Bajaiya finds its voice in a confluence of Literature, Book illustration and Puppetry. The film celebrates the possibility of taking the written word and giving it voice and image in the form of illustration, then giving it puppet-like movement to infuse it with life. The endeavour has been to evolve a unique Indian animation language that takes cues from our sense of time, rhythm, expression, environment, chaos, music, noise and atmosphere.



Dr. Lachlan Pendragon

Stop motion filmmaker

Making of “An Ostrich told me the World is fake and I think I believe it”.

Join Lachlan Pendragon as he discusses his Oscar-nominated short film, An Ostrich Told Me the World is Fake and I Think I Believe It. Created as part of his Doctor of Visual Arts degree at Griffith Film School in Brisbane, Australia, Lachlan's research delves into self-reflexive narratives within stop-motion animation. In this talk, he will share his filmmaking experience and explain how he harnessed the unique handmade aesthetics of stop motion to enhance his narrative. Peter Lord of Aardman Animations praised the film for its "immense flair and inventiveness," highlighting its clever and humorous tone. The film has been featured in numerous festivals worldwide, including Annecy, Stuttgart, Zagreb, New York, and Ottawa, among others.

02

Nov 6 | 10:30 AM
Victor Menezes
Convention Centre
(VMCC)



Canato Jimo

Art Director, Pratham books

The Art of Making Picture Books

Experiences and learnings as a picture book maker and as an art director at Pratham Books; The need for diverse stories and the power of collaboration. Canato Jimo, illustrator and art director at Pratham Books has illustrated picture books like 'The Very Wiggly Tooth', 'Bobo and the Worms', and has also both written and illustrated 'Asamo, is that you?' (with Ogin Nayam) and 'Snip', a wordless picture book for emergent readers. His stories, inspired by everyday life, are accompanied by detailed and vivid illustrations.

03

Nov 7 | 11:00 AM
Victor Menezes
Convention Centre
(VMCC)



Nitin Baid

Film Editor

Rewriting the film on editing table

An Indian film editor, Nitin Baid is known for his association with the Bollywood films, including The World Before Her (2012), Gangs of Wasseypur (2012), Shorts (2013), Beyond Bollywood (2013), Hasee Toh Phasee (2014), and Court (2014). His independent projects include Masaan (2015), Waiting (2015), Trapped (2016), Half Widow (2017), Ittefaq (2017), Bareilly Ki Barfi (2017), Raazi (2018), Gully Boy (2019) and Judgemental Hai Kya (2019). His 2021 release includes Ajeeb Dastaans.

04

Nov 7 | 11:00 AM
Victor Menezes
Convention Centre
(VMCC)

05

Nov 7 | 2:30 PM

Victor Menezes Convention
Centre (VMCC)



Prof. KP Jayasankar & Prof. Anjali Monteiro

Documentary Filmmakers & Researchers

Stepping into a Flowing River

Critical Engagements with the Oral Traditions of Kachchh

This presentation is based on our work with the oral narratives and music of the erstwhile nomadic pastoralists of Kachchh, Gujarat, between 2008 and 2017, which has resulted in the production of three documentary features. It explores the tenuousness of an engagement that seeks to document the ever-fluid, profound, yet marginal traditions of compassion, in a space that is increasingly under threat, from social and cultural processes of exclusion. It critically positions the filmmaker as one who has to negotiate the ethics and politics of representation in a changing and complex context. Dr. Anjali Monteiro and Dr. K. P. Jayasankar are former Professors and Deans, School of Media and Cultural Studies, Tata Institute of Social Sciences, Mumbai, from where they superannuated after a stint of nearly four decades. They were instrumental in setting up the School and its programmes of study. In recognition of their contribution to education, the National Institute of Design (NID), Ahmedabad conferred on them the Prof. Satish Bahadur Lifetime Achievement Award for Outstanding Contribution to Film Education, in November 2022. Their documentary films, which have been screened across the world, have won 33 national and international awards. They research and write in the broad areas of documentary film and media and cultural studies and have contributed to scholarly journals and edited volumes. Their publications include *A Fly in the Curry* — Independent Documentary Film in India, Sage, 2016, which has won a Special Mention for the best book on cinema in the National Film Awards, 2016.

More about their work at www.monteiro-jayasankar.com

06

Nov 8 | 10:30 AM
Victor Menezes
Convention Centre
(VMCC)



Ritoparna Hazra
Art Director, Amar Chitra Katha

ACK, Art through the Decades

In my talk, I will explore the evolution of Amar Chitra Katha (ACK) art from the 1960s through the present day. I will discuss how we adapted to significant technological changes over the decades, comparing how art was created then versus now, and highlighting key differences in style. I will also delve into the conceptual shifts in our work—how the types of stories and themes we focused on in the past differ from what we publish today. The variety of titles we now produce reflects a broader range of cultural perspectives and audience interests, and I will discuss how ACK has stood the test of time by continuously evolving to meet the needs of each generation. From print comics for traditional book readers to digital formats for modern audiences, ACK has successfully adapted to changing reading habits and formats.



Nov 8 | 11:00 AM

**Victor Menezes Convention
Centre (VMCC)**

Prof. Maarten Coegnarts

Researcher, Film Studies (University of Antwerp, Belgium)

The Hidden Meanings of Visual Storytelling:

An Embodied Cognitive Approach

This presentation focuses on the importance of dynamic patterns in visual storytelling in cinema, drawing on principles from Gestalt psychology and embodied cognitive science. Visual art has long demonstrated that form and content are inseparable, with structural patterns conveying deep meaning. While static mediums like painting offer fixed compositions for analysis, film presents a unique challenge due to its temporal nature and ever-changing visual elements. In this presentation, keyframe animation techniques are used to reveal abstract dynamic patterns in a cinematic scene. By overlaying animations on the imagery, it highlights how basic conceptual primitives—container, object, and path—shape the emotional and motivational dynamics between characters. These animated elements create intricate patterns of containment (e.g., inclusion, exclusion, entry, exit), reflecting the underlying narrative principles of tension and release. This method unveils how fleeting perceptual patterns contribute to the viewer's emotional and cognitive interpretation of moving images.

The presentation offers a new, video-graphic approach for analyzing the hidden structures that drive narrative meanings in cinematic storytelling.

The presentation will build on a video essay titled *Embodied Visual Meaning [in] Motion*, published last year in the journal *[in] Transition* and featured in the BFI's annual poll of the Best Video Essays of the Year.

Maarten Coegnarts is Assistant Professor in Film Studies at the University of Antwerp and fellow of the Society of the Cognitive Studies of the Moving Image (SCSMI). His research on embodied cognition, metaphor and cinema has been widely published in various international peer-reviewed journals including, among others, *Art & Perception*, *Metaphor and Symbol*, *New Review of Film and Television Studies* and *Projections*. He is co-editor of the book *Embodied Cognition and Cinema* (Leuven University Press, 2015) and author of the book *Film as Embodied Art: Bodily Meaning in the Cinema of Stanley Kubrick* (Academic Studies Press, 2019).

08

Nov 8 | 3:30 PM

**Victor Menezes Convention
Centre (VMCC)**

**Closing Ceremony &
Certificate Distribution**



Phani Tetali

Animator & Cartoonist

India - through the eyes of a cartoonist

The sheer variety and diversity of the people in India amazes me. The languages we speak, the food we eat, the clothes we wear – they are so different for every few hundred kilometers we travel in India – and yet there is something that binds all of us together.

Each of us is a unique story, a unique tale. All these stories need to be told, and they need to be heard. We must celebrate the people and the crowds of India!

This is my humble attempt at documenting current day India seen through the eyes of a cartoonist.

Research Papers & Pictorial Research Papers

All presentations will be happening
in B Nag Auditorium, VMCC



Research Papers & Pictorial Research Papers Overview

Nov 7 | 1:30 PM onwards

Parallel Session 1

| | | |
|----|--|----|
| 1A | Cultural Narratives in Graphic Design: The Intersection of Khasi Folktales and Modern Logos Pascal Mario K. Pathaw (IIT Guwahati) | 33 |
| 1B | Festival of communities: A Graphic Retelling of the Chithirai Festival Maniyarasan Rajendran; Rajkumar Ramalingam (CARE School of Architecture) | 35 |
| 1C | Visualising History: Postcards as a Gateway to Dravidian Architecture Krithika K Srivastva; Maniyarasan Rajendran (CARE School of Architecture) | 36 |
| 1D | The Power of Animation: Gender, Cultural Identity, and Pedagogical Tools in Visual Storytelling Harini Kesavan | 37 |

Parallel Session 2

| | | |
|----|--|----|
| 2A | The woven Visual Discourse – A study to understand the visual narratives in the Indian Traditional Textiles Rahul PK; Sunny Tanaji Kolekar (Universal AI University) | 38 |
| 2B | Visual Storytelling in Design Education Hardik Jayeshbhai Pancholi (UID, Karnavati University) | 40 |
| 2C | Living Traditions: A Visual Exploration of Santhal Culture Prasenjit Chatterjee; Subir Dey (IIT Delhi) | 42 |
| 2D | A Workshop Approach to Understand the Importance of Visual Narratives through Storyboarding among Cross-disciplinary students Srutinwita Roy (IIT Delhi) | 44 |

Research Papers & Pictorial Research Papers Overview

Nov 8 | 12 Noon onwards

Parallel Session 3

- | | | |
|----|--|----|
| 3A | Exploring Cinematic Virtual Reality (CVR) as a Narrative Medium: A Case Study of “CYCLOGICAL” Arshiya M; Delwyn Jude Remedios (IIT Hyderabad) | 47 |
| 3B | Metaphor-coats: drawing and world-building as a way of making sense of the Internet Paul Anthony George (Srishti Manipal Institute of Art, Design and Technology) | 50 |
| 3C | Exploring Interactivity through Graphic Narrative Mediums for Enhanced Engagement with Environmental Topics: The Case of the Declining Sparrow Population in India Ruchira P Bhattacharya; Delwyn Jude Remedios (IIT Hyderabad) | 52 |
| 3D | Abstraction of the real in Waltz with Bashir: Memories, experience, and representation Soham Pradhan (IIT Guwahati) | 55 |

Parallel Session 4

- | | | |
|----|---|----|
| 4A | The Debt: Removing Main character bias in dialogue writing through Stoicism Christian Karakiklas (Independent Researcher) | 58 |
| 4B | The Influence of Prime Minister Narendra Modi’s garbage cleaning pictures on Swachh Bharat Abhiyan in Transforming Hygiene Practices Among Below-Poverty-Line Populations in India Amit Kumar Chaudhary (Lovely Professional University) | 61 |
| 4C | Pain: Felt and Drawn Asmita Sarkar (Srishti Manipal Institute of Art Design and Technology) | 62 |



1A

Cultural Narratives in Graphic Design: The Intersection of Khasi Folktales and Modern Logos.

Author

**Pascal Mario
K. Pathaw,**
IIT Guwahati

Keywords

indigenous, symbolism,
narratives, khasi-jaintia
tribes

Details

Nov 7 | 1:30 PM
Track 1
Paper ID - #04

Abstract

The Khasi community transfers its tales orally, recognizing that the oral is intrinsically superior to the written form emanating from the notion that the written form is not creditable and can be easily destroyed. The potency of the spoken word is observed in their tales about the loss of the Khasi manuscripts.

However, in the year 1841, the Khasi language was given a script using the Roman alphabet by Rev. Thomas Jones. Though the Bengali script was introduced prior to 1841, the Roman script flourished in the society majorly as due to the Christian evangelization missions of Rev. Jones. With the accessibility to a designated script, many folktales were recorded in the written form which transitioned from a phonocentric culture to a contemporary logocentric culture. This gave birth to an outpouring of literary culture in the Khasi hills: Poetry, Prose, Drama sprung out along with the establishment of the Ri Khasi Press in 1896.

In this aspect, a tale is often left to various forms of interpretation. Nevertheless, the meanings associated with characters are constant and they resonate in the contemporary setting with the symbols used in logos representing an organization's origin, ownership and association with the people. This study explores the relationship between Indigenous symbols, Semiotics and Narratives (Folktales and Organizational Stories), revealing how indigenous symbols in modern logos embody cultural identity and traditional narratives.

By exploring this connection, the study seeks to uncover how cultural narratives are visually translated into modern graphic design, preserving indigenous identity within the Khasi tribe. Although Khasi folktales have been studied extensively, there is a clear gap in research on how these narratives are reflected in contemporary graphic design, particularly in logos.

To address this, we collected a sample of logos from various organizations within the Khasi-Jaintia tribes of Meghalaya, categorized into Indigenous Faith, Government, Unions and Councils. By adapting the typological extraction method in our study, we could analyze five key symbols from the logos—the Rooster, Monoliths, Traditional Weapons, Rice and Betel Nut. The symbols are grouped on the basis of similarity in their nomenclature and recurring themes. The examination of their meanings was achieved through Saussure’s Semiotic Framework which underlines the discernment of the symbol’s surface-level representation and decipher their deeper cultural and spiritual meanings. The analysis was further supported by interviews with organizational leaders to explore the “organizational stories” behind these symbols, which are essential to their institutional identity. Our findings reveal the parallels and commonalities of these symbols between the organizational stories and the folktales. Furthermore, the symbols reflect the identity of Sacred Objects which are central to Khasi rituals and sacred practices. One of the important insights of the study is that the sacred objects embedded in the Logos are not only connected to folktales but they also rationalize the social structure of the community defining matrilineality and the people’s way of life.

This paper bridges traditional indigenous narratives with contemporary branding practices, offering a novel approach to understanding the past and present, showing how traditional narratives can find relevance and expression in modern contexts thereby keeping their cultural stories alive. One of the objectives of this study is the documentation of these symbols as cultural artifacts which serves both as a scholarly record and a resource for future references and practices. This decreases the gap of cultural appropriation and ensures respect and authenticity, inspiring Cross-Cultural design approaches. These symbols serve as visual anchors that assist audiences (without prior knowledge of the cultural context) to connect with the narratives. Additionally, this study also helps Indigenous communities (such as the Khasis) with oral storytelling traditions in the translation of cultural symbols into visual narratives. Future research can investigate the interpretation of these cultural symbols in visual media (Audience reception studies) and their engagement in contemporary context.

1B

Festival of communities: A Graphic Retelling of the Chithirai Festival

Authors

**Maniyarasan
Rajendran; Rajkumar
Ramalingam**
CARE School of
Architecture

Keywords

graphic narrative,
cultural documentation,
madurai chithirai festival,
visual anthropology,
cultural heritage

Details

Nov 7 | 1:30 PM
Track 1
Paper ID - #41

Abstract

Religious festivals serve to satisfy communal beliefs through customs and rituals, often carrying cultural significance. They mark the arrival of seasons, victories over evil, etc., helping communities stay connected to roots. Madurai, one of India's oldest cities, is known as the 'City of Festivals'. Its Chithirai festival, celebrated for over four centuries in April-May, reenacts the celestial wedding of local deities and other events for two weeks. Centred around the Meenakshi Temple, the Azhagar Koil and Vaigai River, it unites communities, transforming the city, reflecting city's religion-cosmopolitan nature. There are in-numerous oral histories; a Nayaka King bringing two religious sects together to celebrate is one of them. This pictorial research paper intends to offer an immersive visual exploration of this festival. Through illustrations and infographics, the paper shall showcase events, routes, attire, artefacts, rituals and experiences. It shall capture the festival's cultural significance, mythological roots and communal spirit, that shall be a culmination from the authors' ongoing fieldwork; presenting a contemporary approach to preserving cultural heritage, showcasing the potential of visual narratives to engage and educate, while appreciating rich local cultural traditions. By preserving oral histories and memories, this graphical output hopes to foster empathy, understanding, and creative storytelling.

1C

Visualising History: postcards as a gateway to Dravidian Architecture

Authors

Krithika K Srivastva;
Maniyarasan
Rajendran
CARE School of
Architecture

Keywords

dravidian architecture,
educational postcards,
visual learning,
architectural history,
creative pedagogy

Details

Nov 7 | 1:30 PM
Track 1
Paper ID - #54

Abstract

This pictorial research paper explores the pedagogical approach of creating a graphic postcard set as a tool for learning the history of Indian architecture. Postcards have a long history as an affordable and accessible means of communication, dating back to the mid-19th century. Initially used for brief messages, they soon became a popular way to share travel experiences. Beyond their practical use, they have developed into a medium that fosters intimate connections between people, offering a personal touch through the combination of imagery and written messages, which the digital media often lacks.

This pictorial research seeks to produce a series of postcards that graphically represent Dravidian architecture's essence, grandeur and cultural significance. This was a classroom project aimed at making the learning of architectural history enjoyable and engaging, otherwise is often considered boring. It aimed to document the physical attributes of the architectural style, in addition to evoking a sense of time, condensed into series of 24 cards measuring 5x7 inches. These postcards were then meant to be posted among the students, where the series would encapsulate the key elements of Dravidian architecture, through an illustration and a short note. Each postcard, though limited in space, intended to creating an impactful visual experience.

1D

The Power of Animation: Gender, Cultural Identity, and Pedagogical Tools in Visual Storytelling

Author

Harini Kesavan

Keywords

visual discourse, gender representation, regional animation, social identities, educational pedagogy

Details

Nov 7 | 1:30 PM

Track 1

Paper ID - #08

Abstract

Animated films, particularly those by Disney and Pixar, have significantly influenced societal perceptions of gender and identity.

These companies set benchmarks for the portrayal of femininity, masculinity, and social identities, particularly for young audiences. In contrast, regional animations like Chhota Bheem and Motu Patlu reflect local cultural narratives, providing valuable insights into differing representations.

This paper explores the evolution of gender representation across global and regional animation, focusing on visual design, language, food representation, and social identity, highlighting their impact on children's understanding of gender roles, social hierarchies, and cultural values, with an emphasis on educational applications in pedagogy.

2A

The woven visual discourse – A study to understand the visual narratives in the Indian Traditional Textiles

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Keywords

visual storytelling/

cultural heritage

traditional motifs

Details

Nov 7 | 1:30 PM

Track 2

Paper ID - #94

Abstract

Storytelling has been an intrinsic part of Indian culture since antiquity, manifesting in various forms such as cave murals, folk songs, Vedic hymns, epics, and oral traditions like grandma's tales. These stories range from highly complex narratives to simpler, more accessible ones. This paper aims to explore the spectrum of visual storytelling present in India's traditional textiles, analysing both intricate, and simple visual representations.

Indian textiles are a vast and intricate subject, capable of being studied in numerous sub-divisions. However, this research focuses on understanding Indian textiles as a whole, since limiting the study to a particular region would only capture the methodology of that specific community. But whereas in Indian textiles, as a storytelling medium, offer fascinating contrasts in their narratives. For instance, while Kanchipuram sarees draw motifs from Sanskrit literature and epics, textiles like Kantha and Tangaliya incorporate essence of daily life, such as an airplane in flight, which artisans might have observed as they worked.

Traditional Indian textiles can be categorized into three main types: woven, painted, and embroidered. Painted textiles are further divided into hand-painted and hand-printed. Thus this research also examines the design processes involved in creating these textiles, as understanding these processes is key to appreciating the complexity of traditional designs. Indian textiles reflect a wide array of

design techniques, from abstract symbolism to intricate, narrative-driven motifs, all of which are deeply tied to India's cultural and spiritual heritage. Each textile tells a story—whether through repetitive sacred patterns, natural elements, or deeper layers of meaning in the fabric's design.

This research was conducted through archival studies, analyzing significant textiles such as the Kanchipuram sarees of Tamil Nadu, Kalamkari from Andhra Pradesh, Kasuti embroidery and Khana weaves from Karnataka, Baluchari and Kantha from West Bengal, Ikat from Odisha, Andhra Pradesh, and Gujarat, Banarasi sarees and Chikenkari from Uttar Pradesh, Chamba Rumal from Himachal Pradesh, and many more. The research involved interactions with artisans and experts, which provided invaluable insights into the cultural context and design evolution of these textiles.

The findings reveal that Indian textiles serve not only as visual expressions but also as holistic artifacts reflecting deep metaphors about life, socio-political dynamics, and religious and cultural values. Artisans of these textiles were akin to modern designers, incorporating contemporary elements without compromising the integrity of traditional design languages. For example, the Baluchari and Swarnachari sarees of Murshidabad, which initially depicted Indian epics, later also incorporated motifs from the colonial era, reflecting the socio-political landscape of the time.

Moreover, these textiles demonstrate a remarkable understanding of abstraction, where complex elements and ideas are transformed into stylized, graphical motifs. Paithani sarees from Maharashtra and Jamdani sarees from West Bengal exemplify this process, with the magnificent graphical and abstracted motifs. These handcrafted textiles are not merely works of art; they are visual repositories that preserve cultural heritage and function as tools for cultural continuity. They also act as abstract historical documents, reflecting changes in trade, political power, and cultural exchanges.

2B

Visual Storytelling in Design Education

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Keywords

art and design education, engaging learning materials, narrative-based learning

Details

Nov 7 | 1:30 PM
Track 2
Paper ID - #50

Abstract

This study investigates the effectiveness of using comic book imagery for visual storytelling to enhance students' learning of fundamentals of design. Traditional learning methods that heavily rely on text often make it difficult for students to grasp complex and abstract topics. In contrast, comic art combines storytelling with illustrations, making learning more engaging and accessible. The narrative follows a curious 7-year-old boy and his cat, who use visual metaphors and demonstrations to explore and explain basic art and design principles during their conversations.





The study explores how diverse page layouts, including full-page spreads, panel sequences, and interactive areas for student participation, adapt to different teaching scenarios and improve the learning process. By simplifying abstract concepts, capturing attention, and enhancing memory retention, this approach allows students to understand complex ideas progressively. Comic art is a more interactive, relatable, and enjoyable way to present educational material, offering a valuable alternative to traditional text-heavy learning methods. The study concludes that this visual storytelling method can promote a deeper comprehension of subjects, making it a powerful tool for modern design education that caters to different learning styles and fosters better student engagement and understanding.

2C

Living Traditions: A visual exploration of Santhal Culture

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Keywords

illustration, cultural anthropology, design method, sequential art, indigenous people

Details

Nov 7 | 1:30 PM

Track 2

Paper ID - #75

Abstract

This pictorial paper focuses on the vibrant Santhal culture, aiming to create an engaging visual documentation that brings their traditions, land, and identity to the forefront for those interested in Indian cultural diversity.

Through illustrations, this papers celebrates the rich heritage of the Santhal community, shedding light on their way of life, livelihood, and unique skillsets. The pictorial is build on a publication design project that was completed as a comprehensive visual documentation, combining cultural storytelling with research method of cultural anthropology, as part of a design project.





The illustrated book serves as a bridge between the past and present, helping to preserve and promote the Santhal culture in a way that is both educational and visually impactful. This pictorial study explores the factors effecting Santhal culture while highlighting strengths that can promote positive change and showcasing the design process. By analyzing scholarly articles, news reports, and academic journals, it identifies key areas for strategic intervention. The visual research delves into structural issues such as limited education, employment, and healthcare, while considering cultural and historical influences. It emphasizes the community's resilience, traditional knowledge, and local skills as potential drivers of sustainable development. The pictorial paper aims to highlight these strengths to empower the community, reduce migration, and foster long-term growth rooted in their identity.

2D

A Workshop Approach to Understand the Importance of Visual Narratives Through Storyboarding Among Cross-disciplinary Students

Author

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Keywords

visual storytelling,
pedagogy, storyboard,
multi-discipline

Details

Nov 7 | 1:30 PM
Track 2
Paper ID - #42

Abstract

This study discussed the outcome of a workshop that focuses on how undergraduate students from an Indian University portray their thought process through visuals. The aim of this workshop was to instil the importance of storyboarding to quickly ideate concepts and narratives, and use of visuals to interpret text systematically and pedagogical choices of the instructor while designing a workshop for students from multiple disciplines. A total of fifteen participants took part in this two-and-a-half-hour workshop, out of them fourteen were from either Technology or Science background and one from Design background. The workshop was conducted by a design faculty who structured the workshop in three sections. The first part introduced the participants to the basics of storyboarding and its requirements in film media. During the second section the participants were asked to visualise a famous scene in six frames and in the third section the participants were divided into groups. Each group was given a unique scene which they had to visualise in minimum twelve frames.

A storyboard is a short graphical depiction of a narrative. Storyboards can be used for a variety of activities (Rosson & Carroll, 2001). The practice of creating storyboards has a long history, particularly in communities such as those for developing films, television segments and animations. They typically depict several “key” moments in the time span of a shot (Hart, 1998). Storyboards are mainly used in

film production as a previsualization technique to help the director plan the film and ideate different scenes and orderings of camera shots (Goldman, Curless, Salesin, & Seitz, 2006). They look like a sequence of sketched drawings, each on a sheet or panel where a scene is broken down into multiple shots and each frame is used to visualise the shot (see Figure 1). This technique enables film directors to evaluate nuances of the scene before shooting it. Storyboarding comprises six principles for visual analytics; namely- composition, viewpoints, transition, annotability, interactivity and separability (Walker et al., 2013).

Storyboards can be used in multiple disciplines beyond film making and animation movies. It is a powerful tool that can be used for advertising and corporate videos. It is used to illustrate key steps of user engagement in the product development process. It is used in the gaming industry to represent the characters and their actions (Timarevska, 2023).

Even though proper sketching skill is good to have in the storyboarding process (Babaian & Kumar, 2022) it isn't a mandate which was proven through this workshop. During the second section of this study, it was observed that participants were reluctant to start sketching as they were not confident about their skills. They resorted to viewing the given scene time and again on their mobile phones in order to replicate the key frames. This gave them an idea about how to break down the entire scene into shots and transitions. This exercise also helped the instructor to realise the skill level of each participant and based on that understanding, the groups were made for the following exercise. One participant with comparatively better drawing skill was paired with two others.

Each group was given a script which was

pre- prepared by the instructor and consisted of a single scene comprising two characters and plot with a mysterious twist.

It was observed that the groups broke their scene into shots and then tried to visualise them on paper with scribbles. During this step, the instructor was actively involved to guide them and each participant equally contributed (see Figure 2). Following which, only one participant transferred the drawings on the final paper as frames, but this step did not have any involvement of the instructor. Post execution, the participants were asked to arrange their storyboard sheets on their respective group tables and other group members had to analyse their frames to understand the scene. It was observed that all the storyboards somehow depicted the scene and spectators were able to understand the narrative. This established the effectiveness of visual storytelling, illustrating how text can be translated into imagery to depict any narrative. The instructor also took a five minute followup interview from each participant to understand the extent to which they think storyboarding could be utilised in their respective fields. The findings explored how students from various academic backgrounds can leverage storyboarding in their field, how it can serve as a pedagogical tool for the instructors to influence learning outcomes and how varied skill levels can impact the collaborative process of storyboarding.



Exploring Cinematic Virtual Reality (CVR) as a Narrative Medium: A Case Study of “CYCLOGICAL”

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Details

Nov 8 | 12 Noon

Track 3

Paper ID - #63

Abstract

Narrative design as a field has been constantly evolving and expanding, influenced significantly by advancements in technology. Different methods of narration, such as cinema, theatre, literature, and graphic novels, are effective towards conveying different aspects of a story, making the choice of medium important in shaping how people engage with the narrative. Cinematic Virtual Reality (CVR) is an emerging narrative medium that blends traditional storytelling with immersive virtual environments. Notable works such as *Notes on Blindness* (Roussel, 2019), *Awavena* (Wallworth, n.d.), *Dragonfly* (Pillai & Verma, 2019), *Table for Two* (Remedios et al., 2022), *A New Dawn* (Schleser, 2022) and *Till We Meet Again* (Pillai et al., 2019) have been pushing the boundaries of CVR as a narrative medium. Novel frameworks such as *Cinévoqué* (Pillai et al., 2019) and possibilities like *Parallel Interactive Narratives* (Remedios et al., 2024) have been explored in some of these CVR experiences.

Women's safety and fear of crime in public places has been brought into the spotlight across several mediums, yet is an unsolved issue. Women often feel unsafe when alone outdoors, and this significantly impacts their daily lives and movement (Tandogan & Ilhan, 2016). The causes may include personal factors like the individual's past experiences, situational conditions such as the environmental elements, lighting and time of day (Lee et al., 2023), as well as social learning of fear (Olsson & Phelps, 2007).

In the context of this project, a narrative was designed to convey this issue and the mental turmoil that an individual may experience when travelling alone, with the aim of raising awareness and cultivating empathy, ultimately calling for a change. An analysis of different narrative forms such as cinema, theatre, literature, and graphic novels was conducted to understand the strengths and limitations of each medium. Based on a preliminary study of these storytelling modes, an immersive medium such as CVR was hypothesised to be suitable for conveying this narrative.

This research aims to discuss the effectiveness of CVR in conveying such a socio-psychological theme. The study distinguishes between two key aspects: conveying the story to communicate a message and conveying the experience to evoke empathy.

The methodology followed includes two parts: (i) designing the narrative and (ii) studying the effectiveness of the narrative. A CVR experience titled “CYCLOGICAL” was designed. The advantage of CVR was utilised to place the audience in the shoes of a 15-year-old girl cycling alone through a dimly lit street during early dawn. As the story unfolds, the girl becomes aware of an auto rickshaw driving at a similar pace alongside her. Although the auto-rickshaw remains beside her for only a few seconds before overtaking and moving ahead, a series of thoughts flood her mind in that brief moment. She perceives the rickshaw to be a potential threat, triggering a sense of panic while simultaneously doubting her assumptions and acknowledging the possibility of the rickshaw simply having slowed down for unrelated reasons. The CVR experience attempts to capture and convey the multitude of mental states that the girl goes through and prompts the audience to reflect on the reasons behind the thoughts that occur, be it the individual’s state of mind,

past experiences, the environmental contexts or the effects of consuming news and media about similar incidents. While nothing tragic happens physically in the narrative since the rickshaw simply overtakes and moves on, the essence of the story lies in the mental turmoil that the girl experiences in that brief span of time, where her thoughts oscillate between fear and rational doubt. The CVR experience is depicted from a first-person perspective, with a 360-degree camera positioned right over the protagonist's head, with the aim of creating a sense of embodiment of the protagonist. A voiceover narrates the protagonist's inner monologue throughout the experience, providing insights into her inner thoughts.

The latter part of the research involved inviting a group of participants to navigate through the CVR experience and gathering insights and feedback through prompting questions. The survey included ten participants. Participants generally expressed that the CVR narrative was impactful, as it allowed them to metaphorically "step into the shoes" of the protagonist. Many of them reported feelings of vulnerability and anxiety. Other discussions included how this kind of fear already existed in some participants and how this experience triggered it.

The findings show the effectiveness of CVR in conveying the theme. A key advantage of the medium in this context was the ability to position the camera as the protagonist, with the surrounding space serving as the antagonist. The findings provide insight into the unique abilities of CVR in fostering emotional engagement by allowing the navigators to be immersed in the narrative. CVR proved to be an effective medium for both telling the story and conveying the experience.

3B

Metaphor-coats: drawing and world-building as a way of making sense of the Internet

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Keywords

cyber-security; visual metaphors; spreadable media; internet memes; india; digital-ethnography.

Details

Nov 8 | 12 Noon

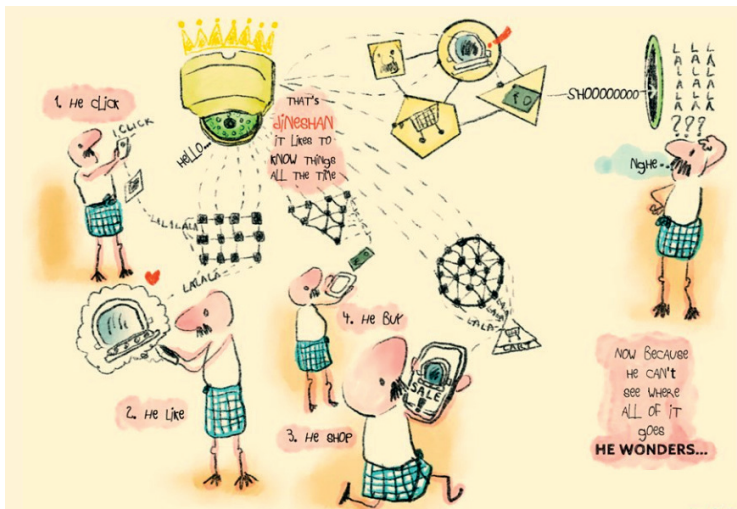
Track 3

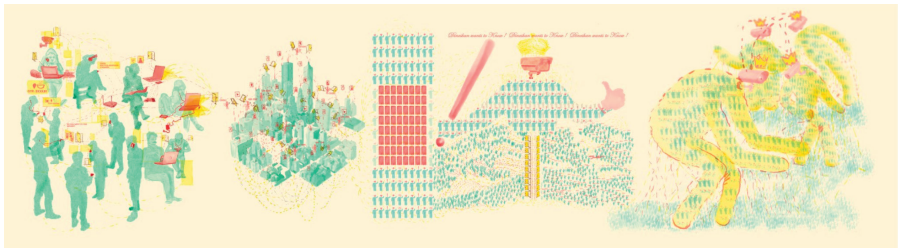
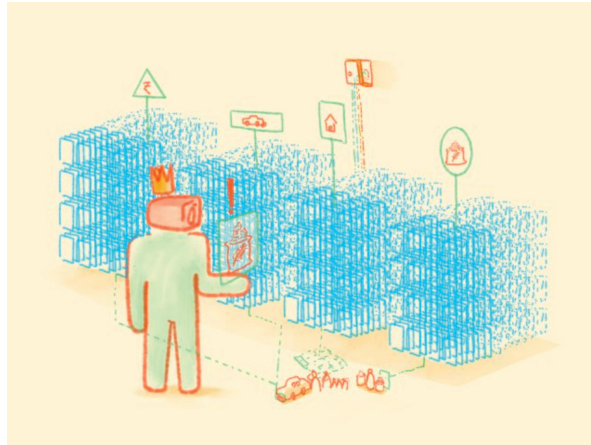
Paper ID - #02

Abstract

The pictorial describes strategies and design decisions, that initially started while revisualizing cyber-security and surveillance capitalism metaphors within India. From cyber-security, the research in visual metaphors continued as explorations to make research around internet policy (in the form of a new data protection bill), and research associated with automated decision-making systems in India, more accessible.

The metaphors continue to evolve, with a malleable grammar allowing more aspects of online behaviour to be mapped, as part of a speculative graphic novel that is part of doctoral research studying spreadable media like internet memes, satire, and dissent in online spaces.





This is a journey of sorts of trying to tinker around with the perception of what HCI research could offer, and how trying to re-configure meaning-making and play-frames often overlaps with the possible diversity in visuals, voices, and other sense-makers participating as researchers.

3C

Exploring Interactivity through Graphic Narrative Mediums for Enhanced Engagement with Environmental Topics: The Case of the Declining Sparrow Population in India

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Keywords

common house sparrow,
graphic narrative,
interactive storytelling,
environmental education

Details

Nov 8 | 12 Noon

Track 3

Paper ID - #96

Abstract

This graphic paper explores three tangible formats of graphic narrative mediums with interactive storytelling to evoke environmental empathy in the younger generations of India while discussing their engagement and impact. The effects of human activities are disruptive to several species and impact even the most resilient ones. One such case is that of the Common House Sparrow, whose numbers have drastically declined over the last few decades, especially in metropolitan cities (Dandapat et al., 2010, 100). Since sparrows are bioindicators, their disappearance becomes a matter of environmental concern. The impact of such environmental problems extends to humans, thus making it necessary to sensitise people towards them, motivate the young generations to develop a concern for their environment and encourage them to act towards its betterment collectively. Hence, this graphic paper seeks to address this need by exploring three formats of graphic narratives in different mediums and interactivity through storytelling as a step towards educating young readers on topics of environmental concern.

Storytelling can be integral in conveying information and connecting human beings towards a central theme. This graphic paper investigates the potential of visual storytelling (Remedios, 2020, 116) as a practice-based (Candy, 2006) research method to evoke environmental empathy. In the web-based photo story, "Ode to the House Sparrow," the author

personifies house sparrows and draws commonalities with senior citizens (Chakravarty, 2017). This lets readers relate to the subject by perceiving its human-like side. 'Gobar Times', a monthly supplement of the 'Down To Earth' magazine, educates young and curious readers about environmental concerns in India through a combination of visual and textual materials. It is also published online for increased accessibility. However, the efficiency of these mediums in inculcating the habit of tangible reading in children is questionable, raising concerns about the magazine's intended impact. Increased interaction with digital devices has decreased reading habits (Li et al., 2023, 3). This leads to the question: could a tangible interactive graphic narrative encourage young readers to be sensitive towards environmental concerns?

The target audience was set at 9–16 years old, corresponding to how Environmental Education (EE) is introduced in stages across primary to higher secondary levels as seen in the National Curriculum Framework (NCF), 2005. Three prototypes were tested based on medium explorations, as depicted in Figure 1.



Figure 1.
Three Graphic
Narrative
Explorations.
1A: Newspaper.
1B: Diary
Journal. 1C:
N.E.S.T.
Interactive
Hybrid Graphic
Narrative.

Figure 1A depicts a newspaper format that exclusively covers sparrows through articles, stories, facts, ads, and interactive segments, in a non-linear manner with no predetermined way of navigating across the medium. Like periodicals, the frequency of this could also be weekly or monthly. Figure 1B depicts a journal from the perspective of a sparrow recording its encounters, offering a personalised window. The cover pages are made from upcycled brown paper bags to emulate the rustic nature of the sparrows.

The narrative is dated fictitiously to build the order of events along a time frame. Figure 1C depicts an interactive hybrid graphic narrative inspired by various media like graphic novels, graphic journals, newspapers, and weekly supplements. It includes comics, articles, and interactive sections like mazes and crosswords. The title is N.E.S.T.—A Sparrow's Journal. In the context of this graphic paper, 'N.E.S.T.' is an acronym for news, entertainment, stories, and tales. The concept of N.E.S.T as an interactive graphic narrative medium can be further examined with other endangered species and environmental concerns.

User testing of the three prototypes among a sample size of 44 children aged 9–16 years was conducted. While the results indicate varied preferences and some common patterns, 26 preferred the N.E.S.T. medium for its visuals, engaging activities, and overall impact. There was a general preference for more visuals and less text. The newspaper and journal mediums were preferred by 4 and 14 readers, respectively. Further, a few parents mentioned preferring a tangible medium over a digital one to regulate screen time.

This graphic paper investigated if an interactive form of tangible graphic narrative could evoke environmental empathy among young generations. The prototypes and test results indicated positive responses towards the N.E.S.T. interactive graphic narrative approach. This paper considers that converting complex environmental topics through visual storytelling into graphic narratives enables a wider reach while targeting young and curious readers who could be vital in environmental conservation efforts in the future. This graphic paper opens up new ways to explore media and education through interactive graphic narrative formats that create awareness of the declining sparrow population and its effect on humans and the environment. Thus, it unfolds new possibilities to explore the interactive graphic narrative approach in other environmental-related issues and as a periodical.

3D

Abstraction of the real in Waltz with Bashir: Memories, experience, and representation

Author

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Keywords

memories, experience,
and representation

Details

Nov 8 | 12 Noon

Track 3

Paper ID - #03

Abstract

Baudrillard's concept of the hyperreal emphasizes the prominence of the (visual) sign that simulates itself to such an extent that it eventually becomes its own signified. Given the lack of any trace(s) to the real, the sign functions as an end unto itself. Following this logic, certain images 'repeat' and circulate across several inter-textual networks, wherein the notions of objectivity or accuracy are always already produced from within. This is not uncommon in popular images of the Middle East where 'conflict' operates as a principal signifier. Lina Khatib claims that, "the Middle East has become a site of struggle over the construction of social and political reality through competing images" (2012, p. 2).

Contemporary graphic narratives on the Middle East are especially significant in this context since their approximation of the real complicates the precarious boundaries between experience and its representation as 'embodied narration.' While Joe Sacco's documentary aesthetics is, more or less, emblematic of these texts as embodied archives of marginality, there are notable exceptions to this norm. *Waltz with Bashir* (2009) by Ari Folman and David Polonsky, is not simply an approximation of the real in terms of its formal structures based on mutually competing visual/verbal signs, but instead represents a symbolic dissolution of the real and the surreal as both seemingly collapse onto each other, producing what I call 'superimposed realities'. Folman's amnesiac memory constantly throws up irreconcilable

representations, often from within the spatial limits of single frames, as the lack of deictic markers positions his liminal body in the interstices of fiction/non-fiction, subject/object, real/surreal, etc. Sepia-infused panels, supposed to be flashbacks from Folman's time as a soldier during the Israeli invasion of Lebanon in 1982, continually interrupt the narrator's (self) investigation into a series of massacres that transpired some, "two hundred three hundred [yards]" (Folman & Polonsky, 1993, p. 8) away from his position. These particular panels are all the more distinguishable because the narrator claims that memories of these events are not, "in [his] system" (p. 8). Additionally, their odd placement within the text itself explores the limits of sequentiality, as Folman's amnesiac memory generates several "possible worlds" (Ryan, 1992, p. 35) within the framework of the medium. These story worlds roughly correspond to different realities that are contradictory yet ultimately co-constitutive of each other. While such instances of narrative simultaneity are unique to the aesthetic function of the graphic medium, this paper argues how *Waltz with Bashir* utilizes this formal feature towards an exploration of the limits of representation. Additionally, the issue of truth claims or histories will be deconstructed as aesthetic effects produced in relation to graphic negotiations.

Existing scholarship on graphic texts on the Middle East, like *Waltz with Bashir*, is relatively scarce compared to their Anglo American, or European counterparts. Criticism is largely restricted to socio-historical models, further supported by prevalent critical paradigms in comics studies scholarship that prioritize the medium's self-reflexivity. Silke Horstkotee asserts how, "of all media that developed in technical modernity, graphic narrative alone has not effaced the line [of the artist], thereby

indexing its embodied creation” (2013, p. 33). These reflections are based on the assumption that representation(s) in graphic narratives is synonymous with the real. Not only does this introduce deeper methodological issues, but it also runs the risk of reiterating classic notions of authorship that would deem these texts to be the product of an autobiographical signified, namely the author. Considering the collaborative nature of authorship, be it the scriptor, illustrator, editor, etc., it is simply misleading to attribute intentionalism as being central to their narrative design. Additionally, the primacy of the ‘word’ over the ‘image’ informs how graphic narratives are often misunderstood as mimetic narration, when they are clearly ‘suggestive’ in their function. In her critique of *Waltz with Bashir*, Jeanne-Marie Viljoen characterizes it, “as a record of how Folman’s own memory and reality have been made up of other people’s memories and recordings of history” (42). Similarly, Deblina Rout considers the text to be, “an example of postmodern historiography on the 1982 invasion of Beirut through the lens of a soldier’s traumatic memory” (2022). History, or the real itself, is never a point of contention since experiences mediated via the narratorial figure of Folman are presumably received as such.

In addressing some of these concerns, this paper will critically examine representations of the real in terms of medium-specificity. Instead of advocating for the primacy of one sign system over the other, it will utilize transmedial narratology to look into the “various textual, paratextual, and contextual dimensions” (2013, Stein & Thon, p. 12) that constitute *Waltz with Bashir* as a meta-text on, “the impossibility of rediscovering an absolute level of the real” (Baudrillard, 1994, p. 19).



The Debt: Removing Main Character Bias in Dialogue Writing Through Stoicism

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Details

Nov 8 | 12 Noon

Track 4

Paper ID - #21

Abstract

This paper, and The Debt, an in-development interactive project, aim to explore the use of Stoic principles in dialogue and character interactions within ludonarrative writing. The goal is to use Stoic teachings to bring depth to secondary characters and world through dialogue, by reducing the bias of the main character. Kiryu from the Yakuza series, will be explored as a starting reference, to showcase stoic behavior and how it allows for this flow of dialogue. The findings of this research will be provided as a framework for writers seeking to build a more interconnected narrative universe, where secondary characters exist outside of a main character focused world. The Debt will be a linear visual novel style game that emphasizes dialogue and character relationships within a diverse criminal world. Outside of its main story, The Debt will allow for secondary characters to develop their own stories through side quests and interactions. This design choice was made for the purposes of worldbuilding and character development outside the main character's perspective. But also allow for secondary stories to be told on a smaller scale.

By focusing on the main character too much in ludonarratives, we often diminish the agency of secondary characters. The traditional "Hero's Journey" positions the main character as the hero, causing the secondary characters to have less value and importance in comparison. This also causes the worldview to only be explored by the main character's point of view.

By shifting the narrative focus within side quests to secondary characters, the main character can fulfill a supporting role, allowing for unbiased depth to form. This paper seeks to understand how Stoic ideals in dialogue writing can address the pervasive “Chosen One” trope, by affording a narrative structure where the secondary characters are provided with their own stories outside the main character’s influence. I will provide a set of guidelines for writers, inspired by Stoicism, to promote self-evaluation of dialogue and character interactions. Inspired by Gloria Kempton’s adaptation of the Enneagram Personality Types (Kempton, 2004), this paper explores characterizing the main character as two of the types; the “Observer” and the “Peacemaker”. Coupled together, the traits of this character are to observe rather than dominate, offering insights without imposing personal beliefs. Also, to seek peaceful resolution, and avoid conflict unless necessary. In writing the main character in this way, I aim to de-emphasize their influence over secondary characters in narrative, providing the opportunity for a more diverse storytelling approach. These traits are also commonly held beliefs within the philosophy, Stoicism. For this study, I will utilize Marcus Aurelius’ writings (Marcus Aurelius & Waterfield, 2021) as the primary reference for Stoicism. Of the four Stoic virtues of Wisdom, Courage, Justice, and Moderation; Justice will be primary focus for this framework. This virtue marks the importance of community and acceptance of others. I will also explore how Stoicism teaches individuals to focus on what they can control and to remain rational through non-judgmental communication. The core Stoic principles I will explore, as I will define them, are Composure, Restraint, and Acceptance. These principles, put simply, are to remain calm and in control of oneself, to listen attentively

and avoid reacting unless necessary, and provide grief-free acceptance. I believe all these virtues and principles exist within Kiryu's character, who showcases these ideals through his interactions with others. I will begin by analyzing dialogue examples from Yakuza, particularly the substory "Sins of the Father", in which a man seeks to save his friend from a cult. I aim to demonstrate how Kiryu's stoic actions and beliefs enhance the narrative by allowing secondary characters to express themselves without interference. I will explore each time his role as "The Observer" is expressed with Stoic ideals. These common recurrences in dialogue will be charted and explained, to form the basis of the framework.

The insights attained from this exploration of Stoicism will inform the writing of *The Debt*, enabling a more nuanced approach to dialogue that emphasizes character individuality. The framework written through the understanding of stoic principles will further guide writing for interactions with secondary characters, to foster a deeper and more interconnected narrative.

This research will seek to explore how the use of Stoic beliefs in ludonarrative writing can enrich character development and narrative depth outside of a main character. The findings will provide a foundation for further exploration into how Stoic beliefs can influence storytelling practices, contributing to a broader understanding of character interactions in gaming narratives. In summary, I intend to prove that the application of Stoic ideals can enhance dialogue writing by removing biases associated with the main character. By designing a narrative where secondary characters can thrive, writers can create more immersive and interconnected worlds. This exploration and research will directly shape the storytelling practices in *The Debt* and further works.



The Influence of Prime Minister Narendra Modi's garbage cleaning pictures on Swachh Bharat Abhiyan in Transforming Hygiene Practices Among Below-Poverty-Line Populations in India

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Details

Nov 8 | 12 Noon
Track 4
Paper ID - #92

Abstract

Prime Minister Narendra Modi launched the Swachh Bharat Abhiyan scheme on October 2, 2014. Prime Minister Narendra Modi launched the scheme to raise awareness about sanitation and personal health. After India gained independence in 1947, the government periodically launched various sanitation programs. However, these schemes have not resulted in major changes in sanitation or public health. However, Prime Minister Narendra Modi's government's Swachh Bharat Abhiyan scheme had a positive influence in transforming hygiene practices among below-poverty-line populations in India. The primary reason for this change was PM Modi's use of his garbage-cleaning self images on the mission's campaign posters. The aim of this research is to examine the impact of activity pictures of the country's top leaders on populations living below the poverty line in India. One-on-one interviews with people living below the poverty line in India and literature reviews of official records are the methods used for research.

The result indicates that a country's top leaders garbage cleaning pictures on Swachh Bharat Abhiyan are Transforming Hygiene Practices Among Below-Poverty-Line Populations in India. Research concludes that a top leader's activity pictures can influence a mass public for changing habits.

4C

Pain: Felt and Drawn

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Keywords

neuroscience of pain,
phenomenology of
experience, art-science
exploration, visual
research

Details

Nov 8 | 12 Noon

Track 4

Paper ID - #53

Abstract

This paper presents an artistic exploration of the concepts of science, which is the result of collaboration with scientists working on the neuroscience of pain. The felt aspect of pain is deeply subjective and the complex neuro-biological process underlying such experience can be captured through creative expressions in deeply innovative ways. The visual narrative attempts to capture this aspect of through texture, color, and occasional poetic expressions (Sylvia Plath and Tony Morrison.) Our genetic makeup, environment, and experiences shape how we experience pain. Most importantly, the emotional burden of pain is substantial and affects all aspects of our lives.





The author is interested in the aesthetic and experiential potential of marks and traces adorning a surface. Marks and traces inspired by bodily pain have transformative and aesthetic potential and may become the anchor point of starting the discussion on felt pain. The visual narrative is created in response to reading literature on the neuroscience of pain and drawing from the author's art-historical and theoretical knowledge. Some of my inspirations have been modernist painters Such as Somnath Hore, Nalini Malini, and Merlene Dumas, and some from world literature. Insights from science also inform the images.

Narrative Exhibitions

All presentations will be happening
in B Nag Auditorium, VMCC

Narrative Exhibitions Overview

Nov 7 | 3:30 PM onwards

| | | |
|---------|--|----|
| 3:00 PM | 5A 100 Arguments for Digitalisation Nayantara Ranganathan (Independent) Manuel Beltrán (Srishti Manipal Institute of Art, Design and Technology) | 67 |
| 3:15 PM | 5B There's Nothing There! Karunya Baskar (Palluyir Trust) Roshni Ravi (Wipro Limited) Jane Sahi (Fig Tree Learning Centre) | 68 |
| 3:30 PM | 5C Manhole: Understanding the Grammar of VR Narratives Jayesh Pillai (IDC, IIT Bombay) Abhishek Verma (IDC, IIT Bombay) | 70 |
| 3:45 PM | 5D Back Cover Chronicles: Marketing Magic for Kids in Vintage Comics Nimish Vohra (IIT Jodhpur) | 72 |





100 Arguments for Digitalisation

Authors

Nayantara

Ranganathan

Independent researcher
and artist

Manuel Beltrán

Artist, researcher
Srishti Manipal Institute
of Art, Design and
Technology

Details

Nov 7 | 3:00PM

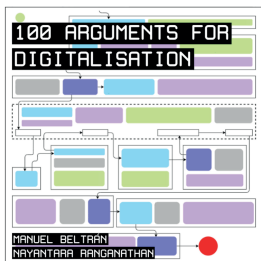
B Nag Audi, VMCC

Paper ID #77

Abstract

“100 Arguments for Digitalisation” is a book that explores the aesthetic and narrative dimensions of flowcharts in policy documents on digitalisation in India. Policy documents produced by various government departments in the last decade and a half in India operationalize a grand program of digitalisation. This process has involved the creation of what is often described as “digital public infrastructure,” and prominently includes the digital ID program (Aadhaar), payments platforms (Unified Payments Interface, Aadhaar enabled Payments System, Aadhaar Payments Bridge) and data exchange software products (DigiLocker, Account Aggregator). The state-supported drive to create new economic opportunities in data is being extended to several sectors.

In their original habitats the diagrams appear within policy proposals for the use of data and digital technologies within various social and economic processes. Although diverse in style and function, they are part of a chorus that operationalize narratives of development via the data economy. As a visual narrative, this collection gestures to an ideologically saturated visual language and methodologically beholden conceptual models in technology design and governance, which we aim to spotlight in the project.



SB

There's Nothing There!

Authors

Karunya Baskar

Palluyir Trust

Roshni Ravi

Wipro Limited

Jane Sahi

Fig Tree Learning Centre

Details

Nov 7 | 3:15PM

B Nag Audi, VMCC

Paper ID #82

Abstract

Arali is dawdling on her way back from school. She seems to be looking at something. 'Arali, hurry up! What are you looking at? There's nothing there!', yells Amma.

Pockets of non-human life thriving around us often get lost amidst the mundanity of our lives. All one needs to do to find these microcosms is look harder, longer, and closer.

There's Nothing There is a picture book that highlights biodiversity in the rapidly changing and dynamic peri-urban landscape of outer Bangalore. This bilingual resource (originally Kannada and English) was created for the Government Lower Primary School, Tarabanahalli, Bengaluru Rural as a part of the Suttha Muttha project. The digital version is available free of cost.





Guided by the overarching goal of inspiring curiosity about local ecology and biodiversity, Roshni Ravi (from Nature Classrooms) and Karunya Baskar (independent artist) spearheaded the picture book project under the guidance of Jane Sahi (from the Fig Tree Learning Centre). The story was the result of several rounds of discussion, exploration, and research, which Roshni brought to life in words, Karunya through illustration and design, and which Anu Moti (from Madhyama Aneka) then recreated in Kannada.

This journey culminated in a simple story expressed through rich illustrations that compel the reader to linger on each page and absorb every playful little detail.



Manhole: Understanding the Grammar of VR Narratives

Authors

Jayesh Pillai,
Abhishek Verma,
Ananda Bathena,
Banda Shiva Teja
(IDC, IIT Bombay)

Details

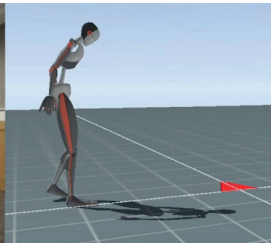
Nov 7 | 3:30PM
B Nag Audi, VMCC

Abstract

Compelled by the exigencies of poor economic life and caste identity, Amitabh, a young law graduate, becomes a manual scavenger. One day, to earn some extra money to support his family, he decides to get inside a large unsafe sewer to clear a blockage. He neither has protective gear, nor the accompanying engineer to check for poisonous gases. Will Amitabh come out safely?

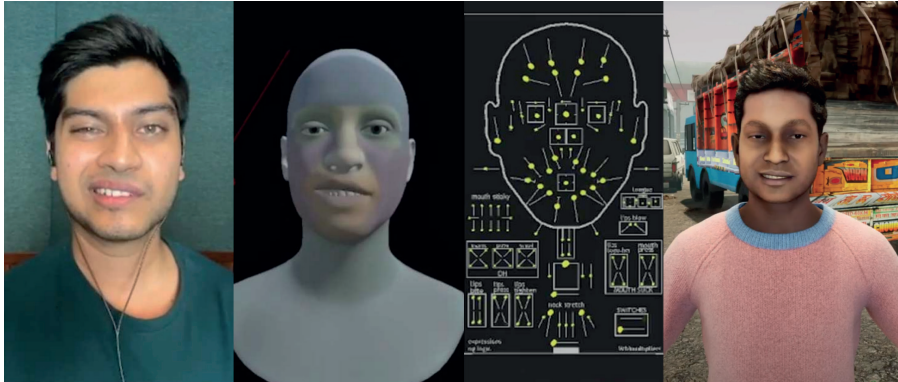


Design of the 3D story environment in the game engine



Motion capture for the character animations

Traditional film narratives are constrained by a rectangular frame, which limits viewers to a single point of view. In contrast, Virtual Reality



Face capture for the character animations



A still from the narrative

(VR) narrative immerse users in a 360-degree environment, allowing them to choose their perspective. This presents unique challenges for effective storytelling. This project explores new storytelling techniques for VR narratives with 6-degrees-of-freedom (6DoF), where users can not just look around but also move around in the story environment in real-time.

5D

Back Cover Chronicles: Marketing Magic for Kids in Vintage Comics

Authors

Nimish Vohra
(IIT Jodhpur)

Details

Nov 7 | 3:45 PM
B Nag Audi, VMCC

Abstract

Step into the whimsical world of Back Cover Chronicles, an exhibition that revisits a charming era of Indian comic culture from the 1970s to the 1990s. Curated from the private collection of Nimish Vohra, Head of the School of Design at IIT Jodhpur, this unique display celebrates the early days of children's advertising through the beloved back covers of classic Indian comics and magazines like *Indrajal Comics*, *Amar Chitra Katha*, *Tinkle*, and *Chandamama**. These ads, with their simple storytelling and colorful illustrations, offered fantastic, often hilariously low-brow narratives that captivated young readers.

A particular favorite among these exhibits is the Ram and Shyam series by Parle Poppins, where adventurous escapades brought the brand to life for countless children. For those who grew up reading these comics, the nostalgia is undeniable. Back Cover Chronicles honors not only an era of creative, playful advertising but also the deep connection these whimsical stories created across generations.



Ram & Shyam and the Run-away Elephant

Attention! Grave news today, Circus elephant's run away.

Did you hear that Shyam?

Yes, we must keep calm.

Look, the elephant! What to do?

Ram & Shyam are worried, Just like you.

An idea. He will follow our track! Feed him Poppins all the way back

Ram & Shyam have saved the day! With Poppins they did lead the way.

Hurray! Hurray! for Poppins Sweets! The fruitiest of fruity treats

LICKABLE
LIKEABLE
LOVABLE

FRUITY SWEETS
5 FRUITY FLAVOURS — RASPBERRY, PINEAPPLE, LEMON, ORANGE AND LIME

Students Narrative Exhibition

All exhibits are on display in
the VMCC first floor foyer

01**Neverwhere**

A Curative Collective of Indian Illustrators

Milie Kansal

Guide: Shreya Singh, Unitedworld Institute of Design

02**Original Coversations**

A Graphic Narrative

Ananya Thakur

Guide: Prof. Shuhita Bhattachrjee, IIT Hyderabad

03**Triangular Dream**

An Accordion Book

Ananya Thakur

Guide: Prof. Ankita Roy, IIT Hyderabad

04**My Kumaon**

Information Manual on Uttarakhand

Anushka Tripathi

Guide: Rayna B & Divya Saxena, Chitkara University

05**Coscious Canvas**

Sketching Society's Uncharted Fairness

Anushka Tripathi & Anshul Sharma

Guide: Vivek Sheth, Chitkara University

06**My Body my Rules**

An Illustrated Children's Picture Book

Deepika Anandan

Guide: Dr. Subir Dey, IIT Delhi

07**The Day before The End**

One-Shot Narrative in Manga Style

Devanarayan Rajeev & Kaustubh Kaushal

IDC IIT Bombay

08

Kronofall: Dawn

Serial Narrative in Manga Style

Devanarayan Rajeev

IDC IIT Bombay

09

Reviving Millet Magic

Bridging Nutritional Traditions for

Maternal and Child Health

Devanshi Ghildiyal

Guide: Dr. Sukanta M, Dept of Design SPA Bhopal

10

Kapaas ke Khat

Short Graphic Novel

Harsh Singh Sindhwal

Guide: Shuhita Bhattacharjee, IIT Hyderabad

11

Pehla Anda

A Student Film Project

Koshika & Vritti Bhardwaj

Guide: Shridhar S & Leo P, Chitkara University

12

Court

Student short film

Khushi, Koshika, Vritti Bharadwaj & Yakshika

Guide: Shridhar S & Leo P, Chitkara University

13

Re-threaded

A Stop Motion Animation on Fast Fashion

Manvi Vaidya

Guide: Vivek Seth & Dhruva R, Chitkara University

14

Nom Nom

A Children's Illustrative Recipe Book

Manvi Vaidya

Guide: Rayna B & Divya S, Chitkara University

15

ODI

The Graphic Novel

M.K. Mohammad Afsin

Guide: Vikrant Chandekar, UPES Dehradun

16

Paattum Vilakkum

Revitalizing Mandapathil Paattu

Manjunadh P B

Guide: Savithri M, College of Arch. Trivandrum

17

Landing

From disassociation to landing back into life

Nandita Singh Dhindsa

Guide: Dr Sheetal M. Gokhale, IIT Guwahati

18

Gubarre

A Photobook on Balloon Sellers

Sagnik Ghosh, Hrishikesh Parikh & Harsh Agrawal

Guide: Prof. Aditi Chitre, IDC IIT Bombay

19

To Build a Home

Storytelling through Handloom

Sagnik Ghosh

Guide: Prof. Shilpa R & Prof. Latha T, IDC IIT Bombay

20

Dholavira: Unearthed

Short Graphic Novel

Sheilesh M

Guide: Dr. Subir Dey, IIT Delhi

21

Voyage of Ganga

An Illustrated Storybook

Sutirtha Gangopadhyay

Guide: Dr. Subir Dey, IIT Delhi



Panel Discussions

01

Opportunities in Visual Narratives

Day 3 | Nov 8 | 9 AM

B Nag Auditorium, VMCC

1. Samarth Bhagwat
2. Sreedevi Jyothis
3. Mohith O
4. Karunya Baskar

02

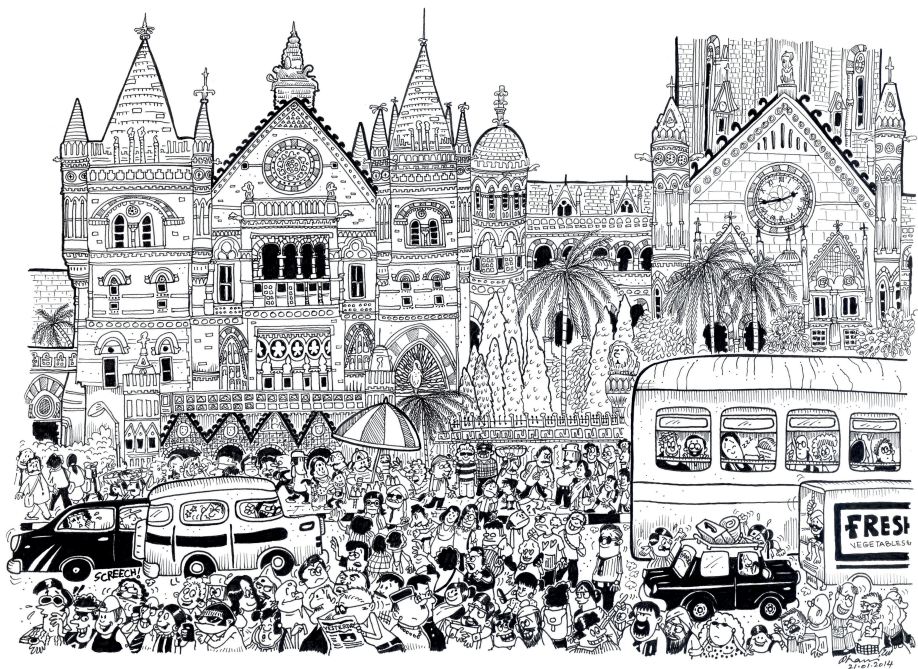
Research and Visual Narratives

Day 3 | Nov 8 | 2 PM

B Nag Auditorium, VMCC

1. Prof Sheetal G
2. Prof Subir Dey
3. Prof Jayesh Pillai
4. Prof Venkatesh
5. Prof Sherline Pimenta

Explore Mumbai



Known as the “City of Dreams,” Mumbai offers a captivating blend of tradition and modernity, making it a vibrant metropolis brimming with life. As you attend the conference, be sure to delve into the city’s cultural treasures. The majestic Gateway of India stands as a symbol of Mumbai’s colonial past, while the Chhatrapati Shivaji Maharaj Terminus showcases stunning Victorian Gothic architecture. Take a stroll along Marine Drive to experience the city’s bustling coastline, and indulge in the local cuisine by savoring street foods like vada pav and pav bhaji. Mumbai’s dynamic energy is also evident in its contemporary marvels, with the Bandra-Worli Sea Link and the upscale neighborhoods of Bandra and Juhu reflecting its cosmopolitan charm. For a serene escape, visit the Sanjay Gandhi National Park or the historic Elephanta Caves. Whether you’re a history enthusiast, a culinary explorer, or someone who thrives in an urban setting, Mumbai promises an unforgettable experience.

Arts and Culture

Mumbai is India’s cultural capital, home to national performing arts companies like the National Centre for the Performing Arts (NCPA) and Prithvi Theatre. The city boasts numerous galleries and museums, including the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) and the Dr. Bhau Daji Lad Museum. Wander through Kala Ghoda to discover street art and follow the sculpture walks along the city’s waterfronts. The city is also home to Mani Bhavan, Gandhi’s residence in Mumbai, and the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, formerly named Prince of Wales Museum of Western India. You can visit the Chhatrapati Shivaji Maharaj Terminus, a UNESCO World Heritage site, and take a guided tour of the Bombay High Court.

Food and Drinks

Mumbai caters to all tastes. Casual dining is a specialty, with a wide range of restaurants serving top cuisine in a laid-back yet professional setting. Experience the city’s vibrant café culture and booming craft beer scene. Mumbai’s nightlife is centered around Bandra and Andheri. Discover stylish cocktail bars hidden in the bylanes and vibrant pubs and clubs. The entertainment district of Bandra is lined with dance clubs, pubs, and bars, while live music is best found in Andheri.

Organising Team

Conference Chair

Dr. Prasad Bokil

Research Paper Chairs

Dr. Anisha Malhotra

Dr. Sheetal Gokhale

Dr. Sherline Pimenta

Pictorial Research Paper Chairs

Prof. Mandar Rane

Dr. Subir Dey

Dr. Mohammad Shahid

Advisory Committee

Prof. GV Shreekumar

Prof. Ravi Poovaiah

Prof. Mazhar Kamran

Prof. Venkatesh R A

Prof. Shilpa Ranade

Prof. Phani Tetali

Prof. Sumant Rao

Prof. Deepa Balsawar

Narrative Exhibition Chairs

Dr. Jayesh Pillai

Prof. Udaya Kumar

Abhishek Verma

Print, Web and Publicity

Amal Antony

Hayat Tamboli

Student Narrative Exhibition Chairs

Bharat Parmar

Swati Agarwal

Aman Rupesh Xaxa

Logistics and Management

Muniba

Workshop & Exhibition Chairs

Swati Agarwal

Dr. Sherline Pimenta

Dr. Jayesh Pillai

Design & Media Publicity Chairs

Aman Rupesh Xaxa

Abhishek Verma

Comic artworks

“The Emergency Brake”

by Sreedevi Jyothis



Scan to experience
the full motion comic here

Designed by

S S Karthik, MDes '26

Set in

Mukta by Ek Type

Georgia by Matthew Carter &

Kalnia by Frida Medrano

Student Volunteers

Aditya

Aishwarya

Akshat Vaidya

Amal Antony Yesudas

Ananta Singh

Anjali Baghel

Anoushka Shome

Arindam K Dutta

Arunabh Chaudhury

Daisy Srimayi Katakam

Deekshaa Nim

Devanarayan Rajeev

Dhairya Santosh Ambore

Divyansh Rastogi

Harnong-eh Timong

Hayat Chandsaheb Tamboli

Ishika

Jignesh Bhatt

Karthik SS

Khushi Agrawal

kyawsaanu Mog

Megha Prajapat

Muniba

Muskan Ahuja

Nandini Lal

Pragya Yadav

Sagnik Ghosh

Sidak Singh Kalsi

Suraj Kumar Sharma

Tamanna

Uday Somani

Utkarsha Kate

Vaishnavi Nagarkar

Yash Karanjavkar





Photo credits: Pragya (MDes CD '26)

the 1990s, the number of people in the UK who are employed in the public sector has increased by 1.5 million, from 2.5 million in 1980 to 4 million in 1995. The public sector has also become an important employer of women, with 5.5 million women employed in the public sector in 1995, compared with 4.5 million in 1980.

There are a number of reasons why the public sector has become an important employer of women. One reason is that the public sector has a high proportion of women in its workforce. In 1995, 80% of the public sector workforce were women, compared with 60% in 1980.

Another reason is that the public sector has a high proportion of women in its senior management. In 1995, 30% of the public sector senior management were women, compared with 20% in 1980. This is a significant increase, and it suggests that the public sector is becoming a more attractive employer for women.

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Visual Discourse 2024
International Conference on
Research into Design of Visual Narratives

6, 7 & 8th November, 2024

IDC School of Design
अभिकल्प विद्यालय
IIT Bombay