



UNIVERSITY
OF OSLO

Communication across cultures

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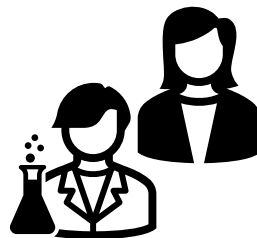
Ph.d.-støtte i en verden i endring



Mentimeter



Why people move?



How can we make library services accessible to international students and researchers?

How do we adapt the message to achieve intercultural communication?

Is it enough to translate language?

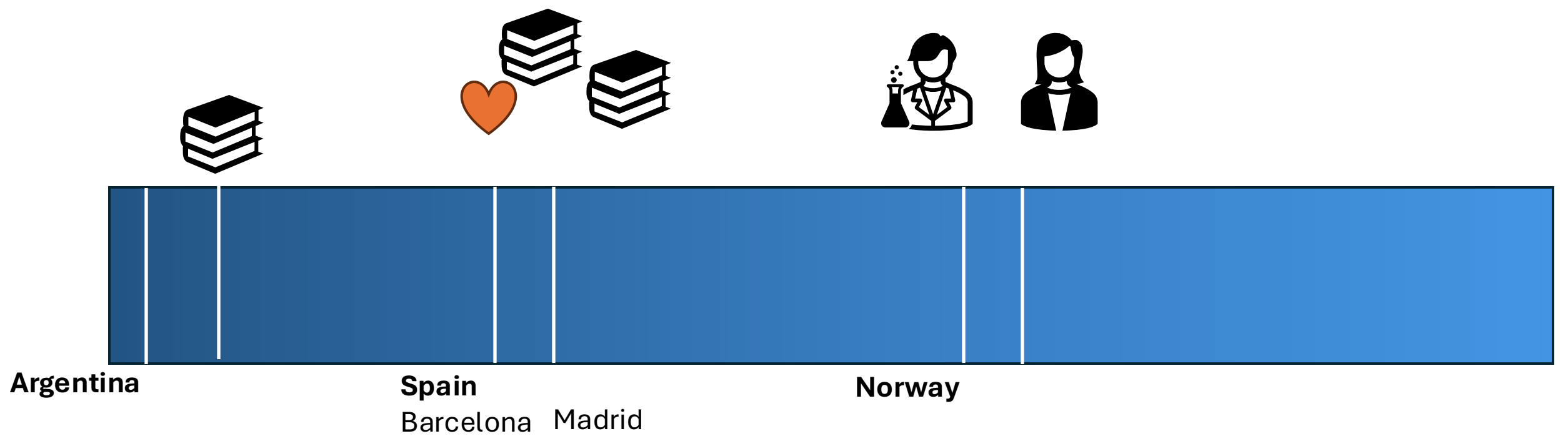
The

audience

The

facilitator

What is intercultural?



The way we behave and perceive changes
over time and with experience

Today's topics

- What is culture?
- How to communicate?
- Visualization across cultures

Discuss with your neighbour

Have you experienced intercultural communication?

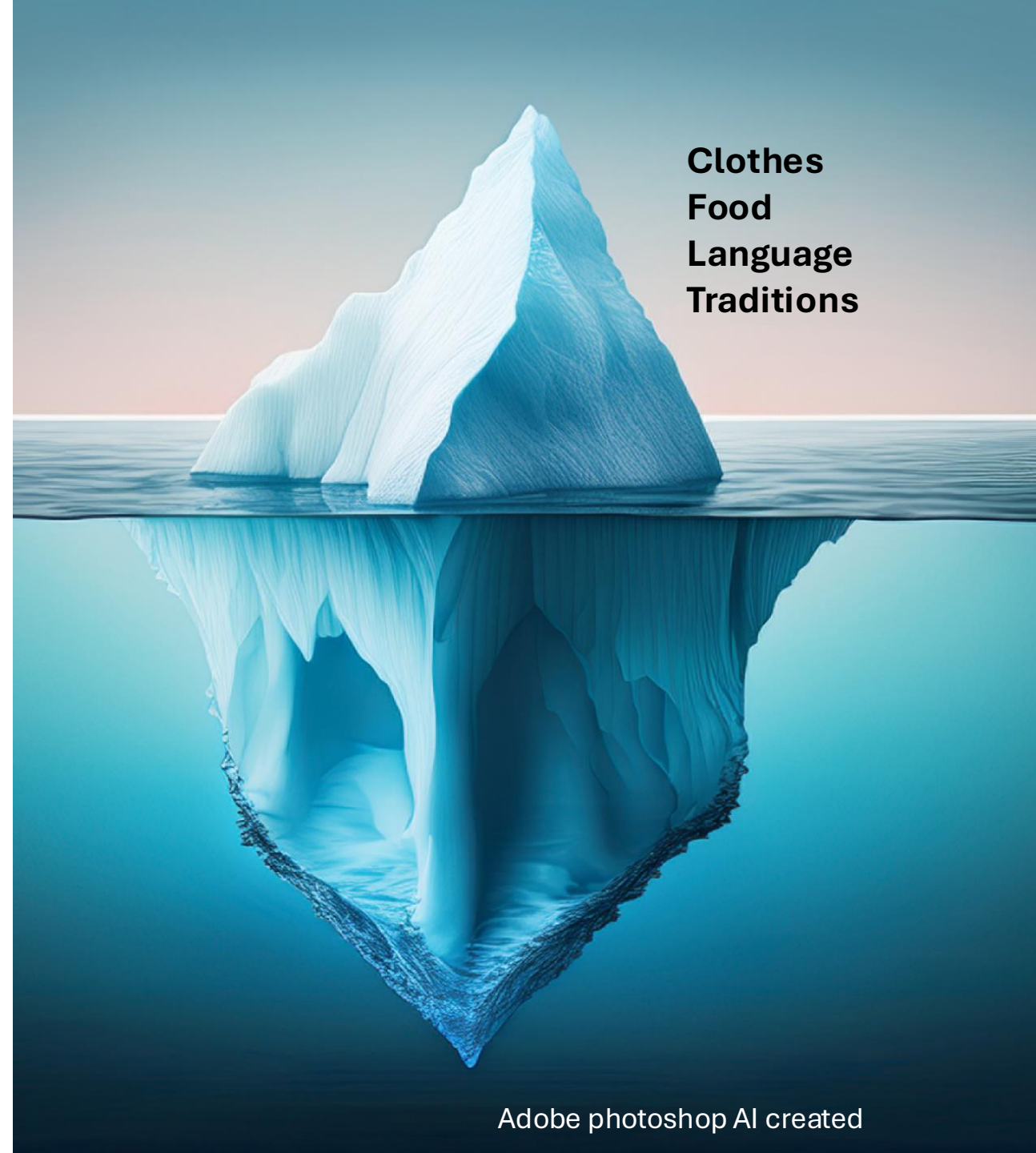
Talk about one experience, good, bad or surprising, when communicating with someone from a different culture.

What is

culture?

Culture beyond the surface

Values, norms, social practices
Communication norms
What is considered correct/accepted



Clothes
Food
Language
Traditions

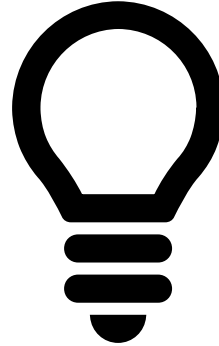
Adobe photoshop AI created

How to

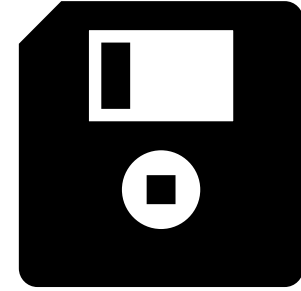
communicate?



noticed and
cared



understand

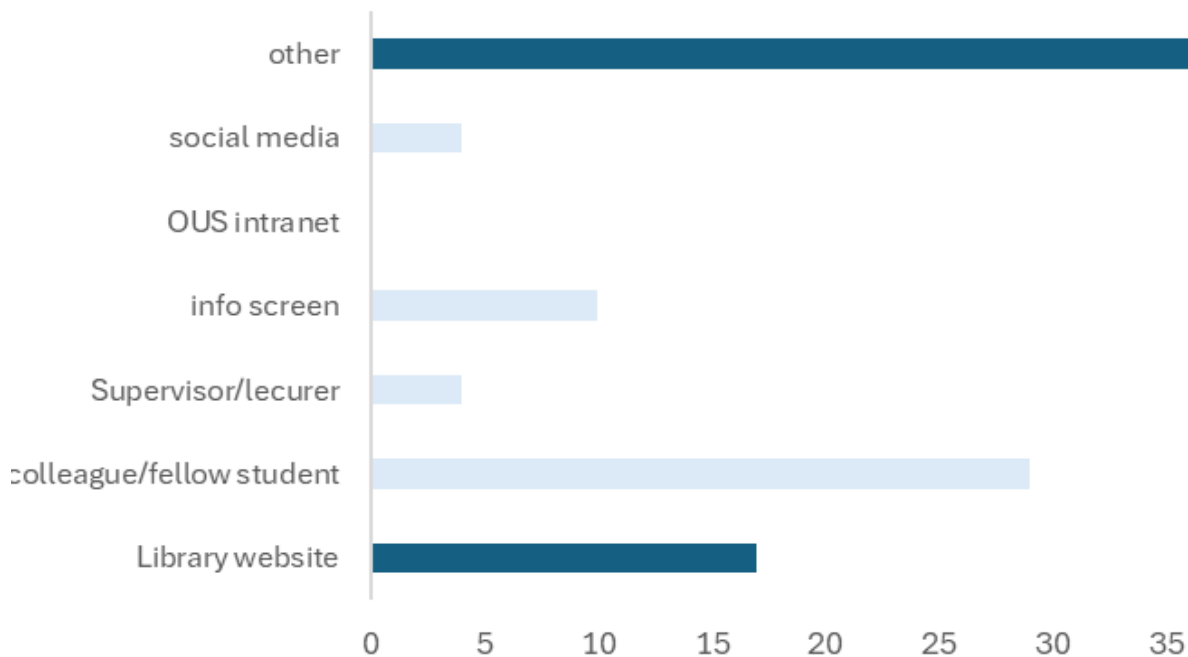


remember

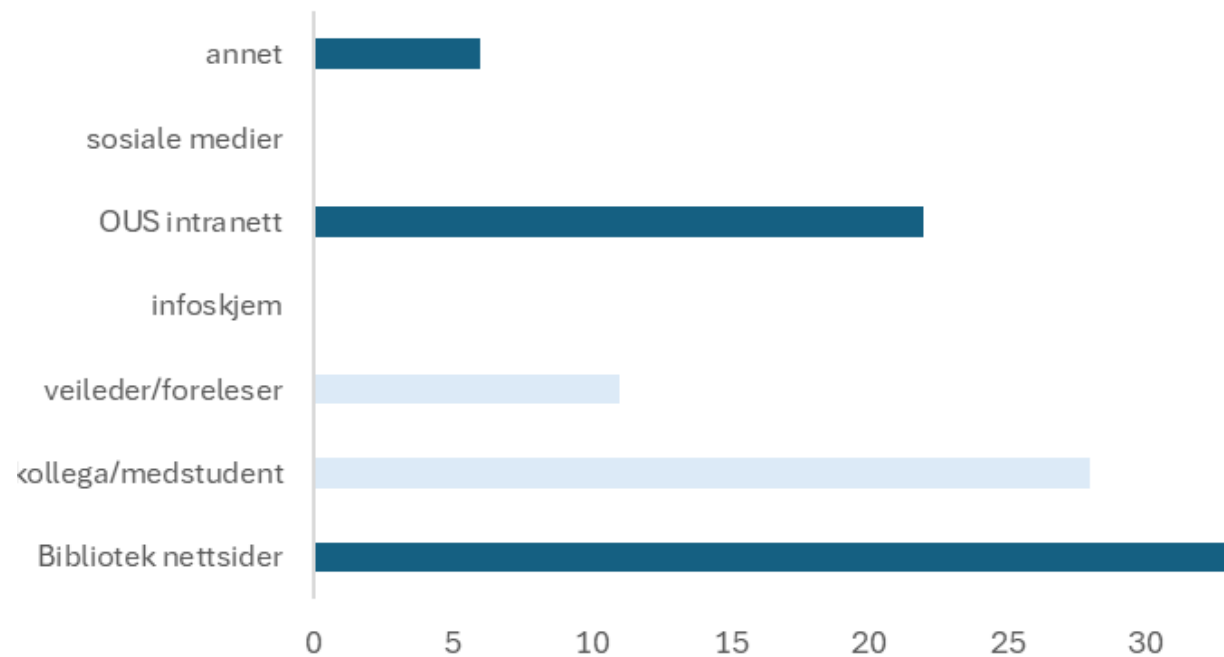
There is no real communication if we don't
understand each other

International participants get information differently

How did you find out about the course?



Hvordan ble du oppmerksom på kurset?



Design **visual elements**

LINE



A **line** is a mark between two points. There are various types of lines, from straight to squiggly to curved and more. Lines can be used for a wide range of purposes: stressing a word or phrase, connecting content to one another, creating patterns and much more.

SHAPE



Height + width = shape. We all learned basic shapes in grade school – triangles, squares, circles and rectangles. Odd or lesser seen shapes can be used to attract attention.

There are three basic types of shape: **geometric** (triangles, squares, circles etc), **natural** (leaves, animals, trees, people), and **abstracted** (icons, stylizations, graphic representations etc).

VALUE



Value is how light or how dark an area looks. A gradient, shown above, is a great way to visualize value – everything from dark to white, all the shades in-between, has a value. Use value to create depth and light; to create a pattern; to lead the eye; or to emphasize.

COLOR

Color is used to generate emotions, define importance, create visual interest and more. CMYK (cyan/magenta/yellow/black) is subtractive; RGB (red/green/blue) is additive.

Some colors are **warm** and **active** (orange, red); some are **cool** and **passive** (blue, purple).

There are various **color types** (primary to analogous) and **relationships** (monochromatic to triad) worth learning more about as well.

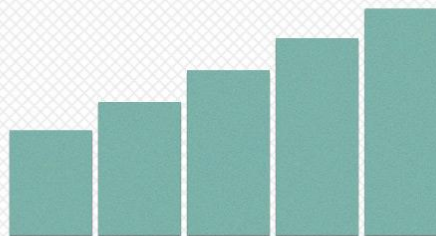
TEXTURE



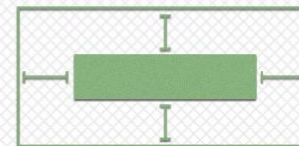
Texture relates to the surface of an object; the look or feel of it. Concrete has a rough texture; drywall has a smooth and subtle texture. Using texture in design is a great way to add depth and visual interest. Printed material has actual, textile texture while screen material has implied texture.



SIZE



Size is how small or large something is: a small shirt vs. an extra large shirt, for example. Use size to define importance, create visual interest in a design (via contrasting sizes), attract attention and more.



Space is the area around or between elements in a design. It can be used to separate or group information. Use it effectively to: give the eye a rest; define importance; lead the eye through a design and more.

SPACE

UNIVERSITETET I OSLO

NO EN

Meny 

→ Studier
→ Forskning



Finn ansatte og studenter



Finn fakultet, institutt, senter



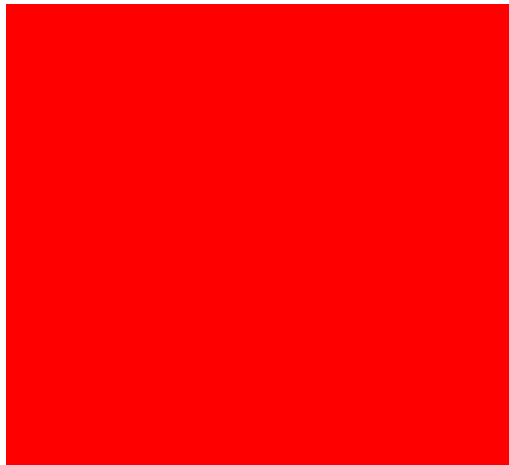
Jobb på UiO



Samarbeid med oss



How many different colors do you see? Help: name them in your mother tongue and count 😊



How do we adapt the message to achieve intercultural communication?

Is it only language that we need to translate?



Finn ditt studium

Husk søknadsfristen 15. april >

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Visualisation

**across
cultures**

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主讲人



孙立天

纽约市立大学历史博士
历史学者、作家



4月24日

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Although the University of Calcutta was formally launched in 1857, it had no permanent building of its own, at least in the early years. It might be recalled that the University was initially authorized only to hold examinations and award degrees. In those rudimentary stages of its growth, library, museum and other common facilities did not receive as much attention as they deserved. It was only after the University got a permanent home of its own in 1872 that attempts were initiated for the setting up of a library. Its nucleus was formed out of a small gift of Rs. 5000 by Joykrishna Mukherjee, the public spirited Zamindar of Uttarpara. While donating the money in 1869, he expressed the hope that a small library could be set up by the University. At about the same time, Esan Chandra Ghose donated a small collection of books to the University. These efforts marked a small but auspicious beginning towards the setting up of the Calcutta University Library.

In 1874-75, an addition of Rs. 3,500 was made to the Library Fund, the total amount of which at that time exceeded Rs. 9,000. The Syndicate considered that a commencement should be made of the building up of a library stock with this sum, the problem of accommodation of the Library having been solved by the completion of the Senate House. A committee comprising Mr. Tawney, Mr. Heeley, Captain Jarret and Mr. Sutcliffe, was formed which reported that the sum was so small that it was impossible to attempt to build a library stock which in any sense could be termed complete. They were, therefore, of opinion that the Calcutta University Library collections should exist as supplementary to other existing libraries in Calcutta, especially the newly founded Indian Museum Library. At that time, there was no library containing a suitable collection of books except the Indian Museum Library. As technical libraries of Law and Medicine already existed in Calcutta and English literature, Mental Philosophy and many other subjects were represented in several collections of books available to all or most of those who were likely to have recourse to a University Library, the Committee recommended that the sum might be distributed among different subjects in the following way:-

PhD on Track: A guide for researchers

SEARCH, REVIEW AND WRITE

- [reviewing](#)
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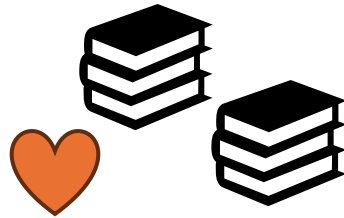
What is a university library?

My experience as an international student/researcher

Meeting place/literature

Courses/literature

Literature/publication/UniPed



Argentina

Spain

Norway

What are your association with a word "Library"?



Discuss with your neighbour

How attractive is our library/research support section to international students and researchers?

Does your library or research support section have statistics/metrics on how well your services are reaching international students?

How to

communicate?

Understanding cultural communication styles

High-context

Read between the lines
Indirect communication
Group-oriented
Flexible time
Implicit structure

Low-context

Say what you mean
Direct communication
Individual-oriented
Scheduled time
Explicit structure

Discuss with your neighbour

Reflect on how it has been to give a course/supervision session in Norwegian or in English?

- Was it different?
- Did you get different feedback?
- Was the class dynamics different?

Take-home message

Reflect on how we make information available

If we want to communicate effectively, our audience needs to **understand** our message.

But are we aware of how differently it may be perceived?

Stay **curious** about international PhD candidates:
their academic backgrounds, education systems, and how library and research support work in different countries and cultures.

We can adapt our communication in marketing, teaching, and supervision by being **open to perspectives and experiences different from our own.**

Special thanks:

Science team

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Kirsten Borse Haraldsen

Yutong Shan

Andri Spilker

Ellen Christophersen

Ivana Malovic

Let's connect



Feedback

