According to Wikipedia, depiction is defined as 'meaning conveyed through pictures' achieved by mapping an object to a two-dimensional scheme or what is known as a 'picture plane'. The author goes on to describe the range of possible pictures as "..factual or fictional, literal or metaphorical, realistic or idealised" and various combinations of these. According to this Wikipedia entry, idealised, schematic or stylised depiction includes icons, diagrams and maps. While this description is straightforward, there is no one accepted explanation of exactly how pictures convey meaning, despite the efforts of several disciplines, either in isolation or in interdisciplinary fashion. What we do know is that pictures have a referential relationship to objects in a different way to words or sounds.

This paper will focus on the use of pictographs to support conversation for individuals with aphasia and others who 'know more than they can say'. Within the context of adult conversation, visual depiction clearly needs to extend beyond depicting objects in specific contexts to include far more abstract notions. Conversation is central to human interaction (Kagan & Gailey, 1993; Simmons-Mackie, 1998) and conversational support needs to be grounded in a deep understanding of its essence. For example, it is now recognized that there is an ongoing interactive relationship between the ability to engage in conversation and the ability to reveal inherent competence (Kagan, 1998; Kagan, 1998; Kagan, 1995). There is also common acceptance of the fact that conversational interaction or social connection is as important as transaction or exchange of information (Simmons, 1993). When thinking of aphasia, it is therefore essential to understand that the **conversation partner** plays a role that is at least as important for communication as the language disorder itself. In addition, adult conversation has a certain 'feel and flow'

to it (Kagan, Black, Duchan, Simmons-Mackie, & Square, 2001) where factors such as timing play a critical role. When using pictographs to support conversation, these factors need to be taken into account and thus methods employed need to go beyond just 'replacing' conversational elements in a static manner.

The pictographic system that we will present had its origins in a volunteer-facilitated conversation group where the need for something beyond what was commercially available became apparent. In describing the evolution of this pictographic system, we will be briefly covering the following:

- The value of a 'living laboratory' where there is immediate access to input from many individuals with aphasia of differing severity levels and their volunteer conversation partners
- Why pictographs and not photographs
- Initial process for developing, getting input, and selecting the 'generic' face used in the pictographs
- The specific way that key words accompany the pictographs
- The difference between illustrating a single element (even if abstract) and developing thematic material for an extended conversation e.g. conversation regarding major life decisions
- The difference between illustrating written information and supporting conversation including a literature review highlighting contributions to this debate, for example those from Australia (e.g. Hoffman & Worrall, 2004; Rose,

Worrall, & McKenna, 2003; Worrall, Rose, Howe, et al. 2005; Worrall, Rose, Howe, McKenna, & Hickson, 2007)

The skill set required to develop pictograph resources to support adult conversation requires both talent and experience. We will identify key elements that have an impact on the quality of pictographs to support conversation, including:

- Understanding of stroke and aphasia – perceptual and communication issues

- Creative thinking on behalf of the developer – being able to visualize in 'metaphor'

- Importance of the illustrator being a conceptual thinker who is able to capture the metaphor in a pictograph or series of pictographs. This includes the ability to capture a variety of aspects within a pictograph rather than relying on a linear series of these aspects

- Ability to identify the key elements of the topic to be represented

- Ability to simplify complex material without losing its essence (characteristic of those who are great teachers)

- Graphic design e.g. the importance of layout and white space

Where appropriate, the presentation will include actual examples illustrating what we have found does and does not work. We will conclude with some practical applications for research in aphasia as well as an on-going project involving the development of a Pictographic Resource Consulting Team currently receiving government funding.

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