Imaging Global Perspectives

Representation of the Global South in a Higher Education Environment

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Introduction

What kinds of perspectives of global development issues are students exposed to through the visual imagery displayed in higher education institutes in Ireland? What are the messages being communicated by these images and are they being interpreted by students and staff in the way in which they were originally intended? How do the visual messages contribute to viewers’ perceptions of people from the wider world, particularly those who are vulnerable or living in poverty? In what ways are problematic images and ideologies likely to be replicated in the future classrooms or work environments of today’s students? How should teacher educators or educators in general intervene or challenge those ideologies? These are the key questions raised and addressed by this study.

The report has three main sections and hinges on a discussion of the findings from a body of interviews with members of staff and students from a higher education institute (HEI) in Ireland. The discussion of findings from these interviews is preceded by a broad review of the relevant literature and followed by a series of recommendations based primarily on those research findings.

This research examines the ways in which global development issues are represented visually in the higher education institutional space, what key messages are being communicated by these visuals and how student teachers, students in general, teacher educators or other educators interpret or are influenced by these ideas. The research also attempts to ascertain the extent to which students replicate these messages or the ideological perspectives they represent in their own classroom environment or work practice.

The institute where this research was carried out offers a range of undergraduate and postgraduate programmes, but despite numerous attempts to attract participants from this wider cohort, only two out of the eight students who agreed to participate in the research study were from programmes other than the B.Ed. This
lack of representation of the wider student cohort has resulted in a greater emphasis on the primary education context in the study overall.

Initially, it had been hoped to develop good practice guidelines for higher education institutions as part of the study. However, as the breadth of the study widened, it was not feasible to include this element. Nevertheless, the concept of good practice and suggestions around approaching the development of good practice guidelines in an institute of higher education is discussed in the recommendations section.

The idea for this research arose out of a conference workshop which the researcher facilitated at the DICE (Development and Intercultural Education)¹ conference in 2011. The session was titled “Imaging diversity and global perspectives in the primary school”. It examined representations of diversity and global development issues within the primary school: in the curriculum, in the resources and in the physical environment. In the process of attempting to draw up a visual definition of global diversity, it emerged that teacher educators in Ireland have no benchmark to guide them in regard to the selection of visual imagery of global and diversity issues for the primary school environment.

This absence of guidance around best practice in visual representation raised questions as to what kinds of global diversity or global perspectives conventions student teachers are exposed to and influenced by in higher level institutes, and how formative these visual norms are in shaping the way they articulate and accommodate a classroom environment which is globally inclusive. These questions were the impetus for this research idea. For the purposes of a tighter and more focused study, the research focus was narrowed to the visual representation of global perspectives, rather than the representation of diversity in its broader sense.

¹ Cross-College of Education initiative which promotes the embedding of development and intercultural education within Initial Teacher Education in Ireland.
The issue of terminology proved to be complex, particularly at the research interview stage. Participants’ understandings of what the research was actually about were influenced by their varied interpretations of what *Global Perspectives* signified, for instance. This issue is discussed in the terminology section.

In relation to the literature, to date no research appears to have been carried out either internationally or nationally on the representation of global perspectives in any institutional space. It is also only very recently that theorists have begun to study the higher education learning space in its own right (Temple, 2007 and 2008), and public or corridor territory does not appear to feature in studies of the learning environment. Equally there is a dearth of literature on the visual display environment itself. For this reason, this research breaks new ground because it looks at both the visual material displayed as well as the context of its display.

In the context of museum studies, however, the way that people look at imagery or move through and behave in different types of display scenarios has been examined to some extent. These findings are deemed to be of relevance to this research and are explored in the literature review section. In regard to culture, the prominent and privileged role of the visual is examined in the context of the social discourse of visuality and the polysemous nature of images, in an attempt to understand how differing and sometimes conflicting interpretations can occur depending on context, knowledge, prior experience, and so on. The idea of the “Other” (Said, 1978; Gregory, 1994; Dogra, 2014) and its visual representation, which is central to our understanding of the development of power ideologies, particularly between the colonised and non-colonised world, is explored. The literature review discussion also examines the context of contemporary representations and development discourses and the long-term resulting impact on perception, of those viewing as well as those depicted. The significance of the “hidden curriculum” (Jackson, 1968) in general is frequently emphasised by student teachers, and although the link is not explicit in the literature, much academic study on the hidden curriculum is directly relevant to the visual. In this study an argument is made for a more clearly articulated role for the hidden curriculum in relation to the visual. The final section in the literature
review looks at how visual representation is currently covered in the Primary Curriculum (NCCA, 1999), and potential opportunities for employing visual literacy approaches across the Curriculum are signposted, through other collaborations or interventions in initial teacher education (ITE), or within the classroom.

As outlined in the literature review section, the history of development imagery is relatively short (Lidchi, 1999) and it is unclear when the issue of images first became a subject for discussion or concern amongst development practitioners. Cohen (in Manzo, 2006, p. 9) claims that denunciation of negative imagery was common in the 1970s, and Lidchi traces the debate back to Lissner’s radical 1977 work The Politics of Altruism. Lissner believed that:

“development NGOs in the North (...) were harbouring a destructive internal conflict between fundraising and education, (...) symbolised in the images and messages these discrete groups of professionals produced, and (...) that the image of development fundamentally impacted on development practice: negative images of development encouraged negative development practice and vice versa” (quoted in Lidchi, 1999, p. 88).

Indeed, as the literature review will outline, development imagery is an ongoing bone of contention between development educators, activists and marketeers (see Gidley, 2005 and Dogra, 2014). As a primary source of much of the visual material relating to the Global South (generally and also in the institute which is the focus of this study), non-governmental organisations (NGOs) and their discourse around imagery must be discussed within this study. It is worth noting that some progress has been made, particularly in regard to the development of a code of conduct for NGOs around the use of images and messages (to be discussed further on). The need for the development of good practice guidelines for higher education environments and some suggestions in regard to process and content will be outlined in detail in the concluding recommendations section of this study.
Methodology

This research was carried out in a higher education institute in the Republic of Ireland between June 2013 and June 2015. The research proposal and application for funding was approved by DICE in early March 2013. Ethical approval from the institute’s research ethics committee was applied for in the same month. The initial format of the research was rejected and an amended application was submitted, with ethical approval granted in the third week of June 2013 based on a number of conditional changes.

Initially it was envisaged that the research would involve four distinct stages, including: (1) an individual questionnaire phase; (2) individual semi-structured interviews; (3) focus groups – one for staff and one for students; and (4) a workshop phase. For a variety of reasons, outlined below, the latter two stages (focus groups and workshops) did not go ahead as planned.

Preliminary information about the research was circulated to all staff and First and Third year undergraduate students by email in November 2013. The initial decision was taken to invite participation by these particular student groups only so that the subsequent response data would be manageable. It was considered that these student groups were a representative cross-section of the wider student body.

Stage 1 of the research process began in the first week of January 2014: a one-page explanatory sheet (Appendix A.1) along with the paper questionnaire (Appendix A.2) and a participant consent form (Appendix A.3) were circulated to all First and Third year undergraduate students (294 in total) and all staff members (130, including lecturing, administrative, catering and support staff). All documentation was emailed as well as circulated in hard-copy format to every staff member and the relevant student groups. A self-addressed envelope for return was included with paper versions.
Individual personally-addressed staff questionnaires were distributed. For dissemination to student groups, the researcher arranged with lecturers to present and circulate student questionnaires during full-group plenary lectures. One year group completed their questionnaires in a fifteen-minute slot within the same lecture session, and those questionnaires that were filled in were collected by the subject lecturer and returned to the researcher after the lecture. In all other cases, the questionnaires and accompanying documentation were circulated by the researcher, but not collected directly from the students. Participation was totally voluntary and a returns box was left at reception for collection of all completed staff and student questionnaires by the deadline of 17th January 2014. This date was later extended for a further week.

Table 1: Summary of questionnaire dissemination and response in January 2014.

<table>
<thead>
<tr>
<th>Questionnaires</th>
<th>Staff</th>
<th>Students</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disseminated</td>
<td>130</td>
<td>294</td>
<td>424</td>
</tr>
<tr>
<td>Returned valid to collection box (with signed consent)</td>
<td>14</td>
<td>4</td>
<td>18</td>
</tr>
<tr>
<td>Completed and returned within lecture session</td>
<td>N/A</td>
<td>17</td>
<td>17</td>
</tr>
<tr>
<td>Returned invalid (without signed consent)</td>
<td>0</td>
<td>(3)</td>
<td>(3)</td>
</tr>
<tr>
<td>Valid questionnaires for data extraction</td>
<td></td>
<td></td>
<td>35</td>
</tr>
</tbody>
</table>

At the time the questionnaires were disseminated, it was envisaged that for Stage 2 only a selected group of key individuals would be invited to interview and that a broader range of students and staff could be involved in the focus groups for Stage 3. However due to the low number of questionnaire respondents (35 out of a
possible 424), not enough quantitative data was received and it was necessary to employ an additional data collection strategy.

It was agreed to bring forward and widen the focus group stage in order to try to reach a larger number of students. Thus, invitations to participate were extended via student representatives in the Students’ Union and student Year Heads from both B.Ed. and Education Studies undergraduate groups. A core group of eight students agreed to participate in the first focus group. Following close consultation with student representatives, the time and date of the first focus group was scheduled for the first week in March 2014. However, on the day, only two students turned up so this focus group did not go ahead. A targeted invitation was sent out in the same month to Third Year Education Studies students inviting them to participate in a later focus group session in April. However no participants were forthcoming from that year group so it was decided not to organise any further focus groups for that term.

In the institute all students are engaged in Placement or Preparation weeks at different periods during the academic year. Therefore, outside of examinations there are limited periods where all students are on campus simultaneously. In terms of this research, this meant that there were fewer opportunities for students to be brought together.

Instead of focus groups it was decided to invite a larger number of individuals to participate in qualitative semi-structured interviews. Invitations to students were issued via the Students’ Union and student year head representatives, and some individuals who had been involved in the global justice committee or previously taught by and therefore known to the researcher were also contacted directly. The eight students who agreed to be interviewed ultimately included two students who had been taught by the researcher and two who had been involved in the abovementioned committee. The other four were previously unknown to the

2 An informal collective of students and staff who met monthly to organise global justice themed awareness-raising events in the institute.
researcher. The eight staff members interviewed were selected because of their responsibility for noticeboards, display areas, resource provision, module coordination or relevant subject areas. It must be noted that due to their advisory role in the process, certain key staff members could not be involved as interview participants. In total eight students and eight staff members were interviewed. Interviews with students took place between April and June 2014, while most staff interviews spanned the months between March and September 2014, depending on individual availability. Due to particular circumstances, one staff member had to be interviewed earlier, in August 2013.

Each interview lasted approximately thirty minutes and followed a semi-structured format. Discussion for all staff and students was initiated using the same series of questions (see Appendix B), but where interviewees had particular responsibility for displaying imagery (for noticeboards etc.) these individuals were asked an additional question around protocol and decision-making in regard to these displays.

Between the middle and end of August 2013, an inventory was made of imagery in the institute depicting any aspect or reference to people or places in the Global South. During this fortnight approximately two hundred photographs were taken of relevant imagery in noticeboards and display areas in the college. These areas included the common areas and corridors, lecture rooms, sports and conferencing facilities. Twenty representative images were selected by the researcher and printed in full-colour A4 format. An effort was made to include as wide as possible a variety of global perspectives from the large inventory. Themes depicted included trade, environment, equality, peace and conflict, poverty, play, culture including art and music, inclusion, aid and volunteering. A later analysis showed that ten of these images derived from NGO sources, two from a government department, three from government or state-sponsored bodies, one from a national faith-based representative body, one from a faith-based foundation, four from lecturers’ own curricular-area-related displays, one from a student volunteering experience, one from a framed corridor photograph and one from an unknown source. Images were chosen to reflect a variety of compositions and themes, regardless of their source.
These visuals, along with original copies of three leaflets/brochures, also from display areas, were used to prompt and focus the discussions in all interviews with staff and students.

In the text all interviewees have been anonymised and numbered: student interviewees are referred to as ‘SD’ and staff as ‘SF’. As distinct from an ‘interviewee’, the term ‘respondent’, when used in this research, refers to an individual – staff or student – who returned a completed research questionnaire. A ‘participant’ refers generally to any respondent or interviewee who participated in the research process.

Permission has been sought for the reproduction of all images which were discussed in the analysis section of this study (for reference purposes). One particular body withheld consent for reproduction of their image, so this image does not feature in the appendices. All other relevant images are reproduced in the appendices, just as they would have been viewed on or in noticeboards.

All interviews were audio-recorded. Data analysis procedures included transcription and then coding and this took place between July and October 2014.

All sixteen recordings were transcribed; nine by a transcription agency and the remaining seven by the researcher herself. Interview transcripts were then coded. All data was then compiled and analysed, and key recurrent themes were mapped.

Work on background reading and subsequent drafting of the literature review began in the summer of 2013. Data collection was initiated in September 2013 when the first interview took place and continued throughout that academic year. Initial questionnaire consultations with staff and students began in January 2014 and continued until September 2014 when the final interview took place. The mapping and analysis of the data collected began in September 2014. A first incomplete draft of the literature review and analysis sections was shared with advisors in January 2014. The remaining sections were drafted between January and May 2015. A
second full draft was completed by early June 2015, with final amendments introduced by December 2015.

**Table 2: Project timeline**

<table>
<thead>
<tr>
<th>Activity</th>
<th>2013</th>
<th>2014</th>
<th>2015</th>
</tr>
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<tbody>
<tr>
<td>Proposal application approved</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Initial application for ethical approval</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Amended application to ethics committee</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Image inventory compiled</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Preliminary information circulated</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Questionnaires disseminated to staff and students</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Completed questionnaires collected</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Focus group scheduled</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Student interviews</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Staff interviews</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Data collection</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Data analysis</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Research report write-up</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
</tr>
<tr>
<td>Final draft report completed</td>
<td>Q1</td>
<td>Q2</td>
<td>Q3</td>
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**Limitations**

The primary limitations of this research process were in the areas of access to research participants, poor response rates, lack of relevant prior research, unreliability of self-reported data and potential researcher bias.
Methodological limitations from the onset were related to challenges in accessing and attracting students to participate in the research at each stage. Logistical and timetabling challenges were constant, with students frequently off campus on Work or School Placement.

The consequent low response rate in regard to research questionnaires and the difficulties around securing adequate numbers for focus groups meant that ultimately interviews had to be relied on for data. While rich qualitative data was gathered from a relatively small number of interviews (sixteen in total), it is likely that the data gathered from focus group participation, for instance, could have introduced alternative findings and perspectives.

The lack of significant prior research into the visual environment of higher education space in general meant that other studies of public display spaces (e.g. museum studies) had to be used to inform this study. However, investigating such sources has highlighted the relevance of the physical as well as the visual environment to this research, and the way in which an individual interacts with or perceives that environment. This limitation alone signposts a potential gap in development/global education sector research.

In regard to self-reported data, the issue of selective memory is a limitation which has been flagged in the terminology section, and this is particularly pertinent when it comes to the issue of visual imagery. The influence of prior experiences and associations means that images are never seen and received in isolation.

While there was a specific rationale employed in the process of selecting a representative sample of images for use in the interviews with staff and students, the decision to include or omit certain imagery remained with the researcher. It could be argued that imagery likely to draw a particular range of responses was knowingly included in the final selection. Whatever the outcome, the question remains as to how objective the selection of imagery by a single researcher could be.
Not unconnected is the issue of the ethnic and cultural profile of both researcher and participants: for ethical and confidentiality reasons, this cannot be divulged, but it has undoubtedly biased how the imagery viewed and the issues raised have been perceived and understood. Additionally, because of their involvement in supporting the research, two staff members had to be excluded from the questionnaire and interview process. Their participation would, undoubtedly, have brought a more critical development education perspective to the study data.
**Terminology: Interpretation and Usage**

In this research, the term *Global South* is used in its socio-economic-political sense to refer principally to the so-called less developed countries of the southern hemisphere, located in Africa, Asia and Latin America. Although the term Global South is inaccurate geographically and does not infer any of the historical, political or structural issues which perpetuate inequalities between the Global North and South, in this research the term is used preferentially in lieu of the Third World or Developing World. While it has become more common amongst development educators, many theorists (e.g. Bryan and Bracken, 2011; Young, 2007; Andreotti, 2007) highlight its limitations, yet in the absence of preferable alternatives, default to Global South.

Critics’ main issue with the terminology is the suggestion “that the world can be, or is divided in two” (Young, 2010, p. 99). She argues that as well as reinforcing “‘us’ and ‘them’” oppositional differences, the “two-worlds concept” can:

“lead to an idea of a homogenous and exotic other (...) and exclude and devalue the experiences of people who suffer poverty and oppression in countries where this is not part of the generalised expectation. Education needs to move beyond focusing on difference between ‘two worlds’ and recognise diversity within countries and similarities between people from a range of countries” (Young, 2010, p. 101).

Young suggests that “cognitive shortcuts” (p. 102) can be useful but also limited in that they can end up obscuring complexity and stifling deeper understanding.

Drawing on Tinker (2007), Young suggests that the North-South paradigm is a dangerous one: “For the North, the North-South mentality is too often mere patronage, a 20th-century version of noblesse oblige, a duty towards the less
fortunate. Not wholly unworthy motives, but ones that are uncomfortably rooted in an illusion of superiority” (quoted in Young, 2010, p. 100).

Bryan and Bracken contend that a model which frames itself in this way “arguably lends itself to neo-colonial suggestions that resource distribution is a matter of luck and location rather than global power arrangements” and “infers that those in the ‘South’ have nothing or, at the very least, nothing of value to the ‘North’” (2011, p. 116). While using the term Global South in their own research, the authors also highlight the limitations of the term and, citing Heron (2007), contend that its usage contributes to “reproducing material and discursive relations of power” (Bryan and Bracken, 2011, p. 34).

Young invokes Freire’s emphasis on “‘naming the world’” and his assertion that “the way we understand the world affects the way we change it” (2010, p. 101).

Neither Young nor her fellow theorists provide an alternative to the contemporary terminology, so in the absence of more appropriate or accurate terminology, the term Global South is currently preferable to the alternatives. Global North, North, and West are also the obvious counterpoint and are used when referring to the general areas or countries of Europe, North America and Oceania.

Global Perspectives is not an official term; in the context of this research it is applied loosely to refer to visual messages communicated about or by the people, places and issues of the Global South. While the term Global Perspectives was used generally in the discussions with staff and student interviewees, there was no strict agreement as to its meaning, so interpretations may vary in the discourse. The differing interpretations suggested by staff and students are outlined in the analysis section.

When asked to explain what they understood by global perspectives, most individuals interviewed articulated it in terms of different representations and views of the wider world, some with reference to perspective consciousness, others considering it as a subjective and culturally specific view of the world, with many substituting it interchangeably throughout the interview for global issues. Several
individuals showed a clear consciousness of the way in which we transfer “how we see other people, (...) other cultures (...) and already developed understandings” (SD4) onto our reading of global perspectives.

*Imaging of Global Perspectives* refers to the still, graphic representations of such perspectives, pictorial, photographic or poster, as displayed on campus walls, display stands and noticeboards. As this research focuses on visual imaging, *representation* here refers to the visual depiction of someone or something through text and imagery.

Any global or development-related study cannot be discussed without some reference to *issues*, and while it was felt that it would be prescriptive and limiting to attempt to define or name issues, a conceptual framework provides a necessary context. For this purpose, the Department for Education and Skills\(^3\) (DfES) conceptual framework (2005, p. 12), commonly used by development educators, is a helpful benchmark (see graphic in Appendix D). To this end, and in an effort towards ensuring clarity for the reader, the issues raised throughout the different stages of this research could be situated within any of the eight key concepts of diversity, social justice, human rights, global citizenship, interdependence, values and perceptions, conflict resolution or sustainable development.

*Defining an image* (the thing itself or a memory of an image). An image can be an idea or even a memory, something we “see” in the mind’s eye, so much so that it can be difficult to separate the actual image viewed from the imagined or remembered image. This is particularly pertinent in the context of this research because interviewees were referring to images which they had seen or recalled seeing as well as discussing images from the researcher’s selection provided during interviews.

\(^3\) The Department for Education and Skills (DfES) was a UK Government department between 2001 and 2007. Currently this department is known as the Department for Education.
In many instances, it is difficult for people to separate feelings about specific images from those felt towards similar images seen previously, so their responses to one image represent an ‘intertextual’ reaction to the genre (Rose, 2012) rather than to an isolated visual. Many interviewees were conscious of this tendency as well as the impact of prior experiences. A student interviewee explained how we “transfer” onto the image our “already developed understandings” (SD4). A staff member added:

“It’s your own personal experience that you bring to the images as well, which I think is, is quite important (...). That’s my experience for where I’m at but students coming from schools (...) might have different perspectives as well” (SF5).

Another interviewee noted the effect of having personally visited a place resembling that in the image:

“I suppose, I was conscious that what I was also responding to was my own personal experience, em, and it wasn’t just the visual image it presented but also what that evoked, in my memories of spending time in, obviously not that particular place, but some, certainly some place very similar” (SF2).
Literature Review

Ways of Seeing

In our visually mediated world we have come to ‘know’ many of the realities of our wider environment through witnessing visual representations of it, long before experiencing the actuality: we visit a new city online on Google Street View before we book the flight to our chosen destination; we take a virtual tour of our hotel before checking in. The visual in our culture, either in its static or moving forms, is afforded high status; Gregory refers to the favouring of “vision” in “Western” contemporary society (1994, p. 64); Rose reminds us of the increasing saturation of Western societies in particular by visual images, and suggests that “Westerners now interact with the world mainly through how we see it” (2012, p. 3). Jay coined the terms “ocularcentric” or “ocularcentrism”, to define the way in which the visual has become central to Western contemporary life (1993, pp. 7–8). Visual culture theorists suggest that we articulate knowledge visually to the extent that we conflate seeing with knowing: “Looking, seeing and knowing have become perilously intertwined” to the extent that “the modern world is a seen phenomenon” (Jenks, 1995, pp. 1–2).

In regard to photography (and video) in particular, there is a tension between the idea of an image as reality and the perception of it as “an artefact, (...) an expression of culture which needs to be read very much like a painting” (Emmison, Smith and Mayall, 2012, pp. 22–23). Dogra refers to the “truth claim” of a photographic image, that is “the documentary-like or evidence effect” which suggests it is real and actually happened (2012, p. 160). Orgad’s perspectives on representation (2012) are worth noting here. She contrasts the Reflectionist Approach, which perceives an external reality that can be captured through textual or visual representation, with the Constructivist Approach, in which there is no pre-existing truth or reality, as representations construct understandings of the world. In the former images
function like mirrors, reflecting meaning, whereas in the latter representations construct competing meanings (2012, pp. 18–21).

Writers on visual culture, such as Sturken and Cartwright (2009), argue that it is not simply the image that is significant but how the image is looked at. They draw on Berger’s (1972) assertion that “we never look just at one thing: we are always looking at the relation between things and ourselves” (p. 9). Images are polysemic, that is, they have multiple possible readings depending on the experiences, knowledge and perceptions of the viewer. In her book Visual Methodologies, Rose (2012) explains how Berger uses his “ways of seeing” theory to explain how images of social difference work simply because of the kind of seeing they invite. She suggests that images work because of a combination of the “visual effects” of the image itself, the “social context of viewing”, and the “visualities which spectators bring to their viewing” (Rose, 2012, p. 16).

Rose also suggests that visuality can be understood as a kind of discourse. She reminds us how intertextuality – the way in which meanings of images or texts are reconstructed and reproduced around similar types of visual images – can influence discourses around similar visual texts (2012, p. 191). In other words, we perform a kind of conscious or unconscious scopic cross-referencing when interpreting images of a similar genre.

**The Image in its Institutional Space**

As far as this study has been able to establish, no research to date, either in Ireland or elsewhere, has focused on the way in which global development issues are represented in the public spaces of institutes of higher education. Cox, Herrick and Keating point out that other than in reference to the architecture of schools, “until recently the nature of space and learning itself has not been greatly studied or theorised” (2012, p. 698). They make this observation in the context of what they refer to as the profusion of “metaphors of space in educational discourse”, and they
cite Sagan’s reference to “student-centred’ learning” as also “rhetoric” (Sagan, 2008, p. 176). They suggest that an increasing focus on the virtual in universities, and the consequent diminished significance of physical space may be a factor in this deficit.

Similarly, there is a scarcity of academic literature on the actual visual spaces such as noticeboards or vertical display areas of educational institutions. Notwithstanding, there is an obvious connection between the visual and the spatial, that is, between an image and the context in which it is viewed. There is also a breadth of information which could be gleaned from an analysis not only of the visual images, but of the iconography, the objects, furniture, fittings, built environment and physical spaces which provide the settings for learning. In a survey carried out on behalf of ITM (the Irish Traveller Movement) in the former Froebel College of Education (Power, 2012), the issue of the institutional environment was touched on, where, in the context of creating a more inclusive campus, participants raised the issue of the images (and icons) on display there. As Emmison et al. emphasise, buildings are “not simply functional structures whose built form reflects imperatives of utility and cost. They also reflect the cultural systems in which they are embedded” (2012, p. 153).

Looking in the Space

Arguably, a wealth of potential data can be gleaned by observing people looking at images on walls or noticeboards, or posting particular images and watching people’s reactions to those images, or indeed their responses to the act of posting an image. Emmison et al. (2012) explain that “ordinary social life is regulated by visual cues; that people signal to each other; and that patterns of association offer a resource for the objective observation of public spaces” (p. 6). Skilful museum curators, for instance, frequently exploit people’s movement patterns when structuring a learning experience (Emmison et al., 2012). Dean (1994) highlights behavioural tendencies (culturally or sociologically specific) which cause preferential visual or spatial movements: for instance, a tendency to turn to the right; to give greater attention to the right wall and to exhibits on the right; to avoid entering areas without visible
exits; to scan exhibits from top left to bottom right (Western preference); to have an average attention space of thirty minutes, etc. (cited in Emmison et al., 2012, p. 170).

Emmison et al. emphasise that “people’s behaviour in public places is strongly regulated not only by norms but also by issues of visibility and invisibility” (2012, p. 179); a kind of self-policing takes place due to their mutual visibility. So there is a consequent interplay – be it conscious or unconscious – between visibility, regulation and responsiveness to visual cues.

Distinct environments, graphics or texts invite a particular kind of gaze or looking. Falk explains how a chapel works to pull a moving body away from the street, promoting “a kind of inward meditative look as an aspect of a peace-seeking mind, while the shop invites a more extroverted and active look” (1997, p. 179). This active versus passive gaze might be complicated by other considerations, such as male versus female, public versus hidden, and so on. Fiske, Hodge and Turner add a further nuance, noting how the increasing use of reflective surfaces alters an experience, for instance by increasing consumption or sometimes adding a voyeuristic element (1987, p. 98). In the institute of higher education which is the focus of this study, the proliferation of noticeboards that employ locked glass doors with a relatively high reflection level invites consideration of what kind of gaze or interaction is encouraged here.

The Other Imaged: Recurring Themes

Smith and Donnelly (2004) cite Gregory’s description of the significant role played by vision in our “construction of ‘knowledge’ of the ‘Third World’ ‘other’” (Gregory, 1994, p. 64). Referencing Said’s seminal Orientalism (1978), the authors describe Said’s exposé of the “power dynamics of colonialism” in visual representations of the Orient, a visualisation which Said asserted could not be separated from social relations. Drawing on Foucauldian theory, Said claimed that the “other” was actually
about “reflecting the self” (Said, p. 208). The idea that “to see is to know” was a “fundamental tenet of colonial domination and appropriation”, as well as a mistaken ideology of development practice (Smith and Donnelly, 2004, p. 129).

In her recent book *Representations of Global Poverty*, Nandita Dogra describes how the “construction and maintenance of ‘difference’ between ‘us’ and ‘them’ or ‘the West’ and ‘non-West’ / ‘East’ / ‘Orient’” informs ongoing colonial discourse and continues “to linger and inform the ways of seeing and representing ‘Other’ cultures” (2014, p. 12). Dogra extends her argument to include the “whole history of colonial imagery that did infantilise the non-West (Mudimbe, 1988; Shohat and Stam 1994; McClintock, 1995)”, primarily through “the use of children as symbols” (Dogra, 2014, p. 38), and “the representation of the Third World as a child in need of adult guidance” (Nandy 1988, cited in Escobar, 1995, p. 30). This representation involves contradictory associations, including innocence, neediness, paternalism, helplessness, dependency, ignorance and under-development.

Similarly, the predominance of women in development imagery is hugely symbolic and equally complex, alternating between nature, motherhood, nurture, victimhood, tradition and vulnerability (Dogra, 2014). She highlights for instance how “the form of the female figure, akin to that of a child, can project ideas of ‘nature’ while hiding other ideas such as the historical background and politics of famines”. Such images misleadingly “project the women and children as a homogenously powerless group of innocent victims of problems that just ‘happen to be’”(p. 40).

This overemphasis, in NGO imagery in particular, is also borne out by recent research commissioned by Dóchas in Ireland (Murphy, 2014) and by ASCONI (Young, 2012) in Northern Ireland. Murphy refers to the personal stories of women in direct fundraising appeals as more likely to be used in a way which “depicted the causes of poverty as internal to the developing country, or even the fault of the beneficiary herself” (2014, p. 55). Among her key findings, Murphy highlights the infantilising effect in the use of images of “poster children”: 
the use of children can be argued to reinforce a focus on the individuals from
the developing nations, rather than exposing the structures or deep rooted
causes of inequality which are often situated in the pursuit of wealth and
power in the Western world (Murphy, 2014, p. 54).

She also expresses concern at the significant portrayal of women in gendered roles
(needy, dependent, primarily care-giving etc), as explored by Dogra.

The Dóchas research draws on theories of ‘frames’ as developed by Darnton and Kirk
(2011) in their major research project Finding Frames: New Ways to Engage the UK
Public in Global Poverty, elaborating the theory in an attempt to understand and
address the problematic public engagement model entrenched in the ‘Live Aid
Legacy’/dominant giver/grateful receiver mode. Darnton and Kirk’s theory builds on
the work of the cognitive linguist George Lakoff who “identified a number of ‘deep
frames’ which inform how we behave, how institutions are constructed, and how we
think and talk about the world” and “represent moral worldviews” (Darnton and
Kirk, 2011, p. 2). The Finding Frames report employs Lakoff’s theories to identify
prevailing themes underpinning development practice. It identifies positive deep
frames including participatory democracy, and negative surface frames including
‘charity’ and ‘aid’. Murphy (2014), who used the same methods of analysis as
Darnton and Kirk in her study of frames emerging in the communication materials of
Irish NGOs found ‘charity’, ‘help the poor’ and ‘poverty’ to be the dominant surface
frames here also. Murphy’s concern is that such negative framing “only serves to
emphasise a divide between rich and poor, black and white, or superior and
inferior”, reinforcing the “‘us and them’ mentality” (p. 52). Images of ‘Poster
Children’ and women are also dominant in Murphy’s findings, that of women so
significant that she coined a new category, the ‘Gender frame’ (p. 55). Meanwhile
‘Transaction’, as in donating money, emerges as the dominant call to action or
solution to poverty (p. 56).
Impact on Perceptions

In the Suas national survey (2013) of 1,000 higher education students in Ireland, participants were asked to “identify the first word that came to mind when they heard the term ‘developing countries’”. The terms “‘Third World’ (18%), ‘Africa’ (15%), poor/poorer’ (12%) and ‘poverty’ (5%)” featured in the proportions indicated (Suas, 2013, p. 2). In an earlier DCI (Development Co-operation Ireland4) study of development education effectiveness in Irish schools, Honan (2003, 21) reports “overwhelmingly negative images of the Third World” in students’ responses. The research relates this negativity to what it terms a “black babies” and “assistencialist” approach to the issues, reinforced by “teacher attitudes and experiences, the role of the media and the constant fund-raising and advertising activities of NGOs” (Honan, 2003, p. 21, 41).

Sankore (2005) is concerned about the impact of “increasingly graphic depictions of poverty projected on a mass scale by an increasing number of organisations over a long period”, which he maintains must “impact on the consciousness of the target audience”. He describes the unintentional effects of potentially well-meaning charity campaigns:

“the subliminal message (...) that the people in the developing world require indefinite and increasing amounts of help and that without aid charities and donor support, these poor incapable people in Africa or Asia will soon be extinct through disease and starvation. Such simplistic messages foster stereotypes, strip entire peoples of their dignity and encourage prejudice” (Sankore 2005, para.6).

Keen also underlines the effect of a cascade of negative images: “If the only thing you get is the negative stories, you become inured and people seem less human” (quoted in VSO, 2002, p. 11). This is not a new idea: Sonntag (1979) suggests that

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4 Now known as Irish Aid, this is the Irish Government’s overseas development programme.
“the vast photographic catalogue of misery and injustice throughout the world has given everyone a certain familiarity with atrocity, making the horrible seem ordinary – making it appear familiar, remote, inevitable” (1979, pp. 20–21). This “catalogue” of imagery has become disproportionately associated with the Global South. Bryan and Bracken suggest that because we are not exposed to the daily realities of people in Southern countries going about their business we tend to make broad assumptions and attribute the sensational or disastrous to the “‘African’ or ‘Indian condition’” (2011, p. 123). Additionally there is a tendency to perceive the Global South as “a series of absences” (Smith, 2004, p. 76).

Much of the typology of negative imagery includes a significant level of so-called development pornography – defined by one commentator as “the pictures of victims that show in shocking detail what’s happened to them, stripped of life and often stripped of dignity” (Humphrys, 2010). Common in the media as well as in many NGO publicity campaigns, such imagery is also prevalent in school textbooks, as Bryan and Bracken’s recent study highlights. The authors point out that while development NGOs might attempt to justify the use of shocking imagery as a fundraising tactic, a rationale for its use in second level school textbooks is “less clear-cut” (Bryan and Bracken, 2011, p. 112). They contend that students from countries in the majority world attending Irish schools can be upset and offended by textbook representations of their culture and nationality (2011).

An indicator of the lasting power and impact of imagery on perceptions or “the still image lingering” is evidenced in the strong associations which Ethiopia has for many people born well after 1984 (Clark, 2004, p. 12). Moeller describes the result of formulaic coverage where “iconic moments become symbols, then stereotyped references that become at best a rote memory” (1999, p. 53).

Beg, (quoted in Smith, 2006, p. 24) asks if “the ‘developing’ world is not static – then why don’t the images change constantly with the progress that is taking place?” Moeller (1999, p. 43) suggests that there is a “built-in inertia that perpetuates familiar images”, an inertia that the public submits to as a result. She suggests that
the inevitable consequence of formulaic – or even sensationalised coverage is “compassion fatigue” (1999, p. 53). Sankore believes that “fatigue has already set in” and insists the result of a lack of clarity on the causes of poverty in the South will be a “backlash” as “ingrained negative stereotypes” lead to “ignorant prejudice” (2005, para.13).

Such a backlash is already being felt by African diaspora communities. In her recent study *African Images and Their Impact on Public Perceptions*, Young points to some of the particular effects on people of African origin living in Northern Ireland (NI), including the perception of “Africans as helpless” and the continent perceived as “a monolithic, undifferentiated region” (2012, p. 22). The author asserts that individuals are “profoundly negatively impacted by these images and the messages they convey”. She shows that the imagery is part of a “broader narrative [which] implicitly emphasises the ‘otherness’ of these individuals and groups and ostracises many new communities and reinforces the perception of them as on the periphery of society in Northern Ireland” (2012, p. 38). As Manzo suggests, that stereotypical imagery affects not only how “‘we’ see ‘them’, but also how ‘they’ see themselves” (2006, p. 11). Wambu also shows that stereotypes impact on young people of African origin living in the West, who “often feel negative towards Africa and seek to dissociate themselves from their place of heritage. This hinders their participation or engagement in Africa’s development” (2006, p. 22). A quotation from a focus group participant from the diaspora in NI further points to the “psycho-social” impacts: “These images have to erode at our social conscience as a people. African people start resenting each other, as it makes me feel different to them, and it destroys a collective people” (Young, 2012, p. 25).

**The Hidden Visual Curriculum**

The Oxford Dictionary of Education (Wallace, 2015) defines the hidden curriculum as the “incidental or accidental learning” or the acquisition of “knowledge, skills, or attitudes which were not part of the formal intended learning outcomes”. The
concept of the hidden curriculum in education can also be understood as the body of social or cultural ideas or messages communicated through the educational context or style of teaching. It can be conscious or unconscious, communicated through language or unspoken. Crossman, for instance, underlines the role of the hidden curriculum in the generation of social inequity in schools (n.d.).

However, acknowledgements of the hidden visual curriculum as a concept, in the education literature or elsewhere are not apparent. In spite of its acknowledged role within education, the role of visual imagery has not been foregrounded in studies relating to the hidden curricula of higher education institutions in Ireland or elsewhere – other than in the visual arts context. Temple (2007) notes the lack of scholarly attention to university learning spaces, while Cox et al. suggest that this absence of literature “may also reflect the taken-for-granted character of the space around us” (2012, p. 698).

Some studies explore the influence of implicit institutional culture or policy on religious and ethnic diversity, gender and disability inclusion (Leathwood, 2011; Hopkins, 2011); but almost nothing, bar Prosser (2007) – as far as this researcher was able to ascertain, that identifies visual perspectives as significant and influential elements of the hidden curricula of such institutions, nor how global perspectives might be represented in such contexts. There is no explicit mention of the visual or its relevance to hidden curricula by Lynch (1989) in the important text *The Hidden Curriculum*, and it is afforded little treatment by Margolis in *The Hidden Curriculum in Higher Education* (2001). Yet, in spite of the almost complete omission of the visual, and broad and often contradictory views as to what constitutes and defines hidden curricula generally, much of the writing on the concept speaks directly to the hidden visual curriculum.

Gair and Mullins, in their efforts to define the concept of the hidden curriculum in universities, assert that although the term itself suggests something “covert or undisclosed”, they believe that “in most cases it is plainly in sight, and functions effortlessly” (2001, p. 23). Margolis also talks about the ways in which cultural
meanings can be obscured from us beneath the veneer of symbolism or allusion while “hiding in plain sight” or by a “general social agreement not to see” (2001, p. 2). He refers to Packard’s coinage of “hidden persuaders” which convey subliminal messages, and suggests that the hidden curriculum is fertile ground for the interpretation of sexuality, power and knowledge – and what he calls “guilty knowledge” in the West (cited in Margolis, 2001, p. 3).

Margolis credits Eisner (1985, pp. 97–98) for the term “null curriculum – that which is left out” and explains that this includes aspects of hidden curricula which are often “overt” and sometimes called “the other curriculum”. He includes the curricula of class consciousness, whiteness, patriarchy, heterosexuality, and of the West” in this category: “forms of subordination, discrimination, and hegemony that benefit some at the expense of others” (2001, p. 3). Anyon, quoted in Margolis, suggests that the hidden curriculum could be found in “social practices, cultural images, or forms of discourse that reinforced discrimination and prejudice but could potentially be uncovered and eliminated” (2001, p. 15).

An American academic interviewed by Gair and Mullins refers to “values” as an element of the hidden curriculum, suggesting that this functions at an obscured “semiotic level (...) embedded in the psyche and the discourse and the attitude” (2001, p. 23). The authors explain that many of the university personnel they interviewed underline the effect of hidden curricula in “reproducing inequality”. One individual emphasises the functionalist aspect of hidden curricula where “desirable social values” are inculcated (p. 26).

In his discussion on the “visible but hidden’ culture of schooling”, Prosser (2007, p. 13) draws a link between organizational culture and the hidden curriculum, which he asserts is “all the more powerful because it is visible but unseen” (p. 14). Prosser refers to the importance of corridors and other “non-teaching spaces” as comprising “elements of hidden curricula” and cites Morgan in his assertion that such spaces show “how organisations work when no-one is looking” (1997, p. 145). Prosser
(2007, p. 16) draws on O’Donoghue (2007) to highlight the significance of these “areas of schools where no formal teaching takes place but many a lesson is given”.

In spite of its central function in the informal curriculum, school space does not feature significantly in research studies. Tupper, Johnson and Mangat point out that the focus tends to be on the “tangible effects of teaching and learning” (2008, p. 1066). They go on to assert that “Understanding curriculum as a spatial practice suggests that the physical and social environment of schools plays as important a role in shaping cultural identities as does the formal curriculum (Gruenewald, 2003; Prosser, 2007, cited in Tupper et al., 2008, p. 1066). The authors believe that educators do not pay enough attention to the physical influence of schools on “identity formation and the construction of citizenship” and the way in which the negotiation of individual identity is “intimately connected to the spaces that students negotiate as they live within the social and physical structures of schools” (Tupper et al., 2008, p. 1067).

Visibility and Representation in the Primary Curriculum

In spite of a daily dependency on visual imagery, in multiple formats, it could be argued that levels of visual literacy across the education sector in Ireland are not very sophisticated. Stokes (2002) defines visual literacy as “the ability to interpret images as well as to generate images for communicating ideas and concepts” (Abstract, para. 1). Reading photographs is an aspect of visual literacy which involves “the ability to interpret the actual image as well as the process of its creation”. In other words, the image- or photo-literate viewer can interpret or “read” an image in terms of its composition and content, thereby understanding the implications of factors such as “point-of-view, perspective, distance, framing, cropping, etc.” (Comhlámh, 2009, p. 2).

In the Irish Primary Curriculum (NCCA, 1999), references to the visual are mainly confined to the visual arts, although there are some explicit references to the visual
in the Social Personal and Health Education (SPHE) Teacher Guidelines. A section titled “Pictures, photographs and visual images” features in the SPHE Teachers Guidelines in the Approaches and Methodologies section, where a limited selection of exemplar lesson plans on critiquing images are provided. Approaches advocated include the exploration of bias, questioning image content, exploring different perspectives and examining stereotypes. Visual literacy is also an element of media education, a key strand unit in SPHE from the infant level upwards (National Council for Curriculum and Assessment, 2007). However, the Social, Personal and Health Education (SPHE) in the Primary School Inspectorate Evaluation Studies report (Department of Education and Science, 2009) identified a lack of adequate treatment in relation to “aspects of citizenship that related to wider communities and media education” within the Myself and the Wider World strand of the Primary Curriculum.

Nonetheless, the introduction to Intercultural Education in the Primary School, Guidelines for Schools (NCCA, 2005) emphasises the central role of the visual hidden curriculum within intercultural education:

“Intercultural education happens naturally through the ‘hidden curriculum’ of the social and visual world within which the child lives. While it is possible and necessary to include intercultural ideas in the taught ‘formal curriculum’ (Primary School Curriculum, 1999), the images and resources that surround the child are also crucial” (National Council for Curriculum and Assessment, 2005, p. 4).

These guidelines positively foreground the importance of the visual as well as the social environment of the child’s classroom experience and note that this can “maximise the intercultural experience” (p. 4). One of the lesson exemplars profiled aims “to help children analyse and discuss how visual images can influence their way of seeing the people and the world” (p. 71). However, in articulating strand unit aims and objectives where such opportunities lie, the rhetoric is limited in its focus on developing children’s ability “to visualise things from different perspectives” (p. 104,
p. 115, p. 126), and therefore not necessarily “maximising” the intercultural potential of the visual.

The guidelines do underline the need to be aware that what is “absent can be as important as what is present” (NCCA, 2005, p. 4). However, the document fails to clarify “absent” in this context and this begs the question as to whether what is “visible but unseen” (Prosser, 2007, p. 14) is present or absent.

In spite of these explicit but limited references to visual imagery and even visual literacy in both the Primary Curriculum and the Intercultural Education Guidelines, it is notable that the terms “visual” or “image” (not to mind visual literacy) do not feature in *The National Strategy to Improve Literacy and Numeracy among Children and Young People 2011–2020* (Department of Education and Skills, 2011). This is unfortunate because the use of visual images to represent people from the Global South and the issues affecting them is key in development education and images are used in multiple methodologies: “Images, in particular photographs, are among the most immediate and effective tools for exploring global issues in the primary classroom” (DICE, 2014, p. 8). Bryan and Bracken make a similar observation: “Photographs and other illustrations can be useful learning tools for students and teachers in that they can provide a good starting point for a critical interrogation of implicit messages and unspoken subtext” (2011, p. 112, citing Jeffers, 2008). The aforementioned Primary School Inspectorate Evaluation Studies report (DES, 2009) also points to the need for wider use of photographs and visual imagery in primary level SPHE contexts.

There are a wide variety of resources (of varying quality) and relevant good practice guidelines for educators at all levels to support them in using this visual material effectively. However, the degree to which educators, at ITE, primary, or post-primary level, engage critically with visual representations of the wider world varies hugely. Educators may not be equipped with the confidence or the skills to adequately evaluate available material, much of it from NGO sources. They may be unaware of the fundraising and publicity agendas which can influence the visual component of
such resources, often detrimentally. Those who advocate a critical approach to development education, as for instance advocated by Andreotti (2006), Bryan (2009), and Bryan and Bracken (2011) will be more likely to take a selective, reflective and ethical stance in their choice and implementation of imagery across the Curriculum.
Discussion

Key Themes

A number of common themes emerged repeatedly in the interviews with staff and students. The breadth of this report does not allow for discussion of all of those themes so the researcher has selected five key themes which merit presentation here: Perspectives on Poverty, Global South = Africa = Other, Poster Children, Volunteering and Charity, and Perceptions and Practice. In addition to displaying a degree of overlap in regard to some of the issues they highlight, these themes are sufficiently overarching to contain a number of sub-issues, some of which will be explored within the discussion.

Perspectives on Poverty

When asked to identify common themes displayed in the selection of images of global perspectives drawn from the institute noticeboards and display areas, poverty was identified as a dominant issue by all staff and students interviewed. At least half of those interviewed named it specifically, with the remainder alluding to it through reference to associated issues (starvation, hunger, deprivation, struggle, hardship and so on).

Responses to the idea or the image of poverty included pity, sadness, sympathy, shame, and even anger. A number of interviewees named empathy as an emotive response, although their actual understandings of the concept of empathy were not explored in any depth.

The idea of people being “happy subjects” and somehow resigned to their poverty was commonly expressed: “the kids there seem to be fairly resolute and, and happy with themselves, [despite] the situation they find themselves in” (SD2).
This conflation of poverty with either happiness (or equally sadness) seemed to be a pattern associated with a type of image or a genre of imagery and was expressed as a response to the idea of that genre, possibly sparked by viewing one or two suggestive images on campus: “That they’re, kind of, always sad, and they’re always in poverty” (SD4).

In expressing strong feelings about the fact of poverty, the focus was on the problem, with little or no reference to the causes or possible solutions. Poverty was rarely understood as something which we have a stake in, except in terms of a moral obligation to help or feel guilty at our own relative fortune. Although the inequalities and power dynamics between North and South were fleetingly alluded to, it was only suggested by two interviewees and one questionnaire respondent that there might be historical, structural or political causes for these inequalities or that the North might be implicated in perpetuating them. Even where the inequality was acknowledged, it was presented as infinite, as a fait accompli: “that the wealth is not shared around and inequality is just reproduced throughout the years” (SD2).

The same student pointed out that:

“you never really see the person who has escaped the (...) poverty, or the, have overcome the overwhelming odds against them. (...) When you give preference to one, eh, depiction say for instance, the poverty and what not, (...) [it’s] so prevalent that you don’t even think about an alternative” (SD2).

One particular appeal poster,\(^5\) with the caption “Empowering the poor: Giving a voice to the vulnerable”, drew a lot of attention, possibly because this poster image more than any other, while not explicit, was suggestive of many of the stereotypical characteristics which people would associate with a familiar genre. Initial responses to this poster image of a “small scared child” peeping around a doorway included

\(^5\) Permission for the reproduction of this poster was withheld.
“pity”, “sorrow” and “sympathy” for the girl, acknowledging that it was “pulling on the heartstrings maybe a little bit” (SD6).

A number of interviewees, who at first appeared to be moved by the image, on further reflection (during the interview) expressed irritation and cynicism because they noticed that the child looked “fearful” or “vulnerable”, feelings which they perceived to be at odds with the message of empowerment promised by the poster wording. One student asserted that the caption itself was disempowering in assuming “do they not have a voice without it?” (SD6).

Arnold explains that the “charity vision”, which this kind of image represents was until relatively recently seen as the “motivating force (...) to inspire compassion and to awaken a sense of ‘moral duty’ to help the less fortunate” (1988, p. 188). A more graphic and extreme form of the genre constitutes what is often referred to as development pornography or poverty porn. The use of this kind of voyeuristic imagery has been widely condemned in development circles for decades and contravenes established codes of good practice on development imaging. Although there has been a shift of sorts from “a charity-based vision to one centred on empowerment” (Arnold, 1988) recent research suggests that this shift is minimal. In their 2011 analysis of school textbooks Bryan and Bracken note numerous incidences of development pornography within current post-primary texts (2011). In her recent study of Irish NGO public communications, Murphy suggests that the sector still frames poverty and charity in line with live-aid style “paradigms” (Murphy, 2014, p. 52).

The “Think Again” aid campaign poster (see Appendix C.1), developed by an NGO consortium⁶ for educators drew a different kind of mixed response. The photograph, which depicts a seated Zambian, Godfrey Ngandu, staring intently at the camera, alongside the caption, “If you think aid is about poverty... Think Again”, was described by one student as “sad”, “very dark” and “uncomfortable” (SD7), and

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⁶ 80:20 and IDEA for [www.developmenteducation.ie](http://www.developmenteducation.ie).
while the poster tries to explain the need for wealth sharing, and tries to “ask rather than tell” (SD8), it manages to communicate a confusing and “contradictory” message. Another student, uneasy with the same image, concedes that it does allude to the man’s “right”, with a suggestion that “it might be our fault that this is happening”. She elaborates that “it’s kind of, calling you to reflect on yourself, or maybe what you could do” (SD8).

This poster certainly represented a departure from the norm displayed in the message it sought to communicate. However, the fact of its ambiguity meant that its message was diluted and the potential impact lost on many viewers.

An example of a poster which was more successful in connecting with viewers was the Value Added in Africa (VAA) campaign (see Appendix C.2), created to support their African producers. One student pointed out that its “business” theme enhances the portrayal of the subject from simply “happy, healthy, content,” into someone who is genuinely “empowered” (SD6). Arguably, there is nothing distinctly business-like about the images used or the poster itself, but the combination of so-called positive imagery and a carefully balanced marketing blurb gives this poster more of an upbeat feel. The fact that trade justice is a theme which has been “imaged repeatedly without recourse to the iconography of childhood” is noted by Manzo (2008, p. 645).

What appears to be counter-productive in many of the typical anti-poverty poster campaigns witnessed (both on campus and from interviewees’ memories) is their over-emphasis on what a few students have criticised as manipulative “emotive” images of people, more often than not young women: “Everyone plays on the emotional thing. You get bored of that” (SD6). This kind of repetitive focus on the female subject is emblematic of what Dogra (2012) describes as the woman/child figure suggesting the natural order, hence obscuring the critical backdrop of history or politics behind a food crisis or poverty-related issue.
So, while it might be disheartening that the key messages about the complex causes or creative solutions possible in relation to poverty are not being clearly communicated, it is reassuring to see that students are to some extent aware of the manipulative and problematic nature of representations of poverty, and the consequent gap in their perception of the issues: “If you conform to, kind of, one set of ideas and you don’t, kind of open yourself up to information, em that can be very... it gives you a very one sided, eh, depiction” (SD2).

**Global South = Africa = Other**

As indicated in the terminology section of this paper, the term Global South, although preferred, is also problematic. Not only is it inaccurate geographically but as Young emphasises, “Global South” and many of the terms it replaces (i.e. Third World, Developing World, etc.) “share an assumption that the world can be, or is, divided in two” and as such “is not a useful way of understanding the world” (2012, pp. 99–104). In this study one interviewee refers to the way in which the genre of “charity-related images” in particular “adds to a divide which necessarily doesn’t need to be (...) there” (SF5).

One interviewee was struck by what she felt to be condescension, superficiality and generalisation in the caption and photos for the Africa Also Smiles poster, produced by the Africa Centre (see Appendix C.3). This student noted that the terms “advocate” and “educate” which also featured on the poster were somehow negated by the preceding simplified caption.

Other students were similarly irritated by what they perceived as the common perception of Africa as a poverty-stricken “country”, while also conscious of the tendency to conflate the continent with the entire Global South:

> “Some people out there are so naive that they would refer to eh, poor, like you know, eh poor countries like, em, and say well, label it as ‘Africa’.
Whereas that’s not, it’s a continent, not, not a country and it, kind of, when you talk about the Global South, it’s like, oh, you think ‘Africa’” (SD2).

Another student expressed irritation because “anytime Africa is represented, it’s a very dark skinned coloured person” (SD8), and questioned why it needs to be an “African” in this role again. In their analysis of visuals in second-level Geography texts, Bryan and Bracken stated:

“One of the more striking aspects of the analysis of visual imagery (...) was the banality and frequency with which photographs of black and Asian people experiencing various forms of hardship, distress and suffering appeared. In contrast, photographs of white peoples’ pain were far less common, if not absent, in most of the texts we examined” (2011, p. 118).

Most interviewees are conscious that these messages are not new: “I know when I was younger it was: ‘Africa is a country and these people are poor and that’s it’” (SD7). Meanwhile, the way in which the proliferation of certain kinds of images over time inures us to people’s hardship was underlined by other interviewees: “You lose sight of people as individuals. You are just presented with a mass of, I suppose, problems” (SF4). Another student suggested that the homogenisation of individuals and places which occurs, somehow dilutes and cheapens people’s existence: “Their value [quality] of life, like every day, isn’t near what we have” (SD7).

Evidently such responses reflect attitudes to a recalled clichéd genre rather than a response evoked by an isolated or group of images seen in this institution. Bryan and Bracken’s study throws up the same “typical” representations of Africa: “negative images” which, the authors point out, collectively “have the effect of portraying majority world countries and their inhabitants as an undifferentiated, homogenised mass of people in crisis facing the indistinguishable effects of largely identical problems” (2011, p. 114). In viewing one such stereotyped image (aforementioned
appeal poster), one staff interviewee described the subjects of such images as being “downtrodden” and “having stuff imposed on them” (SF7), suggesting that as viewers we are somehow implicated not only in the framing of the image but also in the creation of the actual context.

One student articulated the tendency to normalise and accept distant misery:

“It seems so bizarre to like ... if somebody was, like trafficked in our, like, in college it would be massive. But because it seems so common in these countries that we’re kind of, just, it’s almost as if they don’t have feelings. Because we’re so far away, like the Nigerian girls (...) we’re distanced, or somehow protected from it” (SD4).

Indeed, as Sontag asserts, “the vast photographic catalogue of misery and injustice through the world has given everyone a certain familiarity with atrocity, making the horrible seem ordinary – making it appear familiar, remote, inevitable” (1979, pp. 20–21), and such negative photographic imagery seems to be disproportionately associated with the Global South, in particular the continent of Africa.

A number of interviewees expressed frustration at what they perceived as inadequate or even problematic representations of individuals or groups: “Does it always have to be some unknown underdog” (SD6), or “Not only is it just someone on their own, it’s always someone in their home or in school, like you don’t see them out on their... whether they’re farmers or if they’re working in a town, you don’t see them working, it’s always just them sitting there, and that’s not real, realistic, because they’re not just sitting there, they’re obviously working” (SD7).

7 Reference to the kidnapping of 300 Nigerian schoolgirls by the militant Islamist group Boko Haram. See http://www.theguardian.com/world/2014/may/07/nigeria-boko-haram-mass-kidnapping-vital-questions.
“They’re not sad all the time; they’re not always very vulnerable; they’re not all the time; am, like, you know. There’s life outside what we see in pictures of them. They do have families. They do have their own lives like” (SD1).

The repeated use of “they” and “them” has the effect of emphasising distance and difference and somehow legitimising inequality. Dogra (2014) has described how the persistence of the “us” and “them” discourse in visual representations maintains colonial ideologies.

There was a clear expression of paternalistic othering by a couple of interviewees: “Like a lot of these races are very, kind of, hopeful, like that there’s something for them, like change will eventually come” (SD1), and “down in Africa where the students go” (SF3).

Many interviewees expressed admiration for people’s resourcefulness in spite of the deprivation they perceived them to be experiencing (referring alternatively to particular individuals or groups in the actual visuals seen as well as the image of the genre recalled):

“Em, it’s funny, when I look at the photographs the first thing that I kind of feel is, kind of how happy people look in it. Even though they have a lot less and you can see, you know, as you look at the photographs longer, you see it’s not as a developed country but the people look really happy” (SF1).

“You see the situation that the kids are in, that they’ve barely any clothing. Em very, you know, malnourished and skinny and em, and in the background

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8 Reference to inter-institute overseas volunteering programme.
9 Volunteering-themed photographs from different sources including one group image possibly taken by a former student volunteer from this institute.
to it, you know, you’ve no playground there, no, kind of, area where they can
have fun. Yet the kids there seem to be fairly resolute and, and happy with
themselves, [in spite of] the situation they find themselves in” (SD2).

This ‘poor-but-happy’ rhetoric was echoed by a number of students along with the
assumption that life is more communal: “I’d say it’s a lot more of a community... I’d
say it’s much more of a working together, because you have to. Yeah, that is the
reality, I’d say (...) it’s more community-oriented probably” (SD7).

The responses of undergraduate students to a development image used by Smith
and Donnelly in their case study highlighted similar responses. The Freetown (Sierra
Leone) community depicted was described by students as a “community brought
together by everyday activities,” “a community of necessity” and summarised in the
study as “indicative of a spirit that was seen to be lacking in the West” (2004, p. 141).
While the authors acknowledge that this might initially appear to be a “positive”
response, they suggest that:

“further reflection invites a more critical appraisal. The response smacks of a
paternalism that reflects a superior and preferential Western lifestyle but
which sees the people of the ‘South’ as poor but happy. Hence a paternalistic
moral voice that sees community as compensation for poverty” (p. 141).

Smith and Donnelly suggest that this “decontextualised approach to a politics of
difference” is a kind of fetishisation of pluralism and cultural difference which
conceals the structural issues. In this way, “cultural difference, as opposed to
structural inequality, reframes the development question” (2004, p. 141).

When trying to articulate why the “Africa Also Smiles” poster was flawed, a student
hinted that the absence of a level playing field means that the campaign slogan is
somehow inadequate: “It’s like they’re trying to put everyone on par. And these
people are living in such hardship, and I’m sure they do smile, but we can’t mask the fact that there needs to be changes, you know” (SD7).

**Poster Children**

The depiction of children in the imagery was a theme commonly identified as largely problematic. The image which was by far the most referenced and discussed by interviewees was the appeal poster discussed in the ‘Perspectives on Poverty’ section above. This image is a graphic example of the “Poster Child” genre, which behaves as a signifier for the entire Global South, portraying it as a “child in need of adult guidance” (Escobar, 1995, p. 30).

This image embodies what Hutnyk describes as “Photogenic poverty” which is “portrayed in the healthy looks and naughty expressions” (2004, p. 87) of such children. This “safe bet” approach to development imaging, Manzo describes as “innocence-based solidarity” because of the way in which it prioritises children (with women) in “a category of deserving poor” (2008, p. 648).

Several staff and student interviewees were clearly conscious that they were being manipulated by this image which, as one student conceded was “kind of pulling on the heartstrings” (SD6), as well as the wider genre it represents:

“It’s people using a marketing tool. So, the image of a child in any image, any, you know, will draw you in, and will get your attention. I mean that one there [points to appeal poster] is particularly notable” (SF5).

Although aware of the tactics, viewers struggled to explain why such depictions of children are “bothering” (SF2): “I think when you single out a particular child, a particular race [sic], a particular colour of skin, that’s emotive” (SF5). Indeed one questionnaire respondent described the image in question as communicating “the usual feelings of guilt about disparity between West and Global South, particularly
for children” (BF11). Dogra suggests that a simultaneous identification and distancing is created by portraying children “looking ‘different’ or ‘ethnic’ to show that they are ‘Other’ children, while on the other hand they are also supposed to be like children anywhere and doing things children must do, connoting a universal sense of childhood” (2014, p. 36).

Although not quite the “universal icon of human suffering” (Cohen, 2001, p. 178) as in the ‘starving baby image’ which as a signifier of shared humanitarian values (Manzo 2008) has been recycled for decades, this image is certainly suggestive of the genre. On recalling the poster one staff member reported feeling “guilt” and a “sense of the hugeness of the problems involved” (BF11).

Manzo (2008) references numerous studies (Lamers 2005; Levenstein 2000; Maxwell 1999) which suggest that people tend to respond to photographs of innocence because of their power to elicit “parenting instincts of care and protection”. The deliberate isolation of the child and apparent absence of any adult carers in this, and many similar images, was noted by various interviewees in this study. For Manzo this kind of overreliance on the iconography of childhood sets up a parent-child relationship with the viewer which is a metaphor for the colonial North-South development relationship, what she terms a “paternal logic” (2008, p. 636). In relation to imagery and consent this relationship extends to the adult dictating how the image/identity of that child is projected, disseminated and at times exploited by the in loco parentis viewer.

“You’re basically using children, em, in very tokenistic ways. In fact (...) they’re not aware that you are going to use images in a particular way. And for your own, for an adult’s eh, perspective (...) they are aware you’re taking the photograph and that. And it’s sort of, you know, that looked cute, so and again, it’s the adult who is putting a, bringing a perspective to it and is using it in a particular way” (SF2).
The manner in which the child subject of the image perceives the image-taking process versus the viewer’s perception of the image and what it depicts, might be seen as a metaphor for Southern versus Northern perspectives. Closely related to these different perspectives are conceptions of childhood and how they differ between individuals, communities and cultures, something which was also strongly reflected in the discourse around images of children in this study:

“My own limited experience of teaching children who have grown up within an African community is also a different perception of family. Like, I always got the impression actually that children are brought up by the community rather than, and are owned by, are owned by the community, because there’s a shared responsibility for children” (SF8).

References to child-rearing practices which were considered to be “contrary to the Irish norm” also emerged in Devine’s discussions with teachers, reinforcing “teachers’ perceptions of the ‘otherness’ of African culture” (2005, p. 62).

The appeal poster child, and the images it infers intertextually, in their absence of carers and background context, has the effect of “abstracting children from politics” (Burman, 1994, p. 243). This further depoliticises the issue depicted, minimising meaningful student/staff engagement with the underlying political and structural issues surrounding global inequality.

**Volunteering and Charity**

Volunteering was specifically identified as a key image theme by most of the students and staff interviewed. “Helping”, “helping the poor”, “us going helping”, “appeals”, “calls for help”, “support”, “aid”, “donor”, “charity”, “charities” all featured prominently in the identification of key themes and messages communicated by the imagery: “Any of the global issues on the table, they, kind of, seem to be all about money, kind of. Or fundraising, or charity, or going to volunteer
like” (SD3). The Suas national survey reported this same perception as a trend amongst the representative 1,000 higher education students it studied, where 81% of respondents believed volunteering to be “the most effective action” which “Irish people can take to support developing countries”. The report also stated that these students appear to “understand development as being primarily about ‘helping’ less fortunate Others” (Suas, 2013, p. 3).

Many responses to the questionnaires in this study returned similar perspectives, the common belief being that donating money or assisting by volunteering are the required and obvious actions against poverty and global injustice: “Maybe you should do more, give more to charity, like, you know” (SD3).

It seems that even where a poster is not necessarily about fundraising (the appeal poster was advertising a conference), because of the appropriation by charities of a particular genre of image (i.e. a lone doe-eyed passive black child), when we see an image resembling that genre we are socialised to assume that money is being sought: “No matter what the poster is about, I think when you see those particular types of images, you automatically assume charity (...). It’s the photos we’re used to seeing” (SF5).

Other individuals underlined how we are also conditioned to anticipate a certain type of imagery whether it is the same or not “because (...) you perceive it to be the same, (...) as what’s, what was up a week ago, or the same as what’s going to be up in a week’s time” (SD2).

Significantly, three separate interviewees mistakenly attributed particular posters to a particular well-known Irish charity, when in fact they were merely identifying the familiar intertextual tropes of a brand and genre which Irish people have been fed for decades: “I know when I was younger it was Africa is a country and these people are poor and that’s it. And we just throw a few coins in a Trócaire box and think it’ll save the world” (SD7).
Indeed, this kind of reaction is testament to the power of suggestion, and Manzo alludes to what Foster terms the “unseen” (1988, p. ix) or Rogoff’s “conceptualising absence” (2000, p. 10), where powerful representation is suggested by “what we don’t see as well as what we do see” (Manzo, 2008, p. 643). Collection boxes were a progression from the statues of African children which had frequently been used as collection containers for missionary fundraising. This practice of the late nineteenth and early twentieth century harks back to the actual purchase of children from slave markets by missionaries to raise and baptise, a practice which could be seen as a precursor of the modern day child sponsorship scheme (Pieterse, 1992).

Within a wider intertextual discussion on the volunteering advert genre, the images depicting the inter-college volunteering programme, as well as agency advertisements for other volunteering programmes such as Nurture Africa (Appendix C.4), drew significant attention. One un-captioned shot in particular (probably taken by a student/staff participant in a volunteering project), which had been displayed in a student-specific space and therefore not necessarily seen by everyone, was especially commented on. Indeed one staff member initially claimed to have seen the image on a noticeboard but on reflection realised that she was recognising a “regular” genre or “similar images” (SF7).

This image\(^\text{10}\) depicts three physically healthy white Irish student teachers standing with a group of fifteen impoverished-looking local children next to a clay tin-roofed dwelling in what looks like a rural setting. The majority of the children are looking towards the camera. This photo and images of this type drew very mixed responses from interviewees. A student looking at the aforementioned photograph commented that the children “look healthier than what we would see if it was a Trócaire ad” and that “it would make me want to get involved (...) because the pictures depict such like you can see that what the teachers are doing there seems to be making an impact” (SD7).

\(^{10}\) Image possibly taken by a former student from this institute who participated in the inter-college volunteering programme. The image had been displayed in the student union/student space for some time.
However a fellow student described this image as communicating a “mixed message” because the three white people are happy and smiling while the kids are clearly not. For this student, it begged the question “Are you really helping them? (…) You may want to but are you really? (…) I’m kind of glad they’re helping the em, the poor, [but] they don’t sound [like] they are helping them, with this photo” (SD5).

She goes onto point out the need for contextual visual information because “you can’t really see what people are doing”, and illustrates her point with reference to another “building schools” image which “seems to be [about] a good project”.

A certain cynicism in regard to the genre was expressed by a number of people. One student questioned the authenticity of an image depicting a white volunteer surrounded by smiling children, suggesting that the composition was quite manipulative:

“This is you, you need to do this, you know, straight away, like they would suffer if you didn’t go, you know… cheap caring for children. Is there nobody there that can care for… like what about their parents (…) is this genuine or is it disingenuine? [sic]” (SD6).

Indeed, while there is a whole other debate to be had about the benefits or otherwise of the practice of short-term volunteering, the imaging of volunteering in itself could be said to directly reflect many of the pitfalls, as seen in some programmes which may be poorly or unethically structured, lacking adequate consultation with or involvement of local communities. Arguably such imagery has the capacity to reinforce some of the more negative stereotypes about people and places in the Global South, reflecting the ‘white saviour’ mentality and perpetuating ideas about Western intellectual and cultural superiority. This seems to be even more apparent in the depiction of educational contexts:

“The thing that you see when it’s in relation to (...) education, that… there was another one there of a classroom somewhere, you know often, it’s very
much, the white person assisting, you know, and I mean, in the powerful role” (SF5).

“We’ve got (...) this contrast of black versus white (...), it gives the idea then that we’re the givers if you like, we’re the imparters of knowledge, we’re the imparters of information, we’re the educators, and that, you know, (...) there are no adults or adult figures that can teach” (SF8).

In one instance, a staff interviewee mistook an image of a black medical worker for a cook, because she instinctively assumed the person was working in a kitchen rather than a clinic. On realising her mistake this interviewee described the cumulative effect of a certain kind of imagery: “We know best. (...) I think the whole thing is very old fashioned-looking, and it is we are going to go in and save the day, whether it’s vaccinating babies or whatever” (SF4).

The same interviewee referred to the Nurture Africa volunteer recruitment leaflet (Appendix C.4) as “a bit goody-goody”. She struggled to explain why she was so irritated by the image but it seemed to be down to the power of suggestion and what the image (of a young white female volunteer working with a small group of black children in an educational context) stood for:

“I suppose it’s like when I was in school the pennies for the black babies. We are going to sort you out, or whatever. Maybe if there had been an African person working side by side it might have been more appealing. And why does it have to be a woman or why does she have to be blonde?” (SF4).

On the other hand, the idea of the image as verification of the subjects’ neediness and the authenticity of the situation depicted was evident in the responses of just one interviewee: “They clearly do need help (...), they’re trying to help a problem
that’s quite bad, obviously” (SD3). Dogra refers to this as the “truth claim” of the image, i.e. “belief in the photograph as a piece of documented evidence”, a claim that can be further verified by the reputation of the organisation using the image (2014, p. 160).

When the volunteering images were being discussed with individuals who had been more closely involved or had a stake in the projects, for instance in the logistics of the volunteering project or in the creation or curation of the photographs, the responses were more affirmative: One staff member expressed “pride that they’re students of the college”, admiration for the pictures, appreciation to “the students who have taken time out of their summer to volunteer (...) doing something very good in another country” (SF1). Another colleague suggested that the idea of the volunteering project and “involvement of the students” communicated a stronger message than any one particular image from the exhibition (SF6).

A staff member unconnected with any of the volunteering projects and who had not previously seen a particular photo but still identified with it, explained that “there were students from the college here so you have a connection to the photo to some degree or you have some prior knowledge of what’s happening in the photograph” (SF7). She then asserted that her own background knowledge of the particular volunteering programme (as well as her understanding of visual literacy) influenced how she interpreted this image: “You know they are trying to portray look what the [students’] help has done for these people as opposed to these people who need help here” (SF7).

Some individuals questioned who the real beneficiaries were and assumed that some of the volunteering photographs were “promotion for the college (...) or just whatever organisation, (...) helped organise them (...) There’s a lot of ones from companies and stuff” (SD8); another respondent echoed this: “That group photograph is mainly like a PR thing” (SD6). Ó’Cuanacháin asks rhetorically why fundraising organisations “are being allowed to market through the school system”
at all (2003, p. 48), a question which could be applied to the higher education context also.

Indeed the range of promotional posters for volunteering organisations or other publicity material on display did not appear to be in any way planned. The material on view at the time the researcher’s inventory was being created appeared to be fairly random, and the need for discourse around the display of such material in this institution was acknowledged by at least one staff member.

A student pointed out that the apparent proliferation of posters on the volunteering theme created an illusion of balance in regard to the representation of global development issues on campus. She explained that at a glance these images could be depicting wider global issues, but we presume that “they’re all about volunteering” (SD4), the suggestion being that some kind of strategy is required.

Strikingly there were few if any posters displayed seeking charity in the form of financial contributions. The idea of “help” seems to refer on the one hand to support for the practice or idea of volunteering, and on the other to a kind of abstract depoliticised neediness communicated by a combination of present and absent images and experiences.

An alternative approach to that of asking for help was seen in the “Think Again” aid campaign poster (see Appendix C.1) discussed in the Perspectives on Poverty section above. This poster was confusing for some viewers who were used to automatically anticipating a call for help. Yet a number of students, when given the time to reflect on this poster, were able to stand back and theorise on the possible readings and levels of interpretation:

“Maybe that would make you feel a bit, like, what more do they want, kind of? Like, if we give them money, give them charity, like why are they still complaining like? Maybe that might strike you” (SD3).
The different kind of ‘ask’ articulated in this poster represented one of the few visual calls to action on injustice (as opposed to help or charity) seen on campus:

“It’s not just about, kind of, it’s not just about giving money. It’s about giving your time, giving your, giving much more than that, giving your thoughts, giving your... you know, giving other things that aren’t monetary-related like” (SD2).

For one interviewee at least, this poster suggested the relevance of human rights:

“It’s kind of moving away from, like, say, like being a donor (...) to just, kind of, it being almost like a right of this person” (SD8). This idea was echoed emphatically by a questionnaire respondent: “Stop thinking charity and start thinking human rights” (BF11).

Grech suggests that if we view “images of starving African children (...) in terms of moral or religious responsibility” perceiving this child as “less fortunate than we” or “merely unlucky”, then the emphasis is on us the viewer as the active important one with an assumed onus on us to do something “charitable”. He points out that a human rights approach forces us to look at the image from a legal perspective, i.e. as the child “having her/his rights violated”, and that we are at least partly responsible for this violation (2006, p. 21). Advocating a similar reconceptualisation, Darnton and Kirk refer to the “justice not charity frame” (2011).

In recent years there has been more of a commitment by development and aid organisations to a human rights-based approach to development (HRBA). This follows the adoption by the United Nations of the Statement of Common Understanding on Human rights-Based Approaches to Development Cooperation and Programming (United Nations, 2003). This represents a shift to a new humanitarianism which transforms traditional ideas around basic needs and poverty alleviation into a human right (Manzo, 2003). However, imaging which reflects HRBA is trailing behind the development practice.
There is an implicit and unquestioned assumption that the flow of assistance, in whatever form, is from North to South, in line with the conceptualisation of poverty as a material lack, where the emphasis is on hunger and deprivation. More nuanced critical understandings informed by post-colonial theory or an awareness of the dynamics of power relations and the legacy of racism are largely absent. The general misconception that only one approach to development exists, i.e. the modernisation approach, reinforces these ideas. “They have a lot less and you can see, you know, as you look at the photographs longer, you see it’s not as developed [a] country, but the people look really happy” (SF1); “That people in the Global South are decades behind [in every aspect of life] due to the disadvantages they suffer” (BF11). Such perceptions can invite a well-meaning but misplaced civilising attitude, which in practice can undermine people’s right to manage their own lives and decide on the kind of development which best suits their needs and wants.

However, while these may be ideas perpetuated by a particular genre of volunteering imagery the practical benefits of volunteering must also be acknowledged. The challenge is how to best reflect those benefits visually:

“Volunteering (short or long term, skilled or unskilled) can be the impetus for individuals to begin a lifelong journey of activism and solidarity and campaigning for the changes needed in our home countries to facilitate real meaningful development overseas (e.g. more progressive trade agreements etc., strengthened aid policies, intercultural tolerance etc.)” (Horner, 2014, para.3).

Perceptions and Practice

Sturken and Cartright explain that people’s differing or unintended interpretations of the same image result from the unanticipated “experiences and associations” which they bring to the reading of the images. Furthermore “the meanings they derive are
informed by the context (or setting) in which an image is seen (2005, p. 46). Several interviewees in this study were conscious of this tendency: “I think it’s (...) the experiences which we bring into [the institute] as well what’s important” (SF5).

A number of interviewees concurred in regard to the way in which this reading is influenced not only by individuals’ own previous knowledge and experience, but also their awareness of their own identity and place in the world, or indeed, their level of perspective consciousness. Fountain defines perspective consciousness as the “awareness that our own perspective, our framework for thought and perception is only one of many which are possible”, and suggests that perspective is shaped by multiple factors including ethnicity, gender, culture, socio-economics, education etc. (1994, p. 2). “Your perspective would be different depending on where you are situated within the world” (SF7) or “dependent on where you are and your culture” (SF5). Sturken and Cartright underline how we “bring a particular set of cultural associations” with us when we view an image and this will affect the individual interpretation of the same image:

“Meanings are created in part when, where, and by whom images are consumed, and not only when, where, and by whom they are produced (...). an image creates meaning in the moment that it is received by a viewer, and interpreted. (...) meanings are not inherent in images. [they] are the product of a complex social interaction among images, viewers and context” (2005, pp. 46–47).

Most interviewees, when presented with a broad selection of images, were drawn to particular ones because of their own personal connection to the place or project (e.g. inter-college volunteering programme or travel experiences): “There were students from the college here so you have a connection to the photo to some degree or you have some prior knowledge of what’s happening in the photograph” (SF7); and “I suppose I took a certain amount of pride that they’re students of the college” (SF1).
If an image or display related to their area of expertise or interest (e.g. student or subject-specific displays) this was also a factor: “Students pay attention to the experiences of other students, almost more than other things (...) they really catch your attention” (SD8) and “And only if it affects you too. You know, if it is something that is in your field” (SF6). Similarly, professional priorities (e.g. school placement, programme marketing) were an issue for others.

Notably, interviewees’ readings of the imagery framed by these particular contexts were frequently influenced by a level of emotion or even nostalgia for the place, people, situation depicted or even the association it evoked: “It’s the experience that you bring, the emotion that you bring to internalising what the image is about” (SF5) and

“I spent, whatever, four months there, so, I suppose, I was conscious that what I was also responding to, was my own personal experience (...) and it wasn’t just the visual image it presented but also what that evoked in my memories of spending time in, obviously not that particular place, but some, certainly some place very similar” (SF2).

A heightened level of awareness in relation to displayed imagery was noted around school placement times – by both student and staff interviewees:

“I would be conscious of what the posters are, especially around [school placement] because you’re always trying to think of displays, and what you can, what posters you can put up” (SD4). Indeed, this works both ways, as students are influenced by what they see out in the visual environments of school placement or their previous primary or secondary schools: “Students coming from schools and where they’re coming from, that might have different perspectives as well” (SF5).
There was a perceptible lack of clarity (even amongst those responsible for visual displays) as to who the target audience and what the specific function of visual displays in the institution might be:

“Are these posters that are deemed to be suitable to be actually shown in a primary school context? (...) Are they posters that are put up, eh, to kind of model the kind of posters that may be put within a primary school context, or are they for a parents’ room within a primary school context as well (...). To highlight say, Global South issues if you like (...) or are they posters to change our students’ dispositions towards Global South issues” (SF8).

The same staff interviewee in relation to subject area displays, remarked: “The vast majority, in fact all of the images that we tend to show our students are ones that we feel could be shown to children” (SF8). Although this view was not actually articulated by other interviewees, most were aware of the likely influence of what they were exposed to visually in the institute, on certain students’ later classroom practice:

“I would imagine that this is what they bring into the classroom with them, this is what’s out there and what’s available” (SF7).

Four of the students interviewed underlined the need for inclusive practice in their school placement classrooms, including around the use of imagery: “It [school] should be a microcosm of the wider world” (SD6). In fact, all these interviewees related school placement experiences where they felt they had to challenge exclusionary practice around the use of imagery as well as managing children’s responses to their representation of the reality of diversity:

“I got them on Google images and I tried to use cartoons more than anything else. I had flashcards (it’s just an example of my own thinking across the board), and I had a Nóinín, a Ciarán; I had a Zara, I had a Pieter, as my [Polish] friend Pieter would spell it; and I had a Mohammad (...) and somebody
started laughing, and I said well, what’s funny? (when it came to the name
Mohammad and the picture of the boy) and I said what’s funny? Oh, he’s not
about us. But that’s not what you’re laughing at. And it was just because they
had never seen it before, because they were used to their typical John, Sean,
you know, and all the images to match it” (SD6).

Students in this study were also clearly aware of the lasting impact of the
stereotypical imagery which they themselves had been exposed to in their own
schooling, and equally conscious that in many ways, although the dynamic may or
may not have changed, the perceptions still prevail:

“I know when I was younger and this is awful to say, but this is just how I,
how it was approached with me when I was in school (...). First of all, I
thought Africa was a country, and secondly, (...) like if they were African-
American or if they were dark coloured skin then they were poor, because
that’s all I was used to seeing on posters (...). So, that’s just something I am
very critical of. And it’s the same with all these posters, you know” (SD7).

A study commissioned by Ireland Aid (Weafer, 2002) around the time when this
student would have been in second or third class in primary school, showed these
types of perceptions to be very prevalent. The report found that the most frequent
image associations amongst Irish people of the “Third World” were “‘starvation,
hunger, no food’; ‘poverty/no money/babies/children’;
‘diseases/sickness/blindness’; suffering/sadness/despair/pain’ ‘and dying
people/death’” (Weafer, 2002, p. 8). Like many of her cohort, the aforementioned
student was acutely aware of the impact of similar imagery on her pupils, as well as
the need to be equipped to challenge the resulting perceptions: “It’s like, it almost
puts a stigma. And, and especially when there is a lot of, more diversity now in
Ireland, we can’t have that stigma” (SD7).
Many interviewees at some point alluded to the monocultural reality of the institute and a general desire for it to be more visibly diverse. One staff interviewee felt that images depicting the “multicultural, multiethnic” ideal would likely “clash with the reality of [the institute]” and that until such time as this issue was addressed, images of diversity in the institute could be “contributing to a ‘them and us’ situation” (SF5). A university professor interviewed by Gair et al. in their research noted the impact of “specific messages of exclusion and inclusion written on the walls”, referring to both posters and graffiti:

“What’s on the walls tell you who belongs in there and who doesn’t. Some people are in and some people are out. Some knowledge is privileged and some isn’t. Yet we want to seem like we are inclusive and embracing” (2001, p. 29).

The “cultural homogeneity” of the post-primary teaching cohort is alluded to by a participant in O’Brien’s study (as a barrier to teachers practising anti-racism) (2009, p. 204) and he reminds us of Leavy’s (2005) assertion that the “cultural homogeneity of the teacher educator population” is also worth noting (O’Brien, 2009, p. 204). This discussion may not appear to be directly relevant to this research but it was notable that several staff and students interviewees, without any prompting, highlighted and problematised the connection between the lack of ethnic diversity in the student cohort and what many of them perceived as the often inappropriate visual representations of ethnic/global diversity discussed. Furthermore, discussions about this issue dominated a number of interviews.

One student who had come from a school that was “quite diverse” suggested that “because of the lack of diversity here, you just don’t think (...) it’s (the visual representation) relevant to everyone. You don’t need to worry about offending somebody” (SD6). Devine, drawing on Gaine (1995), suggests that a “no problem here’ viewpoint predominates” amongst teachers operating within “mainly white schools”, and cites a number of international researchers to support the idea that
“race’ may influence and shape attitudes towards their work” and towards their students (2005, p. 52). While many of the students interviewed for this study are conscious that that the ethnic homogeneity of their environment is unlikely to reflect the classroom reality, student (or staff) diversity is not necessarily on everyone’s radar as something that might be missing from the institute’s cohort. However, at a national level, this is an area of concern and focus for the Diversity in Initial Teacher Education in Ireland (DITE) Research project, and DITE is examining entry procedures and how the teaching profession might become more heterogenous (Diversity in Initial Teacher Education (DITE) in Ireland Research Project, n.d.; Keane and Heinz, 2015). See also Mc Daid and Walsh (in press).

On the whole, students appear to be aware of the need to prepare themselves for diversity, particularly ethnic diversity in the classroom or workplace, and even at placement stage, find themselves having to challenge prevailing practices and perceptions. Two students gave examples of particular difficulties they faced on school placement in relation to challenging stereotypical and outdated imagery in visual aids and textbooks: “I actually think that it’s maybe because they’re uncomfortable or maybe because they’re ignorant to it, because that means somebody else doesn’t get represented” (SD6).

While these students appeared to have tackled the issues they faced very professionally, they still articulated some insecurity about their preparedness: “These are the things, these are the ideas and the attitudes that the children are going to grow up with, so I’d be kind of unsure about how to approach it” (SD7). Notably the same student while acknowledging that the Africa Also Smiles poster was flawed, was also able to see its potential as a resource which could be brought into the classroom to explore the complexities of representation.

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11 Bryan and Bracken point out that “even those who have been exposed to Development and Intercultural Education content during their initial teacher education can lack confidence addressing development issues and intercultural education” (2011, p. 40). Dillon and O’Shea’s DICE-commissioned research (2009) underlines teachers’ “lack of capacity and confidence [in tackling the issues] with younger children” in particular (p. 52).
Indeed the equally complex range of reactions to the images depicted shifts from appreciation to helplessness to anger to guilt to discomfort to cynicism at times. It is unclear as to how individuals deal with such emotions and the precise impact such feelings will consequently have on their individual perceptions or actions, whatever about how they share their perceptions through discussion or in their subsequent classroom or work practice. Dogra alludes to the way in which Berger’s concept of “ways of seeing” (1972) tries to address this connection between image and viewer: “It includes not just what is shown and how it is connected but its relation to other things and the positioning of the viewer that it invites, signifying deeper links between thought and action” (Dogra, 2014, p. 9).

Several interviewees recounted being stopped in their tracks by particular images and noted the transformative effect those images had on them personally: “The pictures that were there [reference to an exhibition of global images during an awareness-raising week in the institute] were of people doing ordinary things. It had an impact on me so I’m now looking at things differently” (SF4); and “Maybe it works [reference to International Women’s Day image display] because it just makes me feel that little bit uncomfortable, you know” (SF8) and “I was thinking about them all day. I was, even when I was talking to anyone, I’d say, did you see the picture like” (SD4).

Equally, the impact of certain images suggested compassion fatigue12: “Well, that’s happening there, em, it’s terrible and then, when is my next assignment due.” (SD2) and “If you get bored, you stop listening, em, with the likes of (...) even images like that, the (...) appeal. Like, the likes of that, you know, you’ve seen that so many times, so many times” (SD6).

At a practical level, Lidchi maintains that negative images have also proven to attract “the wrong kind of development (...) which encouraged dependence rather than

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12 Compassion fatigue in the context of visual imagery refers to the phenomenon whereby graphic or upsetting imagery ceases to have an impact because it has been seen so many times before.
'empowerment’, ‘dialogue’ or self-reliance”’ (1991, p. 93). A Voluntary Services Overseas (VSO) report has shown that people’s willingness and capacity to learn and benefit from the Global South is also affected (2002, p. 15). A staff interviewee was drawn to a photograph depicting Derry’s Hands Across the Divide⁴³ sculpture. She interpreted it as a stark reminder of our not so distant troubled past and the need to reflect, question and learn from this and consider other perspectives:

“We think of us as being moved on, don’t we? We don’t need intervention. (...) Are we imperfect? (...) I could say, what are they doing there, that’s nothing to do with me. But no, it does, yeah, how do we see ourselves? How do we see others?” (SF4).

Strikingly, several interviewees attributed their recently increased awareness of global perspectives and the potential impact on their practice to the very fact of this research:

“Until you sent out the questionnaire I was oblivious. (...) I wasn’t really aware of what I was doing until you drew my attention to it (SF4); “Even this research, the fact that it’s going on, will raise my awareness (...) the fact that I’m here this morning, it’s there, it’s in the, in your head, that you’re thinking about it” (SF5) and “Just looking at the pictures and actually sitting down and looking at them, I think it’ll impact my practice more now” (SD7).

Indeed this may be somewhat reassuring, but as O’Brien, drawing on Cochran-Smith (1991) points out: “student teachers need to know that they are part of a larger struggle and that they have a responsibility to reform, not just replicate, standard school practices” (2009, p. 198).

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¹³ This bronze sculpture, which was unveiled in 1992, 20 years after Bloody Sunday, is situated near the Craigavon Bridge in Derry. It depicts two men reaching out to each other, symbolising reconciliation and hope for the future.
Recommendations

Although this research was confined to a single higher level institute, it is likely that the recommendations which follow could also be applied to other higher education institutes. This is a suggested and not exhaustive list, which proposes a variety of integrated strategies in order to address some of the research findings. It advocates certain changes at a whole-institute policy level, as well as exhorting an increased micro-level critical approach in regard to the ethical and aesthetic aspects of visual representation of global development issues. Although this research has focused on the visual representation of global issues in particular, most of the practical strategies recommended apply to visual imagery in a more general sense also.

I. A review of protocol in regard to how visual spaces (i.e. noticeboards and public display areas) are developed, employed and updated could provide valuable data. While this researcher managed to glean some basic information in regard to the identity of noticeboard keyholders and ascertain who had access to or responsibility for certain display areas, the scope of this research did not permit a comprehensive mapping of the entire campus in this regard. Given that a number of people may contribute to visual displays, clarity around how and where imagery is sourced, how decisions are made to display or not and whether this is a guided or democratic process could offer further insights.

II. Some confusion exists as to who the target group is for images displayed. For instance, visual displays modelling good practice which are targeted at student teachers may not be relevant for other student cohorts or users of the public space. Allocating clear jurisdictions and broadening the practice of labelling each visual display area could eliminate ambiguity.

III. Critical visual literacy training needs to be provided to all staff and students. While half of the participants in this study were conscious that they were being “manipulated” by particular images, they were not necessarily able to
articulate how this actually happens. Visual awareness needs to be an aspect of all curricular areas and students should be equipped with critical visual literacy knowledge and skills which can empower them and inform their classroom practice, workplace environment and other learning spaces. The influence of imagery as hidden curriculum both within the institute and in subsequent learning or work environments also needs to be underlined. Teachers, for instance, rely on a variety of visual sources when preparing to teach about the Global South in the classroom. As DICE emphasises, imagery will “need to be chosen carefully, with consideration both for the people and situations depicted in them, and for the children who will view and interpret them” (2014, p. 8).

IV. The development of a set of comprehensive good practice guidelines specifically for use in higher education institutions is recommended. These guidelines would concern both the ethical aspects of image use/display (e.g. subject consent, dignity, accuracy, respect) and the aesthetic (composition, framing quality, etc.) and could complement and be informed by the aforementioned visual literacy training programme. Ideally, the process of developing good practice guidelines should be broadly consultative (involving staff and students of the institute as well as external bodies), inviting in particular the input of Southern and ethnic minority\(^{14}\) voices (for instance drawing on established links with Travellers and the African diaspora community). Additionally, organisations that have already developed guidelines (e.g. Dóchas) could be approached with a view to collaborating on adapting their NGO Code of Conduct (2007) for use in educational contexts. Work already done within the ITE sector on developing guidelines around the use of development imagery (e.g. Comhlámh’s *Images of the Global South* (2009), the *DICE Golden rules* (DICE, 2013, p. 7), as well as the more recent *Good Practice in Development Education in Primary Schools* (2014) would

\(^{14}\) The term ethnic minority is used to refer to individuals or collectives who have a “national, ethnic, linguistic or religious identity, which differs from that of the majority population” (United Nations, 2010).
provide a solid starting point. Once developed, such image guidelines would need to be actively disseminated and updated regularly with intermittent and broad circulation.

V. A more coherent strategy on planning for meaningful displays across campus is recommended, to avoid what one interviewee dubbed “window dressing” (SF8). Images need to be informative, and not just illustrative. Acknowledging increased time pressures on staff, a clear integrated approach (for instance, timed to address lecture themes particularly during work or school placement periods) could ensure that student alertness to visual displays at key times is exploited. Such displays could be accompanied by talks with invited speakers, tie-in workshops or social media prompts/links to brief and update people about key displays. For student teachers preparing for school placement, the focus could be on one particular curricular area at a time, and explore global issues through that lens (Shape and space in Mathematics or through the Fabric and Fibre strand in Visual Arts, for instance); for students preparing for work placement the focus might be on reflecting gender diversity in the workplace, for instance. Simultaneously, links to relevant resources or relevant good practice guidelines could be provided alongside the display itself as well as through direct emails or the institute’s social media channels.

VI. In order to be actively noticed, image displays need to be current and regularly changed. Interviewees allude to passive exposure without actively “seeing” (SF7) particularly where displays are rarely refreshed.

VII. Some consideration needs to be given to the tone and purpose of visual displays. Visual displays do not always have to be serious in order to get people thinking: cartoon sketches (political or otherwise) for instance have the potential to prompt intense discussion and debate, and are commonly used development education tools. It is recommended that globally-themed imagery should reflect multiple perspectives and attempt to challenge prevailing norms and expectations. Where possible campaign posters and related imagery
should further critical thinking and provoke deeper questioning: “ask rather than tell” (SD8). Smith and Donnelly (citing Cohen, 2001, p. 20) assert that “in order to facilitate the effort needed to step outside the parameters of our own society and “think globally”, images must “engage” (2004, p. 137).

VIII. The expressed lack of ethnic diversity in the staff/student cohort should not mitigate against a more inclusive visual representation of ethnic diversity in the institute. The more diverse make-up of the wider primary school and workplace community needs to be actively acknowledged and reflected similarly in all internal visual displays.

IX. Institutes need to have a clear policy around the display and/or promotion of NGO volunteer recruitment, fundraising or publicity material. Perhaps this type of promotional material should be confined to general information noticeboards. A dedicated and clearly labelled area specifically for the display of promotional material could be provided. Fundraising, for instance, is not considered an appropriate development education action. In general, development education advocates more reflective critical actions which deepen understanding through challenging injustice and empowering and engaging learners through activism for change. Bryan and Bracken assert that “the sense of achievement that is derived from fundraising activities arguably closes off the possibility of young people thinking further about, and acting to disrupt, the actual structural and material circumstances that bring about and sustain poverty in the first place, by giving them the impression that they have already ‘made a difference’” (2011, p. 231).

X. Images of global development issues need to be interpreted within a rights-based rather than a charity-based framework. An understanding of a human rights-based approach to development is necessary for the discourse to shift from the traditional moral and charity perspective to a rights-based framework or approach. In practical terms this requires us to change our perception of people who are starving and “in need of our help”, to people whose wellbeing
will be improved through structural, political or economic changes. Rather than us doing good through fundraising and charity a rights-based approach suggests actions such as campaigning for equality and lobbying government to change unjust trade rules. Translating this framework to the realm of visual imagery requires on the one hand a rethink of how we depict people and places from the Global South, but also a reappraisal of how we should interpret and respond to such images and the situations they highlight.

XI. “Us and them” dichotomies associated with ideas about the West/non-West are arguably further entrenched in language and terminology which either exacerbates or complicates this inequality (e.g. Global South, North, Development). Clarity around use of language and terminology, or at least an acknowledgment of the complexities and contradictions associated with current terminology, would contribute to deeper understanding of global justice issues. Guidance around usage could be included in any good practice guidelines developed.

XII. All of the DICE modules taught within the institute incorporate a focus on critical visual literacy, with reference to relevant good practice guidelines such as the Dóchas Code of Conduct on Images and Messages (2007) or the DICE Golden Rules (DICE, 2013, p. 7). The messages communicated in these lectures should be shared with the wider staff cohort so that all lecturers are aware of the guidelines and endorsing similar good practice approaches with the wider student body.

XIII. Additional methods of communicating global perspectives, such as via audio methods (e.g. podcast interviews or documentaries), abstract visuals (e.g. using pure graphic design to illustrate a point rather than conventional representative imagery), or through Southern fiction, film or poetry could supplement or replace photographs/posters. Information in this form could be easily disseminated or shared via the institute’s current internal/external communication systems (e.g. website, Facebook, Twitter, virtual learning
platform), if not incorporated into course curricular content or as a lecture or calendar event tie-in. For example, current year groups in the B.Ed., PME and Education Studies cohorts have a lecture on global literature within their intercultural or development education modules and this session references issues around imagery and the need for adherence to good practice guidelines e.g. the DICE Golden Rules.

XIV. Ideally the development of dedicated good practice guidelines for each institute, i.e. as in recommendation IV, would address aspects of the visual representation of global perspectives which this research identifies as currently absent if not misrepresented:

a. There is a tendency to focus on the symptoms and consequences, rather than the causes of poverty and inequality. These elements need to be more clearly communicated, visually or otherwise.

b. The invisibility and culpability of the North (both contemporarily and historically) needs to be highlighted so that its role in perpetuating inequality in the Global South is not obscured.

c. Diverse Southern and ethnic minority voices (including those of Travellers and Roma) need to be visually foregrounded. In the same vein, the issue of white privilege, culture and ethnocentrism, the representation of which has an impact on the institute’s visual and psychological space, needs to be interrogated.

d. There needs to be broader visual depiction of women in the Global South, so that they are represented in wider roles, beyond cooking, carrying water and caring for children or family. Similarly, men need to be visually depicted in nurturing roles.
e. In general, people should be represented in normal everyday situations e.g. active, working, at school and having family lives as appropriate. Care needs to be taken to avoid representing vulnerable people, in particular children, passively or in isolation, particularly where this might not be the norm. Prior subject consent for image use must be established for any image which includes people.

f. As the Global South includes parts of Latin America, Asia, and the Middle East as well as Africa, the visual focus needs to be on the world beyond simply Africa and on a wider range of issues beyond poverty, e.g. migration, conflict, and other issues with the potential to disrupt complacent thinking.

XV. Further research

a. All student groups undertaking research could be encouraged to engage with the visual aspects of development and intercultural education through the vehicle of their final dissertation or other research work. This could be an opportunity for students to explore relevant or emerging issues in greater depth e.g. representation of children, visual narratives around gender, etc.

b. Other ideas for follow-up visual research could include: a more focused investigation into the way in which ethical approaches to image use in the institute might be replicated in the school or work placement environment; how students go about selecting, critiquing and employing imagery on placement; the impact of the development of good practice guidelines on staff and student engagement with visual imagery; the relevance of visual literacy for ITE and the Primary Curriculum/School; developing a visual literacy programme for higher education institutions.
Reference List


173–86.


Appendices

Appendix A: Stage 1 Documentation

Appendix A.1: Stage 1 Explanatory Sheet

DICE research project 2013–14:
'Imaging global perspectives - developing good practice in representation of the Global South in the college environment'.

PROJECT OVERVIEW

6th January 2013

Dear student,

You are invited to participate in a visual research project which I have been funded to carry out under the supervision of (names deleted) in (institute name deleted), during the current academic year.

The aim of the research is to examine what is generally understood by ‘imaging of global perspectives’, to explore some of the key messages currently being communicated through the visuals displayed on campus (e.g. noticeboard material such as photographs/posters/leaflets), to formulate clear parameters for visual representation of the Global South, and to develop good practice guidelines for colleges of education around the representation of global development issues.

Participation in this research will be open to all 1st and 3rd year students (BSc and BEd), in addition to lecturing and administrative staff. Initial consultation will take place (between now and mid Jan 2014) via questionnaires (Stage 1), followed by a smaller number of qualitative interviews (Stage 2) with key individuals.

Later, during February and early March, two workshops (Stage 3) and two focus groups (Stage 4), will allow a selection of staff/students to engage with and contribute to the process of developing a good practice framework which can be used as a benchmark for ongoing visual displays within the college. It is anticipated that participants will have an opportunity to develop their learning about visual literacy and the ways in which their physical environment can communicate key messages and influence their perceptions in relation to the wider world. Research participants will also have the opportunity to actively contribute to the development of a good practice framework which will (hopefully!) impact on future college visual displays. It is hoped that this process will start a dialogue around the representation of global perspectives in visual displays in (college name deleted) and how these representations impact on students' personal attitudes and classroom practice.

Please feel free to direct any questions about the process, either to myself (email address and mobile number deleted), or to my research supervisors, (names and email addresses deleted). Please note that this project has been approved by the institute’s research ethics committee. Thank you for your time!

Regards
Lizzie Downes
Appendix A.2: Stage 1 Questionnaire

DICE research project 2013–14:
‘Imaging global perspectives – developing good practice in representation of the Global South in the college environment’

Stage 1 - QUESTIONNAIRE

For your information: This initial consultation is intended to establish a baseline for the research, highlighting key areas for further exploration in the later workshops. All 1st and 3rd year B.Ed. and B.Sc. students and all college staff are welcome to participate.

It is estimated that the questionnaire should take between 5 and 15 minutes to complete.

Note: In development education the term ‘Global South’ is generally used in lieu of ‘Third World’ or ‘Developing World’. In this research the term ‘Global South’ is used throughout.

1. Can you call to mind an example of a visual image depicting the Global South or referring to a global development issue, which you have seen on the (college name deleted) campus. Please describe this image.
   (It may be helpful to observe the images currently on display on campus noticeboards. If you are unable to answer question 1, please proceed to question 7 below).

2. What ideas/messages do you think this image intends/intended to communicate?

3. Can you describe any of the ideas/messages it succeeded in communicating (to you)?

4. What feelings/emotions does this image evoke?

(Continued over).
5. To what extent do you think these reactions coincide with what the creator of the image intended?

6. Do you think this image is a fair/accurate depiction of the issue which it claims to represent?

7. How do you think the (college name deleted) campus could portray the Global South and global development issues in a balanced way, and representative of the reality?

8. Please use this space to make any further relevant comments you may have.

If you have any questions or concerns about this questionnaire or any aspect of the research please feel free to contact me.

Please return the completed questionnaire (attached to your signed consent form) to the box at (institute name deleted) reception marked ‘DICE research’ by Friday 17th January.

Thank you for your time!

Lizzie Downes
(contact details deleted)
Appendix A.3: Stage 1 Participant Consent Form

**Stage 1 - PARTICIPANT CONSENT FORM**

**Aim of the Research:** To develop a framework for assisting colleges of education in portraying global perspectives within the college environment.

**Researcher:** Lizzie Downes (contact details deleted).

**Supervisors:** (names and contact details deleted).

**Methodology:** There will be four stages of consultation with college staff and students. The consultation stages will include an initial questionnaire (Stage 1), individual interviews (Stage 2), two focus groups (Stage 3) and two workshops (Stage 4) (as detailed in the introductory letter). Staff and students who complete the questionnaire (Stage 1) are not compelled to participate in the later stages of the consultation.

**Publication:** A report documenting the research findings and outlining the guidelines developed as a consequence will be written up and disseminated within (institute name deleted) during 2014. The results and findings of this paper may be published online/in print and/or presented at a future talk/conference. All participant contributions will be kept anonymous and confidential. No participating member of the staff or student body will be identifiable in the final write up of research findings. The institute will not be named in any publication.

**Declaration:**
- I am 18 years or older.
- I have read all the documentation pertaining to this research and this consent form.
- I am aware that research discussions may be recorded but this material will be only used by the researcher for transcription purposes and the data will be destroyed within 3 months of publication of the final research report.
- I have had the opportunity to ask questions and these have been responded to satisfactorily.
- I understand the purpose and procedure of this research.
- I understand that I may withdraw my consent to participate in this research at any time.
- I consent to participate in Stage 1 of the research.

**NB:** Please sign this consent form to demonstrate that you have read and understood the information provided. Please do not separate the consent form from the questionnaire. This form will be removed by the researcher and your personal information will not be connected to the completed questionnaire for purposes of analysis.

Signed: ___________________________ Date: ___________________________ Staff ☐ Student ☐

(Please tick relevant box)

Name: ____________________________________________
Appendix B: Stage 2 Interview Documentation

DICE research project 2013–14:
‘Imaging global perspectives – developing good practice in representation
of the Global South in the college environment’

Stage 2:
Individual interviews (semi-structured)

Note: In development education the term ‘Global South’ is generally used in lieu of ‘Third World’ or ‘Developing World’. In this research the term ‘Global South’ is used throughout.

1. (A version of this first question was asked in the initial questionnaires circulated in January): Can you call to mind any example of a visual image depicting the Global South or referring to a global development issue, which you have seen on the (institute name deleted) campus (ideally within last year)? (Use inventory if required). Describe this image. (Can you recall where you saw it?).

2. Show the selection. Are there any common messages or ideas which this/these images share or communicate?

3. What about feelings/emotions evoked? What is the impact on the viewer of this image? How does it’s composition affect our perceptions of this situation/place/person?

4. To what extent do these coincide with what the creator of the image intended?

5. Where in (institute name deleted) do you usually display publicity material/posters/images? Why here in particular?

6. When you are selecting or displaying images/posters relating to global perspectives, what is the source of this material?

7. Do you ever have reservations about choosing or displaying particular images/material? Why?

8. Do you think that the images portrayed around (institute name deleted) campus of global development issues are balanced and representative of the reality? Please elaborate. (What’s missing?)

9. How could we ensure that a more balanced picture of the Global South is projected generally/on (institute name deleted) campus?

10. Do you or your colleagues/peers have access to or use any particular guidelines when you are deciding whether or not to display an image of the Global South?

11. What aspects of image usage do you think such guidelines should actually cover?

Lizzie Downes (contact details deleted)
Appendix C: Sample Photographs (Referred to in Discussion Section)

Appendix C.1

Permission for reproduction of image provided. Credit: IDEA, 80:20 Educating and Acting for a Better World and Act Now on 2015 Campaign.
Appendix C.2

Permission for reproduction of image provided by VAA (www.valueaddedinafrica.org)

Appendix C.3

Permission for reproduction of image provided by Africa Centre Ireland.
Appendix C.4

Permission for reproduction of image provided by Nurture Africa.
Appendix D: DFES Conceptual Framework (Key Concepts of Development Education)

**Interdependence**
Understanding how people, the environment and economy are linked at all levels from local to global.

**Social Justice**
Appreciating the importance of equality and justice as elements of sustainable development.

**Diversity**
Understanding and respecting difference and diversity – social, cultural, environmental, economic.

**Human Rights**
Knowing and understanding the significance of rights and responsibilities.

**Global Citizenship**
Gaining the knowledge, skills and understanding necessary to become informed active and responsible global citizens.

**Sustainable Development**
Appreciating our impact on the earth and and the need for responsible use of resources to protect the planet for future generations.

**Conflict Resolution**
Understanding the nature of conflict, its impact on development and why there is a need for their resolution.

**Values and perceptions**
Recognising the multiplicity of perspectives on any issue and appreciating that people’s values and attitudes affect their values.