

# Images of Others

An Autobiography  
of Intercultural Encounters  
through Visual Media

for younger learners

Notes for facilitators



COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

Education Department - Language Policy Unit



The **Autobiography of Intercultural Encounters** and **Images of Others – an Autobiography of Intercultural Encounters through Visual Media** are a concrete response to the recommendations of the Council of Europe’s White Paper on Intercultural Dialogue “Living together as equals in dignity” (<http://www.coe.int/dialogue>), Section 5.3 “Learning and teaching intercultural competences”, paragraph 152:

“Complementary tools should be developed to encourage students to exercise independent critical faculties including to reflect critically on their own responses and attitudes to experiences of other cultures.”

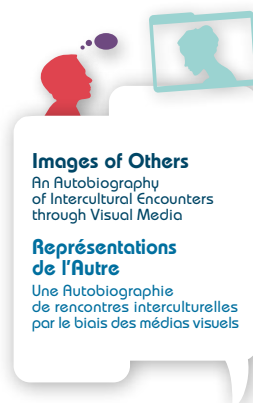
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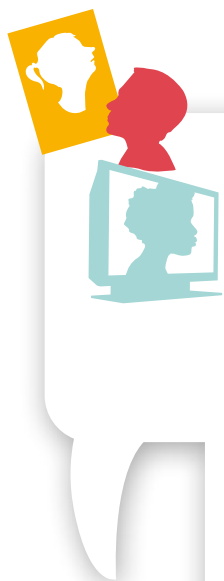
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[www.coe.int/lang-autobiography](http://www.coe.int/lang-autobiography)



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# What is the **Autobiography of Intercultural Encounters through Visual Media?**



***The Autobiography of Intercultural Encounters through Visual Media is a companion tool to the Autobiography of Intercultural Encounters (for further information about the AIE, please see [www.coe.int/lang-autobiography](http://www.coe.int/lang-autobiography)). Whereas the original AIE was designed to assist learners to think critically about a specific intercultural encounter which they have had with a person from another cultural background, the AIEVM has instead been designed to assist learners to analyse and think critically about a specific image which they have encountered in the media (for example, on television, in a book, on the Internet, etc.).***

The image that is analysed using the AIEVM should show someone (or several people) from another culture (rather than, for example, an exotic landscape). The person shown in the image could be from a different country, or they could be from another cultural background in the learner's own country. For example, they might be from another region in the same country, from a different religion, from a different language group, from a different ethnic group, or from another level or class or stratum of the same society.

The image can be one that has had either a positive or a negative impact on the learner. Positive images can be very powerful in providing role models and shaping behaviour. The analysis of negative images may assist the development of intercultural understanding.

In addition, the image may be either a fixed static image such as a photograph or a drawing, or it could be a moving image that has been seen in a television programme, a film or on the Internet. The image could be an unusual image, or it could be a mundane one which is frequently encountered in everyday life (such as a picture of a person on a cereal box or a photograph on an advertising billboard). The crucial feature is that the image needs to be a *visual* image of someone from another culture (rather than, for example, an image described through written text or spoken language).

Because the image about which the learner is questioned is a media image, the encounter is a unidirectional encounter – the person or people shown in the image do not themselves encounter the viewer.

There is also the involvement of a third party whose assumptions and intentions will affect the encounter: the producer (or maker) of that image. These differences require the current Autobiography to be used for reflecting on media images (rather than the original AIE which was designed to support reflection on bidirectional interpersonal encounters in which no third party is necessarily involved).

The AIEVM is to be completed in connection with just *one* specific image (each image needs a new copy of the Autobiography). The Autobiography consists of a series of questions which learners answer about the specific image. The aim of the questions is to develop learners' skills in analysing images of people from other cultures. The ordering of these questions gives structure to the process of analysis so that it might become a context for the promotion of intercultural awareness and competence.

The image which some learners choose to discuss might be a relatively profound one which led to an awakening of their awareness of cultural difference. Some of the more complex questions in the Autobiography have been designed with this possibility in mind. However, other learners may choose a much more mundane image (such as a photograph of a person from another country taken by someone in their family). With this latter type of image in particular, some questions in the Autobiography may be redundant and may therefore be left unanswered. It is important to emphasise that learners only have to answer those questions which are useful or relevant to the image which is being analysed.

*There is no obligation to answer them all.*

Therefore, if facilitators are acting as mentors helping learners to respond to the Autobiography, they should not treat it as a questionnaire.

Facilitators may also paraphrase/interpret/explain the questions to learners.

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### There are two related purposes for the AIEVM:

- Self-evaluation: it guides learners to evaluate their own responses to a specific image; if used repeatedly over time, they can look back and compare how they have evaluated a range of images and thus learn about themselves.
- Teaching and learning: teachers can use the Autobiography as a means of stimulating reflection and analysis, and can thus facilitate learning in deliberate ways.

The two purposes are related but differ in emphasis and also in the ways the Autobiography is used.

### The rationale behind the AIEVM

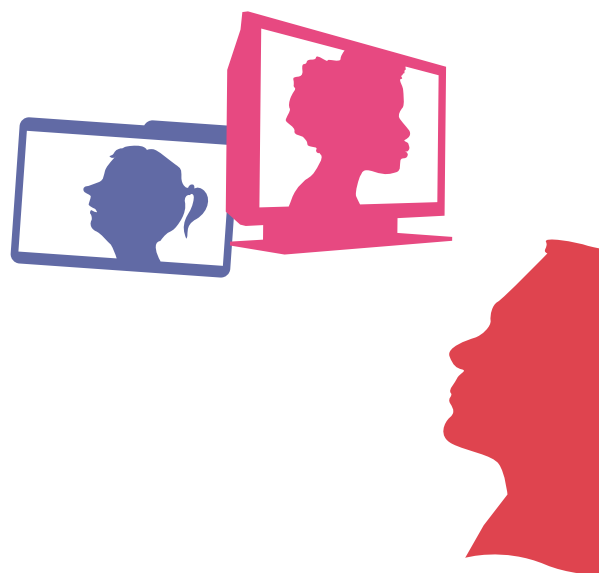
#### There are three main ideas behind the Autobiography:

- That the images which people see in visual media can influence their thoughts, feelings and behaviours towards people from other cultures, often without them being aware of the influence.
- That a tool for helping people to reflect upon the images which they have seen can enable them to become more aware of and sensitive to stereotyping and to the implicit messages about people from other cultures which are transmitted through visual media.
- That this tool can also help people to become more aware of the 'hidden' media production processes which are responsible for the contents of the images which are encountered through visual media.

The construction of the Autobiography (the particular questions and the order in which they are asked) is derived from a model of intercultural competence. This model presents intercultural competence as consisting of a number of identifiable elements. The model also specifies some of the key media literacy competences which are required to understand and interpret media images. Users of the Autobiography are encouraged to think about their own intercultural and media literacy competences in relation to the elements specified by this model, but without any reference to the technical terms.

Teachers will be able to help learners if they know what lies behind the questions and what these theoretical elements are. These elements are summarised in the following section, and at the end of these Notes, there is a copy of the AIEVM which shows how the various questions within it are linked to the theoretical elements.

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## The theoretical elements of intercultural competence on which the AIEVM is based

### Attitudes

- **Respect for otherness:** showing curiosity about people from other cultures and a willingness to suspend one's own cultural values, beliefs and behaviours, not to assume that they are the only possible and naturally correct ones.
- **Acknowledging the identities of others:** recognising the identities which people from other cultures ascribe to themselves, and acknowledging the meanings which they themselves associate with those identities.
- **Having empathy:** being able to understand other people's perspectives, and being able to project oneself imaginatively into the beliefs, values, thoughts and feelings of people from other cultures.
- **Multiperspectivity and tolerance of ambiguity:** accepting that because people who belong to different cultures have different beliefs and different values, there can be multiple perspectives on and interpretations of any given situation.

### Knowledge and skills

- **Having knowledge about other cultures:** having knowledge about the specific cultures of other people and of their practices and products, and having knowledge of the fact that the people who belong to any given culture cannot be accurately characterised in terms of a set of stereotypical characteristics.
- **Having knowledge about the media:** having knowledge of media production processes and the different sources of enunciation, of the different types of media discourse, of the audiences to which images are addressed, of the specific registers of expectation which audiences bring to different types of media discourse, and of how narrative context can influence the interpretation of images by audiences.

- **Skills of knowledge discovery:** the ability to find out new knowledge about other cultures and the media, either by asking other people or by consulting authoritative documentary sources.

- **Skills of interpreting and relating:** the ability to understand the perspectives, practices and products of another culture by comparing them to corresponding things in one's own culture, and to see the similarities and the differences between them.

- **Communicative awareness:** having knowledge that the meanings which are associated with words, linguistic forms, conversational conventions and gestures vary from one culture to another, and the ability to interpret communicative acts from the perspective of the other culture rather than from the perspective of one's own culture.

- **Critical cultural awareness:** being aware of one's own cultural assumptions, preconceptions, stereotypes and prejudices, the ability to evaluate perspectives, practices and products both in one's own culture and in other cultures using explicit criteria, and the ability to explain one's judgements to others.

### Behaviour

- **Cognitive and behavioural flexibility:** the ability to adjust, develop and adapt one's own skills and behaviour in response to the acquisition of new knowledge, and the ability to deploy these new skills and behaviours actively when further encounters with cultural others, or with images of cultural others, take place.

- **Action orientation:** as a consequence of all the rest, the willingness to undertake action, either alone or with other people, with the aim of making a contribution to the common good.

# Who can use the Autobiography?

The Autobiography can be used by a wide variety of learners in a number of different ways.

## Here are some possibilities:

- A school as a whole decides to offer the Autobiography to all learners, and all teachers help and encourage the learners to use it, for example, after excursions to museums or after the school holidays, in order to encourage their learners to become more aware and reflective about the images of people from other cultures which they are encountering in their everyday lives
- One particular teacher – the learners' class teacher or tutor – helps and encourages a class to use the Autobiography
- Learners are left to use the Autobiography whenever they wish, perhaps with help and encouragement from their parents (who will need some explanation such as these Notes for Facilitators)





# How to use the Autobiography



## Versions of the Autobiography

There are two versions of the Autobiography:

- **Version for Younger Learners** – for learners who are aged up to approximately 10-12 years old, where the language has been simplified and some complex issues have been omitted
- **Standard Version** – for all other learners, but here too the learners are encouraged to make their own choice of which questions they should answer

**Whether or not the version for Younger Learners is used will depend on:**

- **The age of the learners** and whether they need an adult's help to understand the phrasing and concepts of the Autobiography
- **The literacy level of the learners** and whether they are able to write their answers for themselves or whether it is more appropriate for them to give their answers in an interview with an adult, either one-to-one or in groups

The decision about which version to offer to learners in the age range of 10-12 years is a matter of facilitators' judgement of their learners.

## The version for Younger Learners

The version for Younger Learners is designed so that it can be completed orally by individual children in conversation with the teacher or other classroom facilitator. It is a tool that can also be used by parents with their children at home. The tool includes questions and prompts to guide young learners in their analysis of the image, in their reflections on its message and their response. Teachers or facilitators may wish to introduce young learners to some of the relevant concepts and skills before they embark on the Autobiography itself. Knowledge of different forms of media, including news media, advertising and entertainment, would be a valuable foundation for the Autobiography. Some suggestions for preparatory activities are set out below. Teachers may wish to use one or more of these or to devise their own introductory exercises.

## Possible preparatory activities for younger learners

- **Exploring differences between 'image' and reality:** The teacher may wish to explore the concept of 'image' with learners before they use the AIEVM itself. One way of doing this would be to use a photograph or picture of the teacher or of someone well known to children in the class. The children may then discuss the difference between the actual person they know and the image of that person, to consider what message the image conveys about that person (paying attention to dress, surroundings, facial expression, etc.). For example a wedding photograph might aim for romance or happiness; a graduation photograph might give the impression that someone is clever; a holiday photograph might show someone who is relaxed and fun-loving.
- **Awareness of images around us:** The teacher could present photographs of several images showing people who are culturally different from the children in the class. The photographs could show images of roadside posters, pictures on packaging of products in the food cupboards at home, photographs of the front pages of a newspaper or magazine, photographs of images on the television or computer screen. The photographs need to show not just the images themselves but where the images have been found, in order to emphasise the learning point that there are images of other people all around that express different ideas about them.
- **Familiarisation with different forms of media:** In preparation for the AIEVM, teachers may wish to familiarise their pupils with a variety of media (e.g., news media, advertising, entertainment) and their purposes. They could use a categorisation exercise to place examples of different media in the correct groupings and discuss their choices.

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- **Awareness of the use of images by different forms of media:** Young learners could be introduced to images of people across different forms of media. If possible, the images should show people from a similar cultural group to each other but a group that is different in some way from the young learners themselves. For example, within Europe, images from India could be used to contrast the exoticism in tourist brochures, the modern glitz of Bollywood on a fan website, material from a charity combatting poverty in India, and a picture from a school textbook showing everyday life in India. The young learners would be encouraged to note the differences between the images and the varying impressions they give of people from a particular cultural grouping. The teacher could then relate the differences between these images to the different purposes of the different media involved. The young learners could then view a similar variety of images of their own region and community and discuss how they feel about them.

- **Scaffolding the skills:** The teacher could introduce the class (or group) of young learners to an image of someone who is culturally different from them in some way and use a selection of the AIEVM questions to scaffold the young learners' analysis of the image and reflection on their personal response to it.

After such preparatory activities the young learners can then be introduced to the full Autobiography.

## The selection of images

To support young learners in the early stages of the development of intercultural skills and competences, the teacher or facilitator could offer a selection of three to six suitable images from which each child selects one as the focus of the questions. These images could include photographs, or artists' representations, all of which the child will need to have available to them for repeated viewing and reference during the course of the discussion. The images may be linked to particular curriculum areas or school activities, for example a selection of pictures related to a geography or religious education topic, or paintings viewed during a class visit to an art gallery.

The images will need to be representations of a real person or a representative of a real group of people (e.g., cultural, ethnic, national, religious) and to be presented to the children within a context, for example in a newspaper or magazine, in a geography or religious education textbook, in a travel brochure, an advert, or a charity fund-raising appeal. The image of a character in a story may be used provided they are offered as the representative of a cultural group.

## The questions

The Younger Learners version is structured in two parts:

- Questions in the first part encourage the young learners to explore in more detail the image before them and to relate to the person they encounter in that image
- Questions in the second part encourage them to consider the significance and implications of the mediated nature of that image

## Adapting the Autobiography

The Autobiography can be used and adapted flexibly to the circumstances. Some of the questions in the Autobiography may be difficult for young children to answer. The challenge presented by these questions is intended to encourage the development of the child's thinking. Teachers may use their own professional judgement to change the formulation of the questions under a heading, to make them more appropriate to an age group, to the previous experience of learners or to the particular type of image which is being considered. As noted already, users do not need to answer all the questions; it is not a questionnaire. Some questions may not apply to the image which has been chosen.

The only things which should *not* be changed are: (i) the headings and introductions for each section; and (ii) the order in which the sections are presented. This is because these aspects of the Autobiography have been designed in a carefully structured sequence which progressively scaffolds learners' thinking about the image as they work their way through the Autobiography.

Learners will benefit most if they work their way through to the end of the Autobiography. Later sections should not be dropped for lack of time, because these sections are significant for fostering the development of intercultural competence in learners.

## Interviewing

In the case of younger learners, an adult (either a teacher or a classroom assistant) can use the Younger Learners version of the AIEVM to interview the child individually on a one-to-one basis. The person interviewing the child could take notes on what the child says during the interview, or could tape-record the interview for transcription later.

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When the Autobiography is used in this way, it is recommended that:

- The interview should not be hurried
- Long pauses in the child's reporting should be tolerated to give the child time to think about the encounter which is being described
- Questions should be omitted if the information has already been given or if the question is irrelevant to the encounter
- Questions may be paraphrased as appropriate for the encounter
- The interviewer should follow up anything of interest which the child reports

## Other ways of using the Younger Learners' version

In addition to one-to-one interviewing, the Younger Learners' version can be used in a variety of other ways. For example:

- Children could discuss their answers to the various questions with each other in pairs
- The Autobiography could be used collectively with the whole class in a group discussion
- Older children who are able to read the questions themselves, and are able to write down their answers, could complete the AIEVM in a written format

Teachers should feel free to use the Autobiography in whichever way they feel works best.

## Situations in which the Autobiography might be used

The Autobiography can be used not only formally in the classroom but also informally at a time and place of learners' own choice. It can be used as a teaching instrument working with groups or individuals, led by a teacher – the teaching and learning option.

Alternatively, it can be used privately by learners – the self-evaluation option – as a kind of diary, which may remain confidential or shown only to people the owner chooses.

The use will depend on one or more factors:

- The intention of the teacher to introduce the Autobiography into a course of study
- The wishes of the learner about confidentiality
- The age of the learners and whether they need help with the Autobiography

## Here are some possible scenarios where the Autobiography might be used:

### After a weekend

After a weekend, when learners may have been to the cinema or been watching a lot of television programmes, the Autobiography can be used with learners to encourage them to reflect upon a specific image which they have seen in a film or a television programme over the weekend.

### After a school lesson in which either pictures or a film about people from other cultures has been viewed

Teaching materials such as textbooks and films often contain images of people who live in other countries and/or images of people from other cultural backgrounds. Teachers can use the Autobiography to encourage learners to reflect on the nature of these images, in particular to identify and interpret any stereotypes which may have been present in these images, and to think about why the people in these images have been depicted in the way that they have. After each individual has responded to the Autobiography, they may be willing to share their reflections with others in the group and, with the help of a teacher, think about the variety of images rather than over-generalise on the basis of the particular image which they have been thinking about.

### At the time of a major news event

When a major news event takes place in another country, such as a national festival, a sporting competition, an earthquake or a flood, the Autobiography can be used as a tool for the analysis of learners' reactions to the way in which the people involved in the event have been depicted in television news broadcasts. This may be in a classroom and led by a teacher. Or it may be a private use encouraged by a teacher, perhaps for homework – with the options of keeping learners' analyses confidential or discussing them with others.

### After a school visit to a museum or art gallery in which images of people from other cultures have been seen

If a school organises trips to museums or art galleries to see exhibitions in which there are images of people from other cultures, then the Autobiography can be used after the trip, to encourage learners to reflect on the images which they have seen, and to consider whether any stereotypes were present in these images, and why the painter, photographer or video artist chose to depict the people in the way that they did.

*Or in any other scenarios in which learners may have seen images of people from other cultures.*



## Ethics and responsibilities

***The Autobiography encourages learners to think about their attitudes, knowledge, skills and behaviour. In some circumstances (see possible scenarios in 'Situations in which the Autobiography might be used'), teachers may wish to use the questions to stimulate learners to think more deeply and critically about the media images which they have encountered.***

They may, in particular, wish to stimulate learners to become involved with others in making changes in their environment or the society in which they are living – and as a consequence in learners making changes in themselves. For example, they may wish to encourage their learners to use either formal or informal channels to challenge the assumptions and viewpoints of producers of media images which contain stereotypes and distorted representations of other cultures.

Teachers and other facilitators need to consider if and how they should actively encourage learners to engage in some activity. There are ethical issues here, about whether teachers should take this responsibility or not, and if they do how much help and direction they should give.

***The decision will be for each teacher/facilitator, or group of these, to make; alternatively, a policy for the institution as a whole could be made. The decision will vary from teacher to teacher, from institution to institution, and from one education system to another, depending on the traditions and responsibilities which teachers and others usually take.***

It is also important to recognise that the Autobiography is the property of the learner and can be a very private document. This creates some special conditions for teachers who use it in the following ways:

- When teachers act as 'mentors', reading and discussing the Autobiography with individual learners
- When teachers encourage pairs of learners to act as 'mentors' for each other
- When the Autobiography is completed by a whole class of learners in connection with a specific event (such as a class excursion to a museum, or after a film has been shown to the class)

The ethical point here is that in all of these, and many other, circumstances, it is important to assure *confidentiality* if learners wish. If teachers intend that learners should share their experiences and how they have responded to the Autobiography, then learners need to be told this in advance.

Furthermore, if teachers or facilitators do act as 'mentors', they should be careful not to pry into private aspects of the learner's family life.

***Ethical issues may also arise when the Autobiography is used if a learner expresses negativity or hostility towards the person or people who are depicted in the image. Extreme negativity will need to be followed up at a later time. However, milder negative reactions may eventually assist the student to learn through the use of the Autobiography to welcome intercultural differences (or at least to accept them).***

There are also ethical issues entailed in the selection of images for analysis. Teachers and facilitators should be aware of the power of images to make a deep impression on learners' minds. A very negative image of another culture might produce negative feelings about that culture in learners' perceptions even after the issues of bias and falsification have been discussed. For this reason, if teachers and facilitators are providing the images for analysis by learners, they should avoid selecting images that shock, disgust or terrify. Exceptions to this rule are instances where learners have already been exposed to such extreme images. In such cases the AIEVM could be a useful tool for countering some of the damage that they might already have done to the learners' perceptions.

Teachers and facilitators should also be careful about selecting images of minority groups represented in the class. They should avoid this if it is possible or, where it is unavoidable, they should make sure that positive images are used to counteract the impact of any difficult images. An example would be the case of a teacher who wants use the AIEVM to address a problem of Islamophobia in a school where there are also some Muslim students. Discussion with the parents and children from the minority group beforehand is recommended.

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Finally, it is possible that, on rare occasions, discussion of an image might prompt a learner to share a disturbing experience of their own. The teacher or facilitator should act according to the child protection procedures of their organisation should the learner reveal something that requires action.

A more detailed treatment of the ethical issues which could arise is beyond the scope of these notes.

However, it may be useful for facilitators to be aware of the following resources for dealing with racism and intolerance towards others which are available from the Council of Europe:

*Young People Facing Difference.*

Council of Europe, Strasbourg, 1995.

*All Different, All Equal: Education Pack - Ideas, Resources, Methods and Activities for Informal Intercultural Education with Young People and Adults.*

Council of Europe, Strasbourg, 2005.

*Domino: A Manual to Use Peer Group Education as a Means to Fight Racism, Xenophobia, Antisemitism and Intolerance (2nd edition).*

Council of Europe, Strasbourg, 2005.

*Compass: A Manual on Human Rights Education with Young People (3rd edition).*

Council of Europe, Strasbourg, 2007.

*Companion: A Campaign Guide about Education and Learning for Change in Diversity, Human Rights and Participation.*

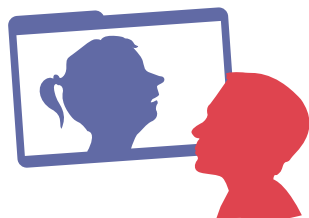
Council of Europe, Strasbourg, 2007.

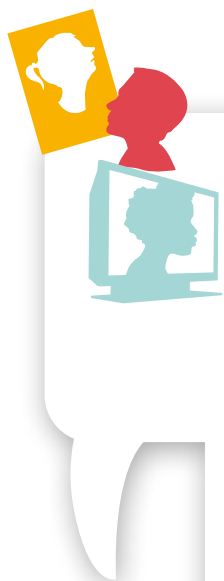
*COMPASITO: Manual on Human Rights Education for Children.*

Council of Europe, Strasbourg, 2008.

*Living in Democracy, EDC/HRE Volume III.*

Council of Europe Publishing, 2008.





# Images of Others

An Autobiography  
of Intercultural Encounters  
through Visual Media  
for younger learners

Theoretical indicators

## List of sections in the AIEVM for younger learners

The Younger Learners version of the AIEVM consists of eight sections arranged into two parts.

The sections are:

### Part One

1. What I notice
2. How I feel
3. What if we met?
4. What's the same and what's different?

### Part Two

5. What the image-maker wants to tell us
6. Is it real?
7. How others might feel about the image
8. Thinking a bit more



## Part One

### 1 What I notice

*Whom do you see (or who is the main person you see) in this image?*

*What's the first thing you notice about him/her?*

*What else do you notice about him/her?*

*What is he/she doing?*

**[THEORY - acknowledgement of identities]**

*Are there any other clues in the picture that tell you something about that person and who he/she is?*

*Is there anything in the picture that tells you what that person is feeling?*

*If yes: Why do you think he/she is feeling like that?*

*What do you think has happened just before this picture was taken?*

*What do you think might happen just after this picture was taken?*

**[THEORY - empathy]**

### 2 How I feel

*Why did you choose this image?*

*Do you like looking at this image? Why? Why not?*

*How does it make you feel when you look at it?*

[PROMPTS: happy; angry; excited; sad; scared; amused]

*Why do you think this image makes you feel like that?*

*Would you like to meet this person in real life? Why? Why not?*

**[THEORY - respect for otherness]**

### 3 What if we met?

*If you met this person what do you think you would do?*

*What do you think the person might say to you?*

*What might you say to him/her?*

*Do you think it would be easy for you to understand each other?*

*Why? Why not?*

*What could you do to make it easier for the person to understand you?*

**[THEORY - communicative awareness, empathy,  
respect for otherness]**





## 4 What's the same and what's different?

**Do you think this person is like you in any way?**

If yes: *In what ways is this person like you?*

**Do you think the person is different from you in any way?**

If yes: *In what ways is this person different from you?*

**Does this person seem like anyone else you have seen in real life?**

If yes: *Who? In what ways are they like them?*

[PROMPTS: the way they dress; the way they behave; the way they look]

**Does this person seem like anyone else you have seen, in other pictures?**

[PROMPTS: in a book; on television]

[THEORY - skills of interpreting and relating]

### Part Two

## 5 What the image-maker wants to tell us

Someone else made the image that you are looking at (took the photograph or did the art work) and they have a reason for making the image, they want it to be used in some way. Perhaps they want the image to tell us something about that person or about people like him/her. Perhaps they want us to do something as a result of looking at the image.

**What do you think the image is meant to be used for?**

[PROMPTS: telling people what is happening; advertising a holiday; asking people to give money; making people laugh; making people think]

**What does the maker of this image (the photographer, the artist, the performer) want to tell us about the person in the picture? Why do you think this?**

**Does the image-maker want to tell us something about people who are like the person in the image or who belong to the same group?**

If yes: *Which group?*

[PROMPTS: people from the same country/same place/same religion...]

**What does the image-maker want to tell us about this group of people?**

**Does the image-maker want us to do anything as result of seeing the image?**

If yes: *What does the image-maker want us to do?*

**Do you think this picture will make people think differently in any way?**

If yes: *In what way?*

**Does the picture make you think differently?**

If yes: *In what way?*

[THEORY - knowledge of the media]





## 6 Is it real?

For an image of a real person: **Do you think the picture shows the person as he/she really is?**

If not: **How is the picture different from real life?**

**Do you think the picture exaggerates anything about this person or about the situation?**

[PROMPTS: about the way the person looks; about the way the person behaves]

**Do you think it is OK to exaggerate these things about this person? Why do you think this? Can you give me your reasons?**

For an image of an imaginary person: **Does the person in the image seem like a real life person?**

If not: **How does the person seem different from a real life person?**

**Do you think the picture exaggerates anything about this person?**

**Do you think it is OK to exaggerate these things about this person? Why do you think this? Can you give me your reasons?**

**Do you think other people who belong to the same country/place/group/religion as the person in the picture look and behave in the same way as the person in the image?**

**What might be the same?**

**What might be the differences?**

[THEORY - knowledge of cultures, recognising stereotypes,  
critical cultural awareness]

## 7 How others might feel about the image

**Would you like to have a picture of you looking like this? Why? Why not?**

**Do you think the person in the picture would be pleased with this picture of himself/herself? Why? Why not?**

If not: **What kind of picture do you think he/she would prefer to see of himself/herself?**

**Do you think other people from the same country/same place/same group/same religion etc., as the person in the picture would like the picture? Why? Why not?**

If not: **What kind of picture might they prefer to see of someone from their group?**

[THEORY - respect for otherness, multiperspectivity,  
critical cultural awareness]



## 8 Thinking a bit more

*Is there anything else you would like to know about the person in this picture or about any group the person belongs to?*

*If yes: How might you find out those things?*

**[THEORY - skills of discovery]**

*If you had to tell a friend about this picture and what you thought about it, what would you say?*

*What do you think you have learnt or discovered from the picture and talking about it?*

**[THEORY - critical cultural awareness]**

*Do you think that doing this exercise has changed the way you look at pictures of other people?*

*If yes: In what way?*

*After doing this exercise will you look for different things in pictures you see? If so what things?*

*Will it make you ask yourself different questions about what you see? If so what questions?*

**[THEORY - cognitive and behavioural flexibility,  
action orientation]**

## Feedback form for facilitators

*The team that developed the Autobiography of Intercultural Encounters through Visual Media (AIEVM) would be very interested to receive feedback from facilitators. A feedback form is available on the AIEVM home page. If you have any information or comments to offer about your experience of using the AIEVM, please use this form to send these to the team.*

When you have completed this form electronically, it should be sent as an email attachment to the following address:

[AIEfeedback@coe.int](mailto:AIEfeedback@coe.int)