



Utrecht University



Master Thesis
"A picture is worth a thousand words"
By Kim Voogdt





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University

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A study that investigates what inclusive imagery practices contribute to the feeling of inclusivity for students in higher education

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Abstract

Higher education institutions show fundamental difficulties in managing commitments related to diversity policies. Despite the growing attention and mandate for institutional diversity policies, the implications seem more symbolic than effective for those who represent diversity. Many scholars have expressed their criticism, but no practical recommendations are forthcoming. This study aims to narrow the gap between theory and practice by providing constructive implications that contribute to the experience of inclusivity for students in higher education. Considering the constructional function of the concept language (written or spoken language, as well as visual signs and images, gestures, facial expressions, etc.), the focus of this study is on inclusive imagery. Recommendations from current literature on inclusive imagery were collected and have led to the identification of five concepts: *the preference for authenticity*, *the preference for groups over individuals*, *the active promotion of diversity*, *the use of counter stereotypes and the avoidance of stereotypes*, and *the preference for eye contact over no eye contact*. Examples illustrating these concepts have been extracted from the Amsterdam University of Applied Sciences (AUAS) image database through a content analysis to serve as input for a survey. The results of the survey, distributed among students from AUAS, have confirmed four of these concepts and yielded a new concept: appropriate context. Despite the limitations of scale, these results suggest that authenticity, actively promoting diversity, displaying groups, representation of an appropriate context and avoidance of stereotypes in images contribute to the feeling of inclusivity for students in higher education.

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Introduction

During my previous research about the representation of cultural diversity in university promotional materials, I was shocked by the discovery that one-sided image formations and, thus, a form of institutional racism have perpetuated power structures. Meanwhile, diversity policies are rapidly increasing in all kinds of governments and institutions; for example, UNESCO's vision on education aims to "Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all" (2016). This goal is presented in their "Framework for action" as the fourth sustainable development goal. This goal underlines the necessity of change in educational policies to make sure that "no one is left behind." However, I exposed the contrary reality of this situation with a critical discourse analysis of cultural representations in university promotional materials, which revealed that many people have actually been "left behind" in visual communication in higher education. The overall pattern demonstrated that being white is the default and that anyone who is considered "the other" is portrayed in binary opposition. Multiple scholars in higher education have demonstrated the importance of self-identification and representation since these help individuals experience a sense of belonging and create trust (Klassen, 2001; Potter et. al, 2011; Pippert et al., 2013). Moreover, "a picture is worth a thousand words" and is an essential part of making sense of the world (Hall, 2013). My fascination with analyzing images has grown as a result of this, as has my ambition to come to a solution to fight this form of institutional racism in higher education.

Many scholars have expressed their critiques of diversity policies in higher education (Ahmed, 2012; Urcioullim 2016; Ellemers, Naomi & Şahin, Onur & Jansen, Wiebren & Toorn, Jojanneke, 2018; Scott, 2020; Essanhaji, & van den Brink, 2021). The concept of diversity is controversial because of, on the one hand, the fast growth and attention that is placed on diversity policies in higher education and, on the other hand, the implementation that has revealed a gap between symbolic attempts to "do" diversity and the actual experiences of people who embody diversity (Ahmed, 2012). Theoretical considerations and the implementation of policies do not match. I want to change students' experiences with inclusion precisely because of the controversial nature of the concept of diversity in higher education policies. In contrast to some top-down policy plans, the outcomes of this research will attempt to influence daily practice from the bottom up. Despite the multiple layers in which diversity work can be done (for example, HR, admissions, company culture, etc.), this research focuses on imagery in communication materials for current university students.

Because I work at a higher educational institution, I have observed that communication professionals demonstrate great willingness to create communication materials that display the awareness of diversity and inclusion but often do not know how to accomplish this. Current academic research in the field of diversity in higher education seems to focus on identifying reoccurring problems (Ahmed, 2012; Urciouli, 2016, Essanhaji, & van den Brink, 2021; Scott, 2020) but does not provide concrete guidance or suggestions for communication professionals. The motivation for this research is, therefore, to narrow the gap between theory and practice by providing a framework of tested, contributive inclusive imagery practices that can be used specifically in the context of higher education.

To provide evidence-based recommendations that make students feel included, the following research question is defined: “**What inclusive imagery practices contribute to the feeling of inclusivity for students in higher education?**”

Sub-question 1: "What are the most endorsed inclusive imagery practices according to the current literature?"

Sub-question 2: "What endorsed concepts of inclusive imagery practices contribute to the feeling of inclusion for students at the Amsterdam University of Applied sciences?"

Due to the nature of the research and sub-questions, this research is designed successively. The complexity of the methodology is explained in the following paragraphs, and a visualization of the research flow is provided in Figure 1.

To answer these research questions, **the first step** of this research was to conduct a **literature review**. Sources with recommended inclusive imagery practices were collected. Both academic and commercial sources were used for this. A collection of eight sources were analysed and categorized. For **the second research step**, the most dominant categories (that were mentioned by multiple sources) and the categories that are in line with research on marketing in higher education, which resulted in the identification of five key concepts: the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, the use of counter stereotypes and the avoidance of stereotypes, and the preference for eye contact over no eye contact. These are described in the **conceptual framework**.

To test whether examples of these concepts actually contribute to the feeling of inclusivity for students in higher education, images that contained examples of these five concepts had to be selected. To make the selection realistic and relevant, the image database of the Amsterdam University of Applied Sciences (AUAS, the higher education institution where I work as an international officer) were used as the source for these images. These images are currently being used for communication with students at this institution and should, therefore, be directly relevant to their feelings of inclusion at AUAS since the students should be able to recognize the institutional context. If pictures would have been selected randomly from other sources, this research would be less reliable, because the participants would not have had the chance to recognize the context, which could have made them feel less included. To select the pictures from the AUAS image database carefully, **the third step** of this research was to conduct a **content analysis**. The conceptual lens of the content analysis comprised the five identified concepts that were retrieved from the literature review. In the images, representations of the five concepts were present in the selected images; some examples were selected that followed the best practices of the theory and some were selected that did not (for example, regarding the concept of “authenticity”, I selected one picture that depicted a spontaneously laughing student on the campus and one picture that was staged in a studio). The pictures were carefully selected and used as input for **the fourth step** of the research: **the survey**. The AUAS pictures that represented the five concepts were presented to students to test whether they preferred the examples that followed the best practices. Each concept was represented in the survey in three ways:

- Five A/B test pictures: One example of each concept that endorsed the theory and one of each that did not; these were displayed next to each other.
- Ten individual pictures: One example of each concept that endorsed the theory and one of each that did not.
- Five photcollages: One example of each concept with a collection of pictures that endorsed the theory and one collection of each that did not, which were displayed next to each other.

The participants were asked to indicate their preferences and explain them. This immersed method resulted in interesting results that are especially relevant to the context of higher education. This allowed to answer the main research question and contextualize several implementations. These outcomes are presented in the discussion and conclusion sections.

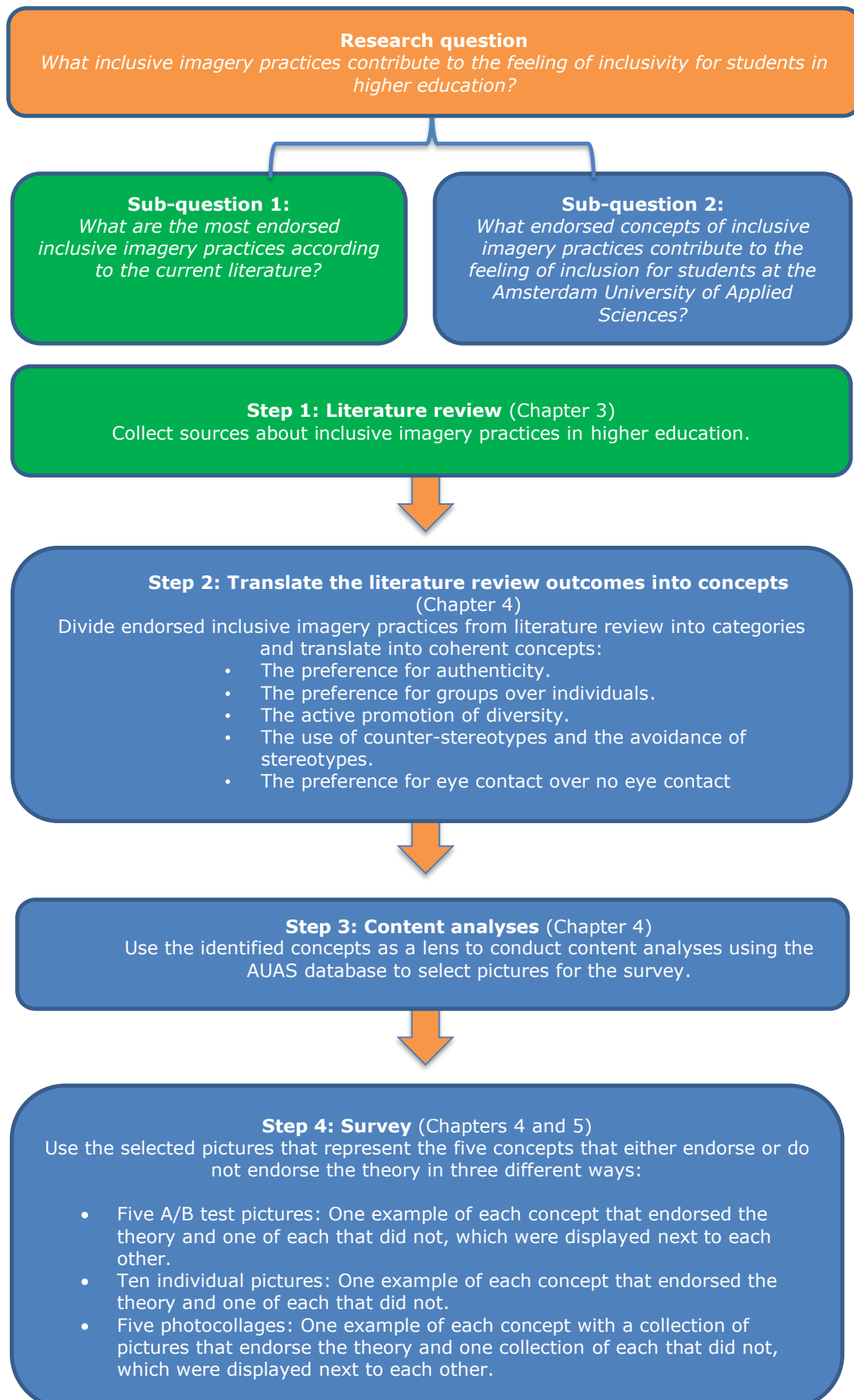


Figure 1: Visualization of the research methods

1. Contextual framework

In this chapter, the term “diversity” is contextualized in higher education discourse. This chapter reveals the complexity and context-dependent interpretation of the term and how it seems to have replaced earlier terms such as “multiculturalism,” “anti-racism,” and “equality.” The expressed criticism of the term is also addressed in this chapter. The controversy between the rapidly growing attention to and mandates for diversity in higher education policies and the actual reality for people who embody diversity seems to be symbolic and of commercial importance. This current study attempts to define the implications for communication professionals in higher education and influence daily practices for students that can help to counter these symbolic attempts.

1.1. Diversity discourse in higher education contexts

Research on the discourse about diversity in higher education has created multiple definitions for the term “diversity” that are highly dependent on context. An abstract and holistic definition for the term comes from Ghosh, who said, “I take diversity to mean variability in ideas, structures including values and beliefs, and people: the potential of a spectrum of perspectives derived from multiplicity and multidimensional differences” (Ghosh, 2012, p.5). She underlined the pluralities of human identity and emphasized that “we are diversely different.” This uncompromising definition is used throughout this paper as the interpretation of the term “diversity.”

To argue that diversity depends on the context in which it finds itself, it is important to realize that interpretation of the term is usually related to a power relationship between more and less dominant groups in a society. These power relations are often based on backgrounds, history, and identity characteristics such as race, gender, language, religion, class, and sexual orientation (Ghosh, 2012). Power dynamics differ within each country. Therefore, the concept of diversity in one country is often quite different from the concept of diversity in another. For example, “diversity” in the Netherlands is often used to refer to the inequality between people with a non-Western migration background and the dominant homogenous group of white people who comprise the Dutch nationality. However, in Indonesia, the concept of diversity is an important part of *everyone's* individual identity (Cole, 2010).

These divergent perceptions also apply in the context of higher education. For example, diversity in Indian universities is often based on the caste and class system, while in the context of U.S. universities, the focus is on racial differences (Ghosh, 2012); in the Netherlands, diversity concerns positionalities (race, gender, language, religion, class, sexual orientation, etc.). Regardless of the uniqueness of the concept of diversity in each country or context, the similarity always seems to lie in the differences between the dominant culture and “the other.” Despite the differences in the meanings of the term “diversity,” different higher education institutions have adopted diversity rapidly as a concept that can be used for identifying values, aims, and policies on various levels, such as the hiring policy, admissions offices, institutional culture, internal and external communication, etc. This study focuses on communication materials for current students in a Dutch context; this can be considered internal communication.

Research on diversity discourses in higher education has demonstrated that the term “diversity” has replaced earlier terms such as “multiculturalism,” “anti-racism,” and “equality” (Ahmed & Swan, 2006). These terms appealed to the public debate on social injustice, although

some scholars have questioned whether the term “diversity” still indicates the same meaning and leads to the same type of conversation in policy debates (Ahmed & Swan, 2006). Therefore, Scott noted that diversity policies might “mask but not confront the structures which perpetuate inequalities” (Scott, 2020, p. 176). The importance of language and, in this case, a shift in meaning in vocabulary are discussed in the next chapter.

1.2. The controversy of diversity policies in higher education

The complexity in defining the term “diversity” is not only limited to the meaning of the vocabulary or the unique meaning of the term in each country. The controversy that surrounds the term “diversity” is twofold: on the one hand, diversity is receiving increasing attention and being mandated in higher education on paper, but, on the other hand, this seems to have little effect in practice. Many academics support this critique of diversity policies in higher education (Ellemers, Naomi & Şahin, Onur & Jansen, Wiebren & Toorn, Jojanneke, 2018; Scott, 2020; Essanhaji, & van den Brink, 2021). Ahmed (2012), for example, exposes the gap between “symbolic commitments to diversity and the experience of those who embody diversity” in her book about racism and diversity in higher education institutions (Ahmed, 2012, p.2). In her book, she argues that institutional statements such as “we are diverse” or “we embrace diversity” are just used because this is now common for organizations to say. She calls this the “lip service” model of diversity. According to her, the word “diversity” has become a conventional way of speaking about the university a “ritualized or polite speech” (Ahmed, 2012, p.57). The word “diversity” tends to have a positive connotation, but one can still argue about whether the word in these contexts still relates to social justice or equality. The practice of using the word “diversity” as part of “feel good” politics might not embody all the layers of diversity in terms of cultural enrichment discourse but does generate positive responses in an institutional environment (Ahmed, 2012). The effect of “feel good” politics versus the actual effect for those who embody diversity has created controversy surrounding the term. Ahmed criticized the fact that diversity policies appear to be used as evidence that racism is not a problem for the institution concerned. Accordingly, most plans made in policy documents are mainly symbolic commitments and have little to do with the real experiences of students who are supposed to represent diversity.

Some criticism of diversity in a broader context comes from Urciouli (2016), who stated that in the corporate world, diversity has been important for several years and, therefore, also affects education. Her criticism of diversity policies focuses on the objectification of diversity, which ignores a spectrum of perspectives. Enregisterment, which is “the continuous co-occurring emergence of linguistic forms and their governing pragmatics as people engage in common social life” (Urciouli, 2016, P. 31), maintains the neoliberal idea of diversity, whereas real diversity begins with the involvement of “variability in ideas, structures including values and beliefs, and people,” to repeat the quote from Gosh (2012). An important consequence of this neoliberal enregisterment is the commodification of diversity, which means that diversity is objectified to fit the logic of the market and contribute to institutional brands. As Urciouli (2016) said, “diversity in higher education is a numbers game and much of the value provided to institutions by its ‘divers’ students lies in those students’ capacities to provide content for given categories of distinctive difference” (Urciouli, 2016, P.37). She emphasized how this influences college marketing, which is further discussed in the next chapter.

Precisely because of the controversial nature of the concept of diversity in higher educational policies, this research specifically aims to discover the experiences of students concerning visual communication from their own university. Therefore, this research focuses on the experiences of students rather than a policy point of view. In contrast to top-down policy planning, it is hoped that the outcomes of this research will be able to influence daily practices from the bottom up.

2. Theoretical framework

This chapter first discusses the difference between the concepts of diversity, inclusion, and a sense of belonging to address why the focus of this research is inclusion. To emphasize the social function of language and its influence on reality, the constructivist approach as it was utilized for this study is discussed. The contribution of imagery and the role of representations in higher education are specifically examined because this study aims to investigate how inclusive imagery can contribute to the feeling of inclusivity for students in higher education.

2.1. Diversity, inclusion, and a sense of belonging

Because this research aims to contribute to the experience of inclusivity, the difference between the terms “diversity,” “inclusivity,” and “a sense of belonging” should be clarified. Therefore, this study considers diversity to be a given aspect: people are diverse in all kinds of ways, and this needs to be addressed because it is reality. Inclusivity, on the other hand, can be considered a choice on how to deal with and empower diversity. Since the current research investigates what imagery practices can contribute to an inclusive environment in a university context, it is important to elaborate on the concept of inclusion further. Two elements that seem helpful for defining this concept are the balance between “authenticity” and “a sense of belonging” (Jansen et. al, 2014). Experiencing inclusion is highly related to the relationship between the group and the individual. To create inclusion, there should be appreciation for the authenticity of the individual and a sense of belonging to the group. It is important to make a distinction between the concept of inclusion and a sense of belonging here. Inclusion, as discussed in the previous chapter, can be considered an institutional choice and concerns efforts and behavior in practice on how to deal with diversity. However, a sense of belonging is a personal experience, or better, a feeling. E’ula Green, who is a social worker and speaker at TEDx Talk, made the terms very concrete with the following example: Diversity is inviting people from every country in the world to the dinner table, but inclusion is making sure there is a chair for everybody at the table, whereas belonging is a diverse menu that ensures everybody has a chance to eat whatever they prefer (TEDx Talks, 2019).

Within this research, the goal is to investigate what imagery practices can contribute to this inclusive environment and should provide implications for communication professionals in higher education institutions; therefore, the focus lies on inclusion. Nonetheless, all of these terms are intertwined, and the desired effect of the institutional choice to create an inclusive environment is the contribution to a sense of belonging.

2.2. The constructivist approach to language

The social function of language is an important aspect to consider when creating an inclusive environment and a sense of belonging. Institutions should be aware of this social function “because communication can become discriminatory if we fail to consider the assumptions which influence the language and visuals we use” (Council of the European Union, 2017, P5). To thoroughly examine this social function of language, this study utilizes a constructivist approach. This approach to language assumes that things do not exist by nature but that “meaning-making” happens in collaboration, is dynamic, and depends on (historical) context. For example, as discussed in the previous chapter, how people interpret the concept of diversity depends on context, power dynamics,

and with whom and when they speak about this. According to Hall, a cultural theorist, language operates through a representational system. He meant that events in real life have no fixed meaning until they have been represented: "In language, we use signs and symbols – whether they are sounds, written words, electronically produced images, musical notes, even objects – to stand for or represent to other people our concepts, ideas, and feelings" (Hall, 2013, p. xvii). In the discipline of linguistics, language is also considered a human medium that is used to determine social order (Ochs, 1996). It is considered a system of different resources for understanding social and intellectual activities and is, therefore, necessary for people to function in society (Ochs, 1996). The Sapir-Whorf hypothesis (1941, in Ochs 1996) claims that language is not only a reflection of reality but also shapes reality, which is also an essential aspect of the constructivist approach to language. When speaking about the concept of language in this research, the cultural theoretic perspective is used, which not only concerns written or spoken language but also visual signs and images, gestures, facial expressions, etc. The concept can be better understood in a broader sense as the "privileged 'media' through which meaning is produced and circulated" (Hall, 2013, p. xx).

When Hall referred to a representational system, he stated that representation is the production of meaning through language. He defined representation as "how you 'make sense' of the world of people, objects, and events, and how you are able to express a complex thought about those things to other people or communicate about them through language in ways which other people are able to understand" (Hall, 2013, p.3). Meaningful communication with others occurs because "we use signs, organized into language of different kinds" (2013, p.14). The meaning of these signs has an effect on public and social life because it structures the way people think and behave.

To elaborate on the meaning of "signs," one should remember that semiotics theory considers them to be meaning-making practices that include anything that communicates (text, images, sounds, clothing, etc.). Signs such as images and text are, therefore, powerful vehicles that can be used to constitute a sense of inclusion because they can change attitudes, perceptions, and behavior. The Council of the European Union (2017), which made creating an inclusive work environment a priority, affirmed this constructivist view on language. They created a document with guidance on language and its visual use. According to this document, pictures and words matter "because communication can become discriminatory if we fail to consider the assumptions which influence the language and visuals we use" (Council of the European Union, 2017, p.5). This also applies to the institutionalization of diversity, especially when institutions provide some sort of framework in which things happen (or do not happen) (Ahmed, 2012). To understand the institutionalized framework, it is important "to think about our words, texts, objects and bodies to follow them around, to explore what they do and not do when they are put into action." (Ahmed, 2012, p.49) This is precisely what this research aims to expose: what images do and do not do concerning inclusivity.

2.3. The strength of images

Now that the arguments about the influence of language on social life are clear, this section specifically focuses on imagery since this research investigates how images influence the feeling of inclusivity. "The visual is central in cultural constructions of social life in contemporary Western societies" (Rose, 2016, p.2). What people see and how they see things are accordingly culturally constructed. A strong statement made by Gordon Fyfe and John Law (1988, in Rose, 2016)

emphasizes the importance of imagery: "seeing comes before words. The child looks and recognizes before it can speak." Another statement that underlines this statement is the famous saying "A picture is worth a thousand words." Today, people are almost constantly surrounded by images that depict the world in visual terms. That being said, it is important to realize that visuals provide worldviews that are never innocent or a neutral reflection of the world. Visuals interpret the world and display it in particular ways and are, therefore, a constructed reality (Rose, 2016).

At first glance, images tend to "replace or support text and can also be used to grab the reader's attention" (Marshall & Meachem, 2010, p.11). However, they are also used to persuade or instruct indirectly, especially in advertisements that are designed to persuade the public to use a service or product. Images facilitate quick interpretation without the need for translation into words. However, the meaning of an image can change depending on the context and individual. "All images carry a message of some sort—you cannot use an image without conveying a meaning or opening it up to interpretation" (Marshall & Meachem, 2010, p.95). This is in line with the constructivist approach to language. A picture of a sunflower can both be used in an advertisement for a florist as well as being the image of harmony representing the values of Utrecht University. Images are used to persuade, instruct, tell stories, express concepts, or convey emotions. In a higher education context, images are often used to project an institutional identity (brand story). Images are used as symbols to identify a school's values and priorities to establish a personal connection between prospective students and the institution (Klaassen, 2001).

2.4. Representation in visual materials in higher education and advertisement

Being aware that images are important in the process of meaning-making and how people perceive reality is also important when one considers the context of higher education. Imagine how university imagery constructs reality for students. In education, which should be accessible to everyone in the Netherlands, an inclusive and representative image should address all layers of society. Klassen (2001) identified an important concept that contributes to inclusivity when he identified "the face" as a part of branding in his research about the representation of students in college books in U.S. colleges and universities. He emphasized the importance of using the human face in advertisements because this helps the target group to "self-reference" because they can relate advertising information to themselves. Potter et. al (2011) used a comparable term: "social self-identification" to refer to an individual's ability to see themselves and a familiar context in a social marketer's message (Potter et. al, 2011, p. 975). To establish some kind of relationship between "the face" (the representation) and the interpreter, eye contact is an essential aspect to consider. Direct eye contact can demand an imaginary social relationship with the represented (Ali et al., 2020). Conversely, if eye contact with the represented participant is averted, a relationship will not be established. The social distance in imagery can also indicate whether the representative feels like "one of us" or a "stranger" (p.255). The closer a person is to an interpreter, the more engaged the interpreter feels (van Leeuwen, 2004). To accomplish this social relationship and experience of social self-identification, individuals must be able to identify with the actors and contexts portrayed; they need visual representation. Recognition enhances trust and decreases feelings of uncertainty. To create a sense of "self-referencing," it is, therefore, highly important to use actors and contexts that are recognizable to the target audience (Potter et. al, 2011).

Considering the importance of self-referencing using visual representations, it is remarkable that Pippert et al.'s (2013) research demonstrates that representation in the marketing of U.S. colleges and universities provides an unrealistic portrayal of the student body and that such materials create a distorted portrait of reality. As noted by Pippert et al. (2013), racial diversity is used symbolically (and almost always features African Americans) intentionally and universally to portray a "misleading" image of the student body. Pippert et al. (2013) believed that the ambition of institutional policies to enhance a diverse learning environment is just one reason to increase diversity in recruitment materials, while the actual reason is probably to rather *seem* diverse "because that reflects how the White students see themselves as good citizens" (Pippert et al., 2013, p. 263). This is in line with Ahmed's (2012) previously mentioned perception of how diversity policies are mainly symbolic commitments and have little to do with the real experience of students who represent diversity. It also aligns with the previously discussed idea that diversity is objectified to fit the logic of the market and contribute to institutional brands (Urciouli, 2016).

The motivation for showing more diversity in university promotional materials may be objectified and symbolic in nature, but Zined (2019) tested the perception of advertisements between Maghrebians and Belgians. Both groups were shown three advertisements: one with a majority group, one with a minority group, and one that featured a mix of majority and minority members. The results revealed that the Maghrebians and the Belgians both preferred the "inclusive ads" that represented a mixed group of people over the sole representation of their own ethnic groups. Challouki (2021) also emphasized that millennials (about 70%) prefer one brand over another if a brand values diversity.

To conclude this section, the literature reveals that images make an important contribution to the construction of reality for students in higher education. Self-referencing is an important aspect that makes them believe that they belong at the university, and, therefore, diversity should be used in images. However, it currently seems that diversity is misleadingly portrayed and objectified to satisfy institutional policies instead of contributing to the experience of inclusivity for all students. Still, researchers have found that most students prefer inclusive ads.

3. Literature review: inclusive imagery best practices

This chapter discusses the currently endorsed inclusive imagery practices based on a literature review of sources that provide recommendations for higher education institutions and consider inclusive imagery. To examine these best practices, the characteristics of inclusive imagery are discussed first. This is followed by an explanation of decoding images. After explaining the context of inclusive communication and imagery, the selection process and categorization of the sources for the literature review are described in the method section. The most frequent and remarkable outcomes of this research are translated into five concrete concepts to provide the conceptual framework for the rest of the study. Moreover, they act as the starting point for the content analysis of the AUAS image database (Step 3 of the research, see Figure 1), which provided images for the survey (Step 4, see Figure 1).

3.1. Inclusive communication

To determine the most endorsed inclusive imagery practices, the term “inclusive communication” must be defined for this study. According to inclusive communication expert Hanan Challouki, inclusive communication is an approach to communication that tries to serve and involve as many people as possible (2021). Both in texts and visuals, accessibility, recognition, and understanding are important factors in this process and should also be free from stereotypes. She underlined, just as Klassen (2001) and Potter et. al (2011) did, how important self-identification is for inclusive imagery. However, she added that “Recognition is about more than visual characteristics such as skin color or a visible disability; it is also about recognizable norms and values and the way in which they manifest themselves in the image or message” (Challouki, 2021, p.57). Challouki’s principles relate to the definition of universal design that advocates for the “design and composition of an environment so that it can be accessed, understood, and used in the greatest extent by all people regardless of their age, size, ability, or disability” (National Disability Authority & Centre for Excellence in Universal Design, 2020). Since this study focuses on images in a higher education context specifically, the emphasis lies on creating a recognizable and understandable environment for all types of students while avoiding stereotypes.

To apply this approach to communication that tries to serve and involve as many people as possible, an understanding of the intended audience and the meanings of their associations is essential. Therefore, differences in social background, gender, age, and race should be considered. This becomes difficult when the target group has a wide variety of backgrounds in either of the positions, such as in higher education. According to Marshall and Meachem (2010), it is highly important to not disengage any particular section of the population by, for instance, “inadvertently ignoring, annoying, or patronizing them” (p.28). Challouki (2021) suggested using intersectionality for this, by which she meant viewing individuals and groups from multiple perspectives and not defining individuals based on one aspect of their identity. She encouraged communication professionals to find an aspect of identity that the target group has in common.

3.2. Method for conducting the literature review

3.2.1. The selection process of sources that represent current endorsed inclusive imagery practices

Now that the definition of “inclusive imagery” has been established, the following section provides an overview of the selection process of the sources that currently represent the endorsed inclusive imagery practices. To collect this information, a small-scale literature review was conducted. Since inclusive communication has been adopted by commercial, non-profit, and academic organizations, sources from all these areas of interest were included to provide insight into current inclusive imagery practices. The literature was regarded as recommendations for practices and not theoretical approaches to the problem; therefore, Google was used to locate all types of sources that share information on this topic.

A Google search for the term “inclusive imagery tips education” was conducted on March 15, 2022, and provided 194,000,000 results. The first search page displayed nine sources. Because of the overwhelming results and the limited time for this research, these nine sources were initially selected for the literature review. After these nine sources (either websites, blogs, or PDF documents) were analyzed, four appeared to be irrelevant because they focused on creating an inclusive learning environment in class or were not related to imagery. The text of the other five sources was carefully read and analyzed. These provided valuable recommendations for creating and using inclusive imagery. They were considered valuable because they were practical, elaborative, and specific about imagery. The text of all five sources was analyzed using color-coding to organize their recommendations into categories to search for overlapping concepts, which will be discussed in the next section. The overlap in these independent sources was another reason for increasing the validity of the research. Due to the extent of the relevant data, the corpus was not expanded with more sources from the Google search.

Some sources that were used to write the previous chapters also provide practical and elaborative best practices that specifically apply to images. Therefore, three additional sources were added to the corpus: Challouki’s elaborative book on inclusive communication (2021), the European Council’s guidance document on language and visual use (2017), and the Dutch national action plan for encouraging more diversity in higher education (2020). As a result, eight sources (five from the Google search and three that were used in the previous chapters) provided a framework of recommendations for inclusive imagery best practices. These eight sources form the literature on which the currently endorsed inclusive imagery practices of this research are based. A list of the eight sources can be found in Appendix A.

3.2.2. Categorization of recommendations from the currently endorsed inclusive imagery practices.

As mentioned previously, the sources from the Google search were color-coded to organize their recommendations into categories to search for overlapping concepts. In the text of all sources, sentences related to one category were marked with a certain color (Appendix B 2-8); these colors correspond with the following eight identified categories: *actively promoting diversity, avoiding stereotypes, using counter-stereotypes, testing with target group/made in relation with the target group, authenticity, truthful representations, preferencing groups over individuals, photo*

composition, and *other* (Appendix B1). These categories are either based on themes that correspond with the theoretical framework or the number of times that they were mentioned by multiple sources. The category “other” includes relevant points that are only mentioned once. The categories and frequency of appearance in the articles are displayed in Table 1.

Source number	Source name	Actively promoting diversity	Avoiding stereotypes	Using counter stereotypes	Testing with target group/made in relation with target group	Authenticity	Truthful representation	Preferencing groups over individuals	Photo composition	Other: (Correspondence between text and visual, Use faculty as role model, Translation should be interpretation, Active vs passive photographs)
1	The University & College Designers Association (UCDA)	x	x			x	x			x
2	Forum One (commercial agency)	x	x	x	x		x		x	
3	Pearson (Publishing and educational company)	x	x			x	x			
4	Pacific University Office of Marketing & Communications		x		x	x		x		x
5	Unincorporated (agency for strategic branding for education)	x	x	x		x	x			
6	European Council, 2017	x								x
7	Ministry of general affairs Netherlands		x	x	x	x				
8	Inclusieve Communicatie, Hanan Challouki (book)	x	x		x	x				

Table 1: The occurrence of the identified categories in the recommendations of the literature review sources.

4. Conceptual Framework

The literature review provided an overview of endorsed inclusive imagery practices that were divided into eight categories. These categories represent the most endorsed inclusive imagery practices. To investigate whether these best practices indeed contribute to students' feelings of inclusivity in higher education, the categories were translated into unambiguous concepts that serve as the conceptual framework for this research. This chapter describes each of the concepts and can be considered the understanding of endorsed inclusive imagery practices for this study; it also allows the first sub-question to be answered.

4.1. Defining concepts to serve as the conceptual framework

The eight categories retrieved from the literature review are actively promoting diversity, avoiding stereotypes, using counter-stereotypes, testing with target group/made concerning the target group, authenticity, truthful representations, preferencing groups over individuals, photo composition, and other. As can be seen in Table 1, some of the categories were mentioned more frequently than others. Based on this limited literature review, it is apparent that "authenticity," which is related to "truthful representation," was most frequently mentioned and can, therefore, be considered a very important aspect of inclusive imagery. These results correlate with the importance of self-identification and representation in the theoretical framework, which was mentioned by Potter et. al (2011), Hall (2013), and Marshall and Meachem (2010). They also affirm Jansen et al.'s (2014) endorsement of the term "authenticity" and the balance between "authenticity" and "a sense of belonging". The appearance of the importance of the categories "photo composition" and "group preferences over individuals" compliments van Leeuwen's theory on decoding images using a semiotic system, especially regarding positional communication. Another concept that was mentioned in multiple sources is the importance of avoiding stereotypes and using counter-stereotypes this was endorsed earlier by Challouki (2021). Six categories were selected to serve as the conceptual framework for this research.

4.1.1. The preference for authenticity

Based on the literature review, the concept of authenticity refers to the extent to which images are either (in)consistent (using the same person to represent diversity all the time) or staged and taken out of context. Evenstar (2020), one of the sources from the literature review, explained the importance of authenticity in the following statement:

More than ever, colleges and universities must be authentic in how they represent diversity and inclusion. Instead of posed photos, have your photographer capture real moments between students as they happen. Two friends from different backgrounds sharing a laugh or involved in conversation evokes more emotion for the viewer than any staged image. (Evenstar, 2020)

Staged pictures that use unrelated models instead of actual students, post-process image manipulation, and pictures that are taken out of context can lead to false narratives and promote the practice of tokenism (only making a symbolic effort due to diversity policies). "Out-of-context

usage can be an indicator of a university that has not truly invested in learning and embracing the details of inclusion and diversity” (The University & College Designers Association, 2021). Images that reflect strong authenticity include real images of the campus and capture real moments that happen between the students.

4.1.2. The preference for groups over individuals

This concept is defined as the extent to which diversity is represented by individuals or groups. Images of groups are preferred because there is less pressure on one individual to represent a certain topic, culture, or perceived race (Pacific University Oregon, 2018). Displaying individuals makes it more difficult to self-identify and feel represented and might even lead to a feeling of exclusion.

4.1.3. The active promotion of diversity

One way to create a recognizable and understandable environment for all types of students is to promote diversity actively. Images should represent multiple aspects of diversity (gender, race, disabilities, etc.). Tokenism should be avoided in these diverse representations. Subtle visual cues can sometimes be used instead, as Evenstar (2020) pointed out in the following statement:

Some types of diversity, including sexuality, disability, and socio-economic status, are not always easy to capture in an image. A compelling caption could provide more context, but you could also follow the advice of the University Photographers’ Association of America that suggests using subtle visual cues such as t-shirts, buttons on backpacks, and even stickers on laptops to convey invisible diversity. (Evenstar, 2020)

Actively promoting diversity should, therefore, be diverse in terms of the representation of a wide variety of people (explicit) or be welcoming to all types of people through signage or symbols that represent diversity (implicit).

4.1.4. The use of counter-stereotypes and the avoidance of stereotypes

The concepts of stereotypes and counter-stereotypes can be defined as the extent to which pictures perpetuate stereotypes and use counter-stereotypes. Avoiding stereotypes is essential for creating inclusive imagery because stereotypes can “further strengthen false perceptions and beliefs about underrepresented groups” (The University & College Designers Association, 2021). Counter-stereotypes can help to refute the narrative of these groups. Using images of underrepresented students in areas/roles that they are not immediately and disproportionately associated with can help to recognize the full potential of all students. “Choose photos that intentionally put different kinds of people in the spotlight and allow them to be the focus” (Crawley, 2022). One should also consider the extent to which an image exacerbates the subject’s otherness and make interpreters feel excluded (Evenstar, 2020).

4.1.5. The preference for eye contact over no eye contact

This concept is based on a statement made by Ali et al. (2020) in the theoretical framework. Direct eye contact is essential for establishing an imaginary social relationship with the represented in the picture. It contributes to self-identification and the feeling of being represented. Social distance, or how close the person in the picture is concerning the interpreter, is also related to this concept.

Standpoints and whether the person in the picture is looking down, up, or into the interpreter's eyes can say something about who is superior and who is inferior within the relevant power structures (Kress and van Leeuwen, 1996, in Rose, 2001).

4.1.6. Truthful representations

Truthful representations were emphasized by multiple sources. This concept suggests using a realistic representation of society or at least a realistic representation of the enrollment data. This is important for building trust to increase the institution's veracity. Multiple sources also emphasize not creating false narratives through visual marketing because institutions might push for a level of diversity that does not exist. Not only are the people important for this category but also the surroundings: "Depicting situations that would truly occur on campus" (The University & College Designers Association, 2021).

4.2. Dissonance in identified concepts

There is a dissonance in applying all of these recommendations to creating inclusive imagery. The importance of creating authenticity can conflict with purposely putting underrepresented students in areas/roles that they are not immediately and disproportionately associated with. Another source of dissonance is the aim to actively promote diversity and seem authentic because most campuses are not as diverse as they may want to seem. The same applies to truthful representation: if universities aim to actively promote diversity and use certain actors, using a false narrative would not be a truthful representation of the current student population. These conflicting interests are presumably why communication professionals in higher education struggle to apply inclusive imagery, which might also lead to internal discussion. Again, this demonstrates the complexity and controversy that arises when "doing diversity." It would be impossible to resolve this dissonance in the present study; however, presenting representations of each concept independently can help to reveal what concepts are considered more important according to students in higher education.

To conclude this section, the literature review has allowed to answer the first sub-question: "What are the most endorsed inclusive imagery practices according to the current literature?". The identification of the most endorsed inclusive imagery practices are: *the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, the use of counter-stereotypes and the avoidance of stereotypes, the preference for eye contact over no eye contact, and truthful representations*. These concepts were used to form the conceptual framework and thus represent endorsed inclusive imagery practices in the rest of the study. To test whether these concepts indeed contribute to the students' feelings of inclusivity in higher education, examples of these concepts were selected from the AUAS database by conducting a content analysis (Step 3 of the research). These examples were then used to create the survey (Step 4). Both steps are clarified in the next chapter.

5. Method

The following chapter explains the methodology concerning Steps 2 and 3 of this research. First, the conducted content analysis based on the previously identified concepts in the conceptual framework is explained. This content analysis of the images in the AUAS database provided examples that reflect all the concepts and was used in the survey to test whether students affirm the endorsed inclusive imagery practices. The second part of this chapter demonstrates how the survey was constructed and executed.

5.1. Content analysis

This study aims to identify the inclusive imagery practices that contribute to the feeling of inclusivity for students in higher education. Concepts that represent these inclusive imagery practices were identified in the last chapter and were used as a framework to select images for the survey as part of a content analysis. To make the outcomes of this survey more relevant in a higher education context, images were not collected from the internet randomly but were selected from the AUAS image database to be used for communication purposes. To carefully select images that represent the five concepts, the content analysis was conducted with consideration regarding decoding image processes. A content analysis is a method of analyzing visual images. It is based on rules and procedures that should be followed to secure the reliability of the coding process. It concerns the selection process, coding, and the quantitative analysis of a large number of images (Rose, 2016). The content analysis provided images from the AUAS images database that represent the five endorsed concepts to be used in the survey, which is discussed in Section 4.1.

5.1.1.1. Decoding images

There are elements in imagery that can influence meaning and interpretation heavily. Van Leeuwen (2004) provided various ways to decode images using a semiotic system. Decoding is the process of actively making sense of what one sees (Rose, 2016). Without going too deep into semiotics theory, it is important to be aware of the relationship between "ideology" and "signs." Ideology concerns representations that reflect the interests of those in power and legitimate social inequalities (Rose, 2016), and signs can be considered any type of language, as explained in Chapter 2. Semiotic theory tries to expose existing power structures by connecting these aspects when analyzing images. Even though this research does not include a sociological study, it is helpful to consider various visual issues that are related to power structures that can influence this content analysis.

Aspects that can influence relationships between the represented participants and the interpreter include categorization (when stereotypes overshadow a person's individual features because they are portrayed as either a specific individual or a social type), groups vs. individuals (depicting people in groups that all look the same rather than as individuals which constitutes generalization), and distancing (the closer a person is to the interpreter, the more engaged the interpreter feels) (van Leeuwen, 2004). Positional communication concerns the arrangement of the figures in a picture and questioning who is positioned as superior and who is positioned as inferior. Whether the person in the picture is looking down, up, or into the interpreter's eyes can say something about power structures.

5.1.2. Amsterdam University of Applied Sciences (AUAS)

Due to the researcher's personal connections (employee) with the AUAS, this university was chosen both to collect the images from and to execute the survey at. The AUAS can be considered a representative higher education institution for the Netherlands because it is one of the 36 government-funded applied sciences universities in the Netherlands. Because of the scope of this research, not all students from the entire university were surveyed; only students from a few bachelor's degree programs were asked to participate. First, members of the department where the researcher is employed were approached (BA Communication and BA Creative business [CO+CB] within the Faculty of Digital Media and Creative Industries, which hosts about 4,500 students). Because of the low variability in gender and race in these study programs, a counterpart faculty with more variability was added to enrich the research (namely, the Faculty of Applied Social Sciences and Law [FASSL], which hosts about 7,740 students).

5.1.3. Selecting the images

The first step of the content analysis was the selection of the images. Access to the database was provided by the Heads of Communication of the involved faculties. Since analyzing all the pictures on the AUAS database would be impossible, several filters were applied to the selection process. First, the image search was narrowed based on the target audience for the survey. FASSL and students of CO+BC students at AUAS were asked to participate in this research. Therefore, only imagery for these study programs was used. Due to the increasing awareness of diversity in higher education, another filter was applied: namely, a timeframe of five years. The image database for CO+CB between 2018 and 2022 held a total of 269 images. For the FASSL images, the same filters were applied, which resulted in 116 images in total. Together, these 385 images formed the sample for the content analysis.

5.1.4. Coding categories

Devising coding categories is highly important when conducting a content analysis; therefore. Categories must be exhaustive, exclusive, and enlightening (Rose, 2016, p. 92). "Images should be reduced to several parts that can be labeled in a way that has some analytical significance" (Rose, 2016, p. 92). The coding categories had to be connected to the theoretical context to answer the research question.

The purpose of this research is to test which inclusive imagery practices contribute to the feeling of inclusivity for students in higher education; therefore, the most endorsed imagery practices were translated into six concepts based on the literature review, which were identified in the previous chapter. The set of descriptive labels for coding the AUAS images was based on these six concepts, which were translated into the following descriptive labels:

- **The preference for authenticity**
Best practices regarding the preference for authenticity focus on images that are spontaneous rather than staged and are placed in a believable context (for example, spontaneous laughing or hand gesturing) rather than in a studio or a staged interaction.
- **The preference for groups over individuals**
Best practices regarding the preference for groups over individuals include images that portray groups rather than images that portray individuals.

- **The active promotion of diversity**

Best practices regarding actively promoting diversity involve portraying variety in gender, race, disabilities, etc. when portraying people (explicitly) and/or including subtle visual cues and references to diversity (implicit), such as somebody in a wheelchair being included as a more subtle member of a group of students in class. This is preferred over images that contain tokenism (for example, somebody in a wheelchair who is placed very prominently at the front of a class) and present very homogenous portrayals of gender, race, disabilities, etc.

- **The use of counter-stereotypes and the avoidance of stereotypes**

Best practices regarding the use of counter-stereotypes and avoidance of stereotypes concern images that contain counter-stereotypes (for example, a person of color on a bike instead of somebody who is white or a standing women explaining something to a sitting men) rather than images that portray stereotypical roles (such as only a white girl riding a bike or a white person presenting while others listen) or underrepresented groups alone and as "the other."

- **The preference for eye contact over no eye contact**

Best practices regarding the preference for eye contact over no eye contact involve images in which the represented person makes eye contact with the interpreter rather than images in which there is no eye contact.

Making the labels unambiguous was necessary to make the coding process replicable. Therefore, the concepts of authenticity and truthful representation from the conceptual framework were combined. It became apparent that the concept of truthful representation was somewhat difficult to make concrete and, therefore, challenging to find in images. The most important aspect of this concept is portraying a representative reflection of society and the student body in a context that looks trustworthy to students. To some extent, this overlaps with the concept of authenticity and, therefore, these concepts were both represented in the label "authenticity."

The content analysis of the 385 images from the AUAS database resulted in the selection of 64 images that either represent the best practices of the theory or did not (for example, concerning the concept of authenticity, one picture depicted a spontaneously laughing student on the campus, and another picture was staged in a studio). These carefully selected images that represent the five concepts were used as input for the fourth step of the research: the survey.

5.2. The survey

Based on the results of the content analysis, this section describes the execution of the quantitative data collection in this research: the survey. A description of the sample, participants, instruments, procedure, and data analysis is presented to support the reliability and validity of the research instrument.

5.2.1. Quantitative research

Given that people's interpretations will vary and that considerable variation between individuals will always be part of research, this research primarily focuses on quantitative data. The purpose of this quantitative research is to obtain a general understanding of how students in higher education experience inclusivity based on images. The sample contains students at AUAS in the department of CO+CB and FASSL.

5.2.2. Participants

The survey was distributed to undergraduate students at the AUAS (see Section 5.1.2 for reasoning). The students were enrolled in one of the following programs: BA Creative Business, BA Communication, BA Social Work and Community Services, BA Legal Studies, BA Social Legal Services, or BA Applied Psychology. Because of the researcher's connections with CO+CB, access to the students was easily obtained. The students from these study programs are considered homogeneous in terms of gender (mostly women), age (between 18 and 23), and ethnic background (mostly white). There is usually, however, greater diversity in terms of sexual orientation. To avoid a homogeneous viewpoint in the sample, students from FASSL were included to increase the diversity of the sample ("in ideas, structures including values and beliefs, and people," as quoted before in Ghosh, 2012, p.5). FASSL is the most diverse faculty in terms of ethnicity but also has more female students than male students, and the age average is about the same.

5.2.3. Instrument

The online survey was designed to investigate the preferences of students in higher education concerning university imagery. It was created using a platform called Qualtrics; access to this program was provided by Utrecht University. The survey was conducted in Dutch because this is the official language of the study programs that the participants were enrolled in. The online survey consisted of 61 questions, of which 38 were multiple choice. Twenty were open, and three were based on a scale. Most of the questions in the survey quantitatively collected data about the sample's preferences. Factual, behavioral, and attitudinal questions were implemented (Dörnyei, 2019, p.102), as well as open-ended questions, to include qualitative insights. These questions required a qualitative analysis.

The survey was divided into six sections. All the sections were introduced with a brief introduction to guide the respondents. Consent regarding the participants' anonymity and a confidentiality statement were positioned in the survey as the first question to ensure that people were well informed when starting the survey. Two factual questions (age and study program enrollment) completed the introductory section (Appendix C1). In Sections 2, 3, and 4, the participants were asked to evaluate images to test whether they preferred the examples that

endorsed the theoretical best practices. Each concept, as discussed in Section 4.1., was represented in the survey in three different ways:

- Five A/B test pictures: One example of each concept that endorsed the theory and one of each that did not; these were displayed next to each other.
- Ten individual pictures: One example of each concept that endorsed the theory and one of each that did not.
- Five photcollages: One example of each concept with a collection of pictures that endorsed the theory and one collection of each that did not, which were displayed next to each other.

In Section 2, the participants were able to clarify their answers in their responses to the open questions (Appendix C2). In Section 3, the categories for reasoning were provided based on the five concepts in a multichoice form (Appendix C3). In Section 4, the participants were asked about their preferences regarding two photcollages (Appendix C4). All of them were attitudinal questions since they focused on the participants' attitudes and opinions. In Section 5, the participants were asked to indicate their personal preferences regarding the concepts and to what extent they recognized themselves in AUAS student communication (this section also utilized attitudinal questions) (Appendix C5). The last section featured a combination of factual and behavioral questions about the participants' identities (Appendix C6). Considering the nature of this research, questions about identity were carefully formulated, such as Question 55: "*Met welke nationaliteiten/etnische groep identificeer jij je (dit mogen er meerdere zijn)?*" (translated: "With which nationalities/ethnic groups do you identify (there may be more than one)?" This provided the participants with the opportunity to share how they perceived their own identities rather than forcing them into labels made by society. This same section also provided the participants with the opportunity to offer feedback and allowed them to register to be informed of the outcomes. Most questions were made mandatory. To reduce the burden on the participants, open-ended questions were deliberately not made mandatory. The main goal of the survey was to collect quantitative data on the students' preferences; therefore, it is not essential to have the open-ended questions answered. However, the open-ended questions provided extra context to the survey on a qualitative level. Concerning the participants' willingness, the open-ended questions were optional.

To address the impact of the slight change of meaning due to the choice of words in the survey design, a multi-item scale was used. "These scales refer to a cluster of several differently worded items that focus on the same target" (Dörnyei, 2019, p. 103). This reduced the external influences that were unique to the individual items. According to Dörnyei (2019) and other survey specialists, more than one item (preferably 4–10) is required to address each identified content area. Since five concepts were identified that contribute to inclusive language, the survey was designed to address a minimum of four pictures of each element to maximize the stable component. This increased the validity of the survey. The disadvantage of this was the extensive length of the survey. A copy of the full survey can be found in Appendix C.

5.2.4. Procedure

The data collection started on May 17, 2022 and ended on June 5, 2022. Students of CO+CB were recruited for the survey through the student newsletter, which is sent out every other week; an advertisement was placed in the section "Nice to Know." On May 19, 2022, the link to the survey was shared in the Instagram story of both study programs; the link was shared again on May 23,

2022. About five teachers within the researcher's network shared the survey with their students. Gaining access to the students of FASSL was more difficult. They were recruited via an Instagram post that was directed to students enrolled in the BA in Law and BA in Social Work and Community Services. Two teachers shared the link to the survey with their students. In both cases, staff from the communication department were responsible for disseminating the request, but the content was written by the researcher. To encourage students to participate in the survey, the participants were informed that they had a chance to win a 30-euro bol.com gift card if they took part in the survey.

5.2.5. Data analyses

Data from the survey were exported to the statistical software program IBM SPSS Statistics. To analyze the quantitative data, descriptive statistics tests were conducted, including frequency, descriptive, and cross-table tests. The qualitative data, which comprised the answers to the open-ended questions, were collected and divided into categories of reoccurring patterns. The responses from the test phase and incomplete answers were eliminated. Of the 107 participants who opened the initial survey, 40 participants were removed because they did not complete the survey. This resulted in a total sample of 67 participants. The average age of the participants was between 18 and 49, with an average of 22 (Appendix D1). The representation of the different study fields was unequally distributed. Most of the participants (84%) were enrolled in the BA Creative Business program, with a total of 56 participants. Five were enrolled in the BA Communication program (7%). The representation of the FASSL was limited to just six participants (9%) (Appendix D2).

6. Results

According to the conducted literature review, the following five concepts contribute to the feeling of inclusivity considering students in higher education: the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, the use of counter-stereotypes and avoidance of stereotypes, and the preference for eye contact over no eye contact. The purpose of this survey was to validate whether these five concepts indeed contribute to the feeling of inclusivity for students in a higher education context and to answer the second sub-question: "What endorsed concepts of inclusive imagery practices contribute to the feeling of inclusion for students at the Amsterdam University of Applied Sciences?".

6.1. Diversity of the sample

As expected, the gender distribution of the sample was quite homogeneous because out of 67 participants who completed the survey, 61 were female (Appendix D3). The sample demonstrated some diversity in other aspects. For example, 25% (17 respondents) identified as asexual, bisexual, homosexual, pansexual, or 'I don't know' (Appendix D4). Only 9% (6 respondents) stated that they have an invisible disability (Appendix D5). In terms of nationality and ethnicity, about 76% (49 participants) identified as Dutch, whereas 18% (12 participants) identified as either Indonesian, Jamaican, Moroccan, Antillean, West Frisian, Hungarian, Aruban, Iraqi, African American, or Pakistani in addition to being Dutch. Two students identified as being Turkish, one as Thai, and one as Surinamese (see Appendix D6 for the complete list). To analyze whether there was a difference between the perceptions of students from the dominant group in society and the minority groups, the participants were asked to share whether they identified with a minority group and, if so, the characteristics on which they based this identification. The distribution of minority groups within the sample is displayed in Figure 2 (Appendix D7).

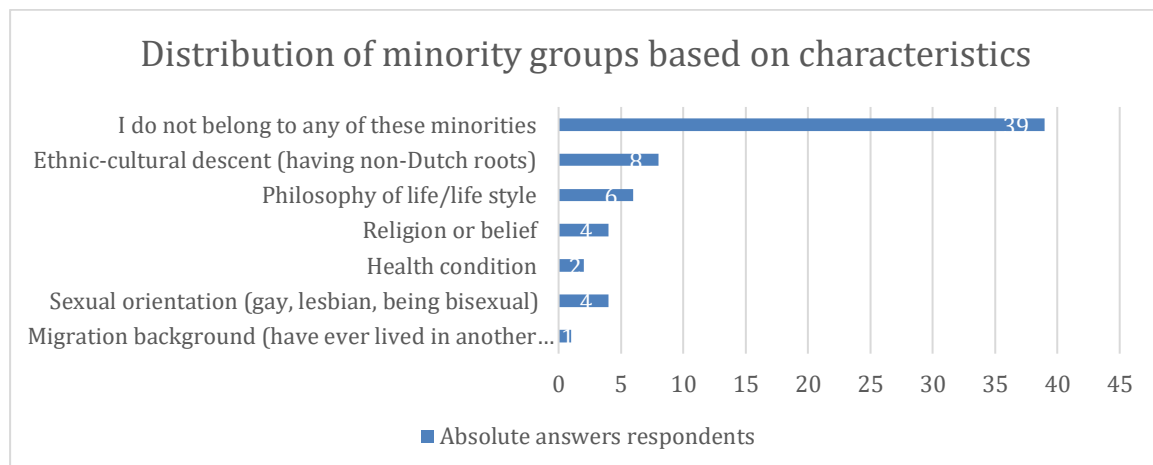


Figure 2: The distribution of minority groups in the sample.

A conventional way of defining identity might be focusing on gender, sexual orientation, and ethnicity. However, most of the participants selected "levensfase" (translated: "stage of life") to be most important when they were asked to select two elements on the diversity wheel (Figure 3). According to 80% of the participants (54 individuals), the stage of life was the most decisive factor concerning their current identities. Evidently, the "life stage" is very important for the identity construction of students in higher education. The second most frequently chosen aspect was "social

class and professional socialization,” which was selected by 43% of the participants (23 individuals) (Appendix D8). These results are relevant when considering Challouki’s (2021) suggestion to use intersectionality in inclusive communication to find common ground between students from different backgrounds.



Figure 3: The diversity wheel was added to the questionnaire with the following question: “Which two elements of the diversity wheel are the most decisive for your identity at the moment?”.

6.2. Image evaluation

6.2.1.1. Section 2, five A/B test pictures

Considering the evaluation of images, the participants were asked in Section 2 (Appendix C2) to share their preferences for either Photo A or Photo B. Each of the photos represents one of the concepts explained in Section 4.1. One of the images aligned with the endorsement of the best practices (EBP), and one image was not endorsed as a best practice (NOBP). Figure 4 displays images that were selected for the concept of the preference for authenticity. Photo A was selected as an example of NOBP because it can be considered staged, whereas photo B was selected as an example of EBP because it can be considered spontaneous, which is considered authentic in this research (see Section 5.1.4). Five of these A/B tests were conducted, one for each concept, which can be found in a copy of the survey in Section 2 (Appendix C2).



Figure 4: Photos from the survey; Photo B is an endorsement of the best practices (EBP), and Photo A is not an endorsed best practice (NOBP) of authenticity.

The second column in Table 2 presents the pictures that were used in this section and whether they were considered an EBP or a NOBP. The "Concept and Results" column presents the percentages of participants who felt included in the EBP image (in green), in the NOBP image (in red), or in neither image (in grey) for each of the concepts. The results in Table 2 reveal that the EBPs of almost all the concepts were chosen over the NOBPs, except for the pictures concerning the preference for eye contact over no eye contact, even though these did not hold a great majority.

No	Photos	Concept and Results
1	 <p>EBP NOBP</p>	<p>The preference for authenticity</p>  <p>0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%</p> <p>Note: 100% is equal to 67 responses</p>
2	 <p>EBP NOBP</p>	<p>The preference for eye contact over no eye contact</p>  <p>0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%</p> <p>Note: 100% is equal to 67 responses</p>
3	 <p>EBP NOBP</p>	<p>The preference for groups over individuals</p>  <p>0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%</p> <p>Note: 100% is equal to 67 responses</p>
4	 <p>EBP NOBP</p>	<p>The active promotion of diversity</p>  <p>0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%</p> <p>Note: 100% is equal to 67 responses</p>
5	 <p>EBP NOBP</p>	<p>The use of counter stereotypes and avoidance of stereotypes</p>  <p>0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%</p> <p>Note: 100% is equal to 67 responses</p>

Table 2: The percentages of participants who felt included in the EBP image, in the NOBP image, or in neither of the photos from Section 2 for each of the concepts.

In the second section, the participants had to clarify their preferences in response to an open-ended

question. It is striking that before the participants were presented with the concepts, their answers mostly related to either one of the following concepts: the preference for authenticity (mentioned 47 times), the preference for eye contact over no eye contact (mentioned 21 times), the preference for groups over individuals (mentioned 35 times), and the active promotion of diversity (mentioned 16 times). Statements that were in line with the concept of the preference for authenticity often related to spontaneity, as illustrated in this answer: *“De foto ziet er spontaan en niet gemaakt uit waardoor het mij meer doet thuisvoelen”* (translated: “The photo looks spontaneous and not fake, which makes me feel more at home”). In contrast, the participants negatively evaluated images that were considered too “staged.” The table in Appendix E1 presents all the given answers that were color-coded according to categories and frequencies.

Considering the concept of the preference for eye contact over no eye contact, the participants’ answers varied widely, which may explain why the NOBP was chosen more often for this concept (see Table 2). Occasionally, eye contact was mentioned as an important aspect of an emotional connection (*“De persoon op de foto maakt oogcontact met de camera waardoor je als kijker meer emotionele herkenning voelt bij de persoon op de foto”* [translated: “The person in the photo makes eye contact with the camera so that you as a viewer feel more emotional recognition with the person in the photo”]) while also being perceived as less sincere (*“De linker foto komt oprecht over, de rechter minder door het kijken naar de camera”* [translated: “The photo on the left seems more sincere, the photo on the right seems less sincere because of looking at the camera”]). To provide context for these results, both of these statements were made about the photos that are presented in Figure 5.



Figure 5: Photos from the survey; Photo B is an endorsement of the best practices (EBP), and Photo A is not an endorsed best practice (NOBP) concerning the preference for eye contact over no eye contact.

In addition to the concepts from the literature review, there were other identifiable concepts that contributed to the perception of inclusion: perspective and composition, looking ‘happy’ and “gezellig” (translation: “cozy”), a recognizable study context, and personal preference. The category “recognizable study context” was mentioned the most (53 times; see Appendix E1). Two examples that express this category are *“Beide foto’s tonen niet een beeld van wat er zich op school afspeelt. Dit kon net zo goed bij iemand thuis zijn of in een club”* (translated: “Both photos do not show a picture of what goes on at school. This could as well be at someone’s home or in a club”) and

“Persoonlijk hebben wij nooit les in hoorcollege zalen. Het voelt dus vertrouwder bij foto A, omdat de lessen ook echt zo zijn voor mij” (translated: “Personally, we never have classes in a lecture hall. So, Photo A feels more familiar because the classes are really like that for me”).

6.2.1.2. Section 3: ten individual pictures

In the third section, when the participants were presented with individual pictures to evaluate whether the pictures made them feel included, to some extent, the same pattern arose as in Section 2 because most of the pictures were in favor of the concepts. Both an EBP and NOBP of each concept were presented in this section. In most of the cases, the participants did feel more included when evaluating the EBPs than they did when evaluating the NOBPs. Table 3 provides an overview of the pictures that were used in Section 3, whether they were considered EBPs or NOBPs. Table 3 also provides the participants’ answers to the question “Do you feel included based on this picture?” (Q14, Q17, Q20, Q23, Q26, Q29, Q32, Q35, Q38, Q41). The fifth column indicates whether the provided answer was a confirmation (in green) or rejection (in red) of the concept.


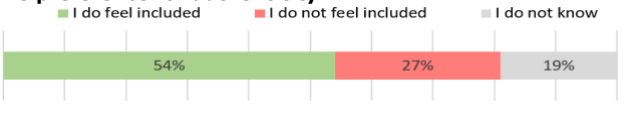



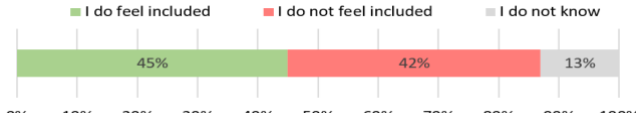

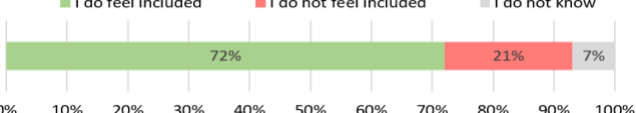
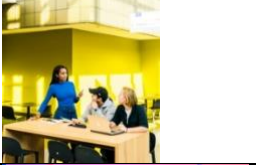
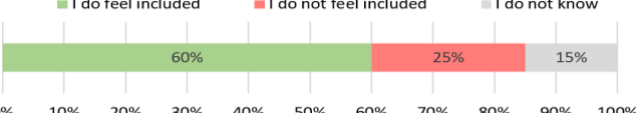

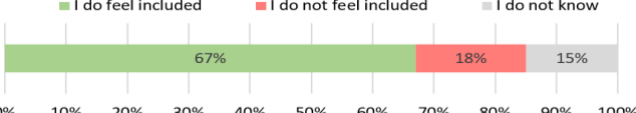
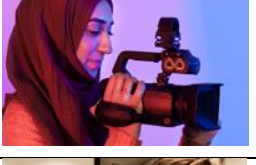
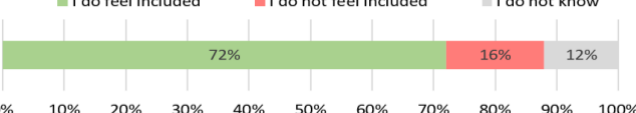

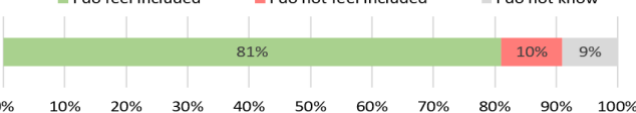
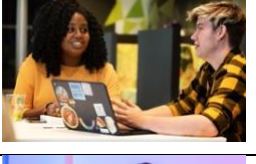
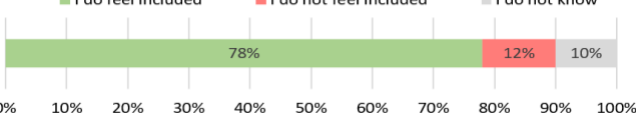

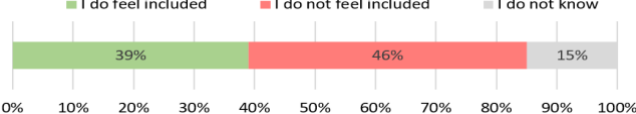
No	Photos	EBP /NOBP	Concept and Results	Confirmation or Rejection of the Concept
1		EBP	The preference for authenticity ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Confirmation
2		EBP	The preference for eye contact over no eye contact ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Confirmation
3		NOBP	The preference for groups over individuals ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Rejection
4		NOBP	The active promotion of diversity ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Rejection
5		EBP	The use of counter-stereotypes and avoidance of stereotypes ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Confirmation
6		NOBP	The preference for authenticity ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Rejection
7		NOBP	The preference for eye contact over no eye contact ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Rejection
8		EBP	The preference for groups over individuals ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Confirmation
9		EBP	The active promotion of diversity ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Confirmation
10		NOBP	The use of counter-stereotypes and avoidance of stereotypes ■ I do feel included ■ I do not feel included ■ I do not know  0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100% Note: 100% is equal to 67 responses	Confirmation

Table 3: The percentages of given answers whether the EBP or NOBP of the concepts was preferred based on feeling included.

It was expected that the participants would feel more included when viewing the EBPs than when viewing the NOBPs. For six representations of the concepts, this turned out to be correct: the preference for authenticity (Picture 1), the preference for eye contact over no eye contact (Picture 2), the use of counter-stereotypes and avoidance of stereotypes (Picture 5), the preference for groups over individuals (Picture 8), the active promotion of diversity (Picture 9), and, once again, the use of counter-stereotypes and avoidance of stereotypes (Picture 10) made the participants feel more included. For four of the images, the participants felt included, even though these were examples of NOBPs: the preference for groups over individuals (Picture 3), the active promotion of diversity (picture 4), the preference for authenticity (Picture 6), and the preference for eye contact over no eye contact (Picture 7) made the participants feel included. Photo 4 (Figure 6) received a remarkably high percentage of 72% for the NOBP. This picture was considered an obviously demonstrative representation of diversity in the content analysis and was presented as an NOBP that illustrated the active promotion of diversity. Evidently, the display of demonstrative diversity was evaluated positively by most of the participants.



Figure 6: A photo from the survey that represents an NOBP that illustrates the active promotion of diversity because the diversity in the image is considered too demonstrative.

Another way to validate the concepts in this section was to ask the respondents to select one aspect that most influenced their feeling of being included. The clarification options that appeared when respondents answered either “yes” or “no” to the question are presented in Table 4.

Possible answers if “yes” was chosen in response to the question	Possible answers if “no” was chosen in response to the question
It feels like a realistic situation.	It feels like a fake/unrealistic situation.
I recognize myself in the group.	I don't recognize myself in the group.
I recognize myself in the individual.	I don't recognize myself in the individual.
I like that there is a lot of variation in gender, ethnicity, age, and physical characteristics.	I think that the promotion of diversity is too demonstrative.
I recognize counter-stereotypes.	I recognize stereotypes.
I like that I can make eye contact with the person(s) in the photo.	I' am not making eye contact with the person(s) in the photo.
Otherwise, namely	Otherwise, namely

Table 4: Possible answers that could be chosen when evaluating individual pictures based on whether the participants felt included.

Figure 7 provides an overview of the absolute chosen clarification options for the 10 pictures in this section. The green bar indicates each time a participant selected a particular clarification option that contributed to their feeling of inclusivity. The red bar indicates each time a participant selected a particular clarification option as a reason for not feeling included. For example, if all 67 participants had chosen the "authenticity" clarification option for all 10 photos to explain why they contributed to their sense of inclusivity, the green bar on the x-axis would have displayed 670.

It can be seen from the data in Figure 7 that the concept of the preference for authenticity most frequently determined whether the participants felt included. The depiction of a realistic situation is often the main reason respondents felt included, and a fake or unrealistic situation was the main reason that they felt excluded. Figure 7 also demonstrates that displaying a wide variation in gender, ethnicity, age, and physical characteristics is an important aspect of making someone feel included, but at the same time, this was also a reason for not feeling included when the “promotion of diversity is too demonstrative.”

The results obtained from these questions reveal that all the concepts are important elements that contribute to both the sense of inclusion when used in the right manner and the feeling of exclusion when used incorrectly. An interesting explanation that the participants provided several times in the 'other, namely...' option (Table 4) when they felt excluded was that the photo depicted an “out of school” context. For example, an answer from one of the participants was: “*Persoonlijk vind ik dat de foto niets met de school te maken heeft en daarom voel ik mij er niet toe betrokken*” (translated: “Personally, I don't think the photo has anything to do with the school, and that's why I don't feel involved”).

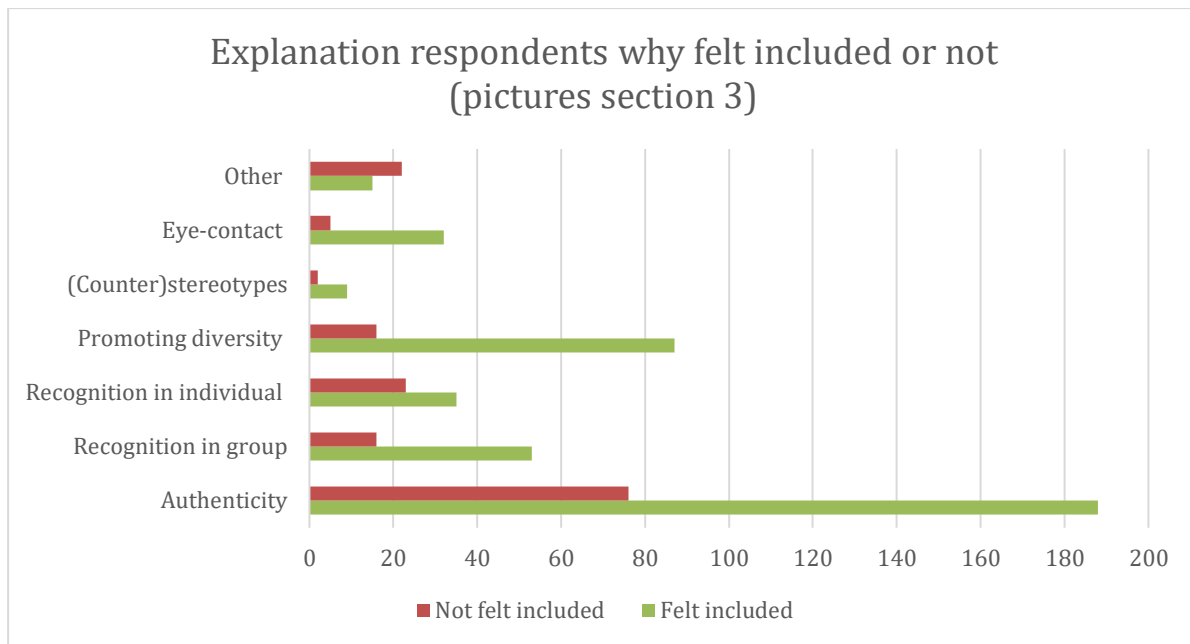


Figure 7: Aspects that influenced the feeling of inclusion in the evaluation of 10 individual pictures.

A closer examination of the data reveals that not only does the “school” context matter, but, more importantly, the representation of a particular study program matters. Students from the FASSL faculty did not feel included when viewing the pictures of the creative faculty. This quote illustrates that: *“Ik zie het verband niet met de school/opleiding en de foto? Ik zou eerder denken aan een opleiding waar je videografie leert?”* (translated: “I don't see the connection with the school/education and the photo? I would rather think of a course where you learn videography?”). The reverse was true for the students from the creative faculty; one participant felt included because *“Het laat zien dat het echt een media opleiding is door de camera en microfoon”* (translated: “It shows that it is really a media study program because of the camera and microphone”). An overview of the categorized open answers that the participants provided to explain their feelings of inclusion and exclusion can be found in Appendix E2.

6.3. Image evaluation: Section 4 (five photcollages)

Since each photo portrays different elements that can influence a sense of inclusivity, a third variant of evaluating the examples of the concepts was implemented. In this section, the participants were shown two photcollages that contained five pictures each. One of the photo collages was a collection of EBPs, and the other presented NOBPs. Figure 8 provides an example of the photcollages that represent the concept of the use of counter-stereotypes and avoidance of stereotypes; photo A is considered an NOBP, and photo B is considered an EBP.



Figure 8: Photo collages from the survey that an EBP (Photo B) and an NOBP (Photo A) of the concept of the use of counter-stereotypes and avoidance of stereotypes.

Considering the outcomes of the literature review, it was expected that the photocollages that included EBPs would be preferred over the photo collages that depicted NOBPs. Table 5 demonstrates that this expectation was true for all concepts, except for the concept in which the photocollage represented the preference for eye contact over no eye contact. The second column in Table 5 presents the photo collage of the EBPs, and the third column presents the photo collage of the NOBPs. The fourth column presents the percentage of the participants who selected either the EBP or the NOBP as making them feel more included. Only for the photocollage that illustrated the concept of the preference for eye contact over no eye contact did the majority (66%) feel more included when viewing the NOBP. This is an interesting reoccurring result because in Section 2, when the participants were asked to choose between two pictures, the EBPs of all the concepts were also preferred except for the preference for the concept of the preference for eye contact over no eye contact, just as in this section.

No.	EBP	NOBP	Concept and Results
1	Photo A 	Photo B 	The preference for authenticity  Note: 100% is equal to 67 responses.
2	Photo A 	Photo B 	The preference for eye contact over no eye contact  Note: 100% is equal to 67 responses.
3	Photo B 	Photo A 	The preference for groups over individuals  Note: 100% is equal to 67 responses.
4	Photo A 	Photo B 	The active promotion of diversity  Note: 100% is equal to 67 responses.
5	Photo B 	Photo A 	Use of counter stereotypes and avoidance of stereotypes  Note: 100% is equal to 67 responses.

Table 5: The percentages for the answers regarding whether either the EBP or the NOBP of the concepts was preferred based on feeling included.

Finally, the answers to the open-ended question (Q59) asking for recommendations to make the student communication of the AUAS more inclusive, confirmed the dissonance described in section 4.2. Several participants recommended more representation of diversity in imagery for students. However, a number of participants also emphasized that it should not be shown too demonstratively. This example illustrates the dissonance between the concepts “Breek stereotypes en maak het inclusiever maar niet te overdreven” (translated: Break stereotypes and make it more inclusive but

do not exaggerate". Three participants also mentioned that communication is not the only problem: "Met alleen plaatjes komen we er niet. Bij de opleiding is het niet inclusief" (translated: We won't get there with just pictures. The study program is not inclusive). This demonstrates that inclusive imagery is just one layer in the complexity of dealing with and contributing to inclusion. Appendix E3 shows all the open-ended recommendations given by the participants.

In summary, the results of the survey revealed that the identified concepts: the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, and the use of counter-stereotypes and avoidance of stereotypes, contributed to the experience of inclusivity for students at the AUAS. However, the preference for eye contact over no eye contact was not conclusively determined to be a contribution to inclusivity based on the survey results. An additional aspect that the participants repeatedly mentioned as a reason for feeling included was the visualization of a recognizable (school) context. Most of the concepts were not only confirmed based on the image evaluations but were also mentioned by the participants before the concepts were presented to them. This contributes to the legitimacy of the identified concepts. Nonetheless, the diversity (in terms of gender, race, and ethnicity/nationality) of the sample was minimal and cannot be generalized.

7. Discussion

In this chapter, the sub-questions are answered, discussed, and connected to the contextual and theoretical framework according to the results of the literature review and the conducted survey.

To answer the main research question, an understanding of the complexity and controversy of the term "diversity" in higher education emphasized the gap between the growing attention on diversity policies in higher education and actual implementations for those who embody diversity (Ahmed, 2012). Pippert et al. (2013) confirmed this by revealing that representations in the marketing of U.S. colleges and universities are an unrealistic portrayal of the student body and that promotional materials provide a distorted portrait of reality. The concept of language (written or spoken language, as well as visual signs and images, gestures, facial expressions, etc.) influences how people construct reality (Hall, 2013; Ochs, 1996). To experience a feeling of inclusivity, self-referencing and recognition regarding "the face" are essential (Klassen, 2001). To attempt to positively change students' experiences of inclusion, this study first revealed the current most endorsed practices for using inclusive imagery (Sub-question 1) and secondly validated these concepts among students in a Dutch higher education institution (Sub-question 2).

7.1. Sub-question 1

The first sub-question was, "What are the most endorsed inclusive imagery practices according to the current literature?"

The literature review provided an answer to this question in the form of multiple recommendations. Analyzing these recommendations resulted in the identification of five concepts that are supposed to contribute to students' feelings of inclusion in higher education: the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, the use of counter stereotypes and avoidance of stereotypes, and the preference for eye contact over no eye contact. However, dissonance affects the application of all of these concepts when they are used to create inclusive imagery because some of them conflict. This dissonance is not surprising considering the complexity and controversy that arises when "doing diversity," as was addressed in the contextual framework and emphasized by Ahmed (2012). These conflicting interests might be why communication professionals in higher education struggle to apply inclusive communication; this could be a topic for future researchers in this domain.

These concepts correspond with Klassen's statement about self-referencing and recognition concerning "the face" as an essential element of experiencing a feeling of inclusivity (2001). This sense of recognition can be established with any of the concepts depending on who is depicted. The concept of the reference for authenticity is endorsed by Jansen et. al, 2014 because they emphasize that the balance between "authenticity" and "a sense of belonging" are highly important to experience inclusion. The concept of the use of counter-stereotypes and avoidance of stereotypes corresponds with van Leeuwen's idea of the effect of categorization, which assumes that stereotypes overshadow a person's individual features (2004). The concept of the preference for eye contact over no eye contact is based on Ali et al.'s (2020) theory; according to them, direct eye contact is essential

for establishing some sort of imaginary social relationship with the represented in the picture. Van Leeuwen (2004) did not speak about eye contact specifically, but he did emphasize that the closer a person is to the interpreter, the more engaged the interpreter will feel (distancing). Considering the concept of the preference for groups over individuals as a contribution to inclusive imagery, the Pacific University of Oregon (a source from the literature review) recommended including more than one student in promotional images because there would be less pressure on one individual (2018); this outcome is contrary to that of van Leeuwen's (2004), who emphasized the disadvantage of depicting people in groups. According to him, this can have a similar effect, especially when similarity is reinforced by similar attitudes or actions, which can lead to a tendency to generalize and create a feeling of homogeneity. Most of the concepts, however, seem to correspond with existing theories. Answering the second sub-question will validate whether representations of these concepts are indeed contributing to students' experience of inclusion in a higher educational context.

7.2. Sub-question 2

The second sub-question was, "What endorsed concepts of inclusive imagery practices contribute to the feeling of inclusion for students at the Amsterdam University of Applied Sciences?"

To answer this second sub-question, a survey was conducted among the students of the AUAS to investigate whether these concepts contribute to their experiences with inclusion in university images. This study revealed that context is very important when it comes to the interpretation of the term "diversity" (Ghosh, 2012). To reduce this factor in the research as much as possible, a content analysis of the image database of the AUAS was conducted to select pictures for the survey. The content analysis allowed to select examples that represent each concept in a particular university context. The AUAS pictures that represented the five concepts were presented to participating students to test whether the students indeed preferred the examples that endorse the best practices. Each concept was represented by multiple images to avoid coincidence in the survey answers. The students were asked to evaluate the pictures in three different ways, which was also done to increase the validity of the survey by reducing the external influences.

The results of this study revealed that four of the concepts: the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, and the use of counter-stereotypes and avoidance of stereotypes) were confirmed to contribute to participants' feelings of inclusion. Based on the outcomes of this study, the concept of the preference for authenticity emerged as the most important aspect when it comes to effectively inclusive imagery. The participants not only mentioned this concept most frequently as a reason for their feelings of inclusion but also positively evaluated the pictures that depicted an example of this concept. In concrete terms, this means that students should preferably be portrayed in their "natural habitat" spontaneously and in a recognizable context. This last aspect was a surprising outcome and has led to the identification of one new concept that is important to the experience of inclusion: appropriate context. It became apparent in the results of the survey that the right study context is extremely important to make students feel included. Not only did the school context turn out to be important, but an applicable context that related to the particular study program or connection to performance in the professional field also contributed to the sense of inclusion. The image that included a camera and microphone,

for example, was highly appreciated by students from the BA Creative Business program. According to answers to the open-ended questions, this relevant context made them feel included. Conversely, the results also revealed that if images were not in a personally recognizable context, then the participants' feelings of inclusion decreased.

In contrast to the literature review findings, no evidence of the preference for eye contact over no eye contact was detected in this study. Contrary to the literature, direct eye contact was not always considered preferable. Some participants even mentioned that direct eye contact decreased the feeling of authenticity for some images.

To answer the second sub-question, this study confirms the effectiveness of the following endorsed concepts of inclusive imagery practices: the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, the use of counter stereotypes and the avoidance of stereotypes contribute to the feeling of inclusivity for students in higher education. Authenticity in particular appeared to be of significant importance. No evidence of the preference for eye contact over no eye contact was detected as contributing to a feeling of inclusivity in this study. Furthermore, the results of the survey revealed a sixth concept that can be added to the list of concepts to consider when creating inclusive imagery: appropriate context.

8. Conclusion

UNESCO's (2016) sustainable development goal four—"Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all"—underlines the necessity for change in educational policies to make sure that "no one is left behind." To achieve this, growing attention has been placed on diversity, and mandates for diversity policies within higher education institutions have been enacted. However, many scholars have expressed their critiques of the implementation of these diversity policies in higher education (Ahmed, 2012; Urcioullim 2016; Ellemers, Naomi & Şahin, Onur & Jansen, Wiebren & Toorn, Jojanneke, 2018; Scott, 2020; Essanhaji, & van den Brink, 2021). There seems to be a gap between symbolic attempts to "do diversity" and the actual experiences of people who embody diversity (Ahmed, 2012). This research has attempted to influence daily practices from the bottom up by narrowing the gap between theory and practice by providing a framework of tested inclusive imagery practices that can be used in the context of higher education. To provide evidence-based recommendations that make students feel included, the following research question was defined:

"What inclusive imagery practices contribute to the feeling of inclusivity for students in higher education?"

To provide an answer, it was first necessary to explain the difference between the intertwined concepts of diversity, inclusion, and a sense of belonging. In this research, diversity is considered the current reality; inclusion is the institutional choices that people make to deal with and empower this diversity. For students to experience inclusion, an inclusive environment is required to increase a sense of belonging for every individual at a university.

To establish a more inclusive environment in higher education institutions, this study has investigated how imagery practices contribute to this. The constructivist approach to language, which was endorsed by Hall (2013) and Ochs (1996), highlights that language as a concept (written or spoken language, as well as visual signs and images, gestures, facial expressions, etc.) helps to construct reality. Imagine that university images also contributed to students' realities and their perceptions of the world. Self-referencing is, according to Klassen, an essential aspect of this. Pippert et al. (2013) revealed that current representations in U.S. colleges and universities inaccurately portray reality. Diversity is used objectively and symbolically to primarily serve the logic of the market and to contribute to institutional brands (Urciouli, 2016). In favor of inclusive communication, Zined (2019) demonstrated that inclusive advertisements that depict a mixed group of people are positively appreciated by the majority. Challouki (2021) endorsed this and also emphasized that millennials in particular prefer brands that consider diversity to be important. Because of the endorsed influence of images on reality, this study focused on how imagery contributes to the experience of inclusiveness in higher education institutions.

Considering the inclusive imagery practices as a contribution to the experience of inclusivity, recommendations to consider when creating an inclusive environment were collected in a literature review and translated into five concepts: the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, the use of counter-stereotypes and avoidance of

stereotypes, and the preference for eye contact over no eye contact. These concepts served as the conceptual framework and thus represented endorsed inclusive imagery practices in this study.

Testing these concepts among the students of a Dutch higher education institution supported the relevance of the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, and the use of counter-stereotypes and avoidance of stereotypes. The concept of the preference for authenticity was considered to be the most important. The results of the survey did not provide an unequivocal answer regarding the concept of the preference for eye contact over no eye contact, which cannot be considered as contributing to the experience of inclusivity based on the results of this research. The results have not only validated the existing concepts but also led to the identification of one new concept that is of importance to the experience of inclusivity: appropriate context. The results of the survey have demonstrated in multiple ways that the right study context is extremely important to the experience of inclusivity.

In conclusion, the answer to the main research question is that the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, the use of counter-stereotypes and avoidance of stereotypes, and appropriate context are inclusive imagery practices that contribute to the feeling of inclusivity for students in higher education according to this study.

This thesis has provided a collection of endorsed inclusive imagery practices and the validation of these concepts in a higher educational context. An additional outcome of this research is the identification of one new concept. This present study represents one of the first attempts to narrow the gap between theory and practice while considering inclusive imagery as a contribution to the experience of inclusivity for students in higher education and should be used to inspire future researchers.

Limitations

A source of weakness in this study that could have affected the outcomes was the small scale of the literature review. A broader spectrum of sources would have increased the credibility of the identified concepts. Moreover, one of the concepts (the preference for eye contact over no eye contact) was only endorsed in one source, which made it less credible to generalize for this study. This was also the only concept that was not validated in the survey, which could correlate with this weakness. Notwithstanding this limitation, the results of the survey demonstrated the effectiveness of the other four concepts.

An additional issue became apparent while conducting the survey. The concepts of the active promotion of diversity and the use of counter-stereotypes and avoidance of stereotypes were probably not concrete enough for the target audience to understand. The results revealed that these options were rarely provided as the reason for feeling included or excluded, which might have been caused by the unawareness of what these concepts imply. Pictures that incorporated counter-stereotypes were usually preferred over pictures with stereotypes, so this might have affected the participants subconsciously. Due to the limited scope of the study, it was not possible to invite other researchers to the content analysis coding process. The intercoder reliability would not only have made this study more accurate but would also have made the concepts possibly more relatable for the participants.

Third, the sample of the study was not diverse enough to consider this a representation of students in higher education. Because this research contributes to the study field of diversity in higher education, it was important to have a representative sample. Involving the students from FASSL was an attempt to make the sample more diverse but unfortunately not many have participated. More diversity in all kinds of variations could have influenced the results heavily and would have allowed the researcher to make valid generalizations for students in higher education.

Future research

Future researchers could address these limitations. Re-assessing and expanding the theory on inclusive imagery practices to strengthen the credibility of the concepts is the first suggestion for future research. Second, a greater and more diverse sample of survey respondents would allow generalizations to be made for higher education students, as well as provide the opportunity to investigate whether there are correlations between aspects of identity and preferences for certain concepts. This approach would allow the validation of the effectiveness of Challouki's (2021) suggestion to define a target audience based on what they have in common by approaching them from an intersectional perspective. For example, if most respondents from a diverse sample associate their identities with their life stages (as found in this study), a test could be conducted to determine whether images with visual cues that are related to this are conducive to experiencing inclusivity.

Additional qualitative research based on the current findings would also help to establish a greater degree of accuracy on this matter. Reviewing the pictures during interviews with students would facilitate the more accurate identification of visual elements that contribute to students' feelings of inclusivity. Prototype images that suggest the current findings could be created and added to these interviews to test whether these images indeed make a positive contribution to the sense of inclusion.

Finally, my personal ambition would be to provide more guidance to communication professionals in higher education to create inclusive communication in daily practice. Due to the proven complexity of this matter, a simple document would not suffice. However, further research that involves communication professionals at higher education institutions could help to translate these concepts into a list of critically reflective questions that they can use to create inclusive communication.

Implications

The purpose of this study was to narrow the gap between theory and practice and to provide implications for communication professionals in higher education. Taken together, the findings of this study support the following recommendations:

Communication professionals in higher education can contribute to an inclusive environment for students when they consider the preference for authenticity, the preference for groups over individuals, the active promotion of diversity, the use of counter-stereotypes and avoidance of stereotypes, and the appropriate context in imagery. To be more concrete:

- Images should reflect **authentic** moments that happen between students on campus. Interactions should look natural, spontaneous, and not staged (for example, images should

include spontaneous laughing or hand gesturing). Moreover, post-process images should always be avoided.

- **Actively promoting diversity** is encouraged as long as people are portrayed in an authentic way on campus. This can be done in two ways. First, subtle visual cues can be used to express appreciation for diversity (for example, a gay flag as a sticker on somebody's computer or a poster in the background that provides guidance for students with dyslexia) or second, variety in gender, race, disabilities, etc. should be highlighted when portraying people at the university.
- Images of **groups** provide opportunities to display more diversity in gender, race, disabilities, etc. and are, therefore, preferable. However, being aware of group dynamics and trying to avoid reinforced similar attitudes or actions can lead to a tendency to generalize and create a feeling of homogeneity.
- **Stereotypes** should be avoided, and **counter-stereotypes** should be used instead. Pictures should be examined critically, and photos that intentionally put different kinds of people in the spotlight should be chosen.
- Images should be made in an **appropriate context** that reflects the campus' authenticity with actors whom students can relate to in a context that fits their current (student life on campus) or future reality (professional practice). For example, a picture with a microphone or camera should be used to reach students who are members of the BA Creative Business program, or a picture that was taken in a lecture hall that students are familiar with should be used.

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Master Thesis

**“A picture is worth a
thousand words”**

Appendices

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A. Literature review: Overview sources

1) Sources Google Search

Number source used for Order in Google search	Organization Name	Type or organization	Used for analysis	Irrelevant because	Citation
Results Google search for 'inclusive imagery tips education' (first page hits) on 15 March 2022					
	1st	Cambridge university press	University press		Jarnagin, J. (2020, 3 december). Latin is for everyone: 7 ways to incorporate inclusive images in your classroom. Cambridge University press. Geraadpleegd op 5 maart 2022, van https://www-cambridge-org.proxy.library.uu.nl/it/education/blog/2020/12/03/7-ways-to-incorporate-inclusive-images-in-latin-classroom/
1	2nd	The University & College Designers Association (UCDA)	University & College Designers Association	x	<i>Best Practices for Inclusive and Diverse Photography in Higher Education</i> . (2022). The University & College Designers Association. Geraadpleegd op 1 april 2022, van https://www.ucda.com/best-practices-for-inclusive-and-diverse-photography-in-higher-education/
2	3rd	Forum One	Commercial agency	x	Crawley, C. (2022, 17 maart). How to Choose Diverse and Inclusive Photos. Forum One. Geraadpleegd op 1 april 2022, van https://www.forumone.com/insights/blog/how-to-choose-diverse-and-inclusive-photos/
	4th	Universiteit Leiden	University		Irrelevant because it is about inclusive teaching Leiden University. (2021, november). <i>Inclusive teaching tips 1.0</i> . Staff Alliance for Equity (SAFE) Leiden University. https://www.universiteitleiden.nl/binaries/content/assets/governance-and-global-affairs/bsk/safe/inclusive-teaching-tips-1.0.pdf
	5th	UNESCO	Agency of the United Nations		Irrelevant because it is about inclusive teaching UNESCO. (2017). A Guide for ensuring inclusion and equity in education. Van Haren Publishing.
3	6th	Pearson	Publishing and learning company	x	Tips for inclusive content Top tips for creating diverse and inclusive content. (2021, 1 april). Pearson. Geraadpleegd op 18 juni 2022, van https://www.pearson.com/uk/educators/higher-education-educators/course-development-blog/2021/04/top-tips-for-creating-diverse-and-inclusive-content.html
4	7th	Pacific University	Office of Marketing & Communications of university	x	Pacific University. (2018, oktober). BEST PRACTICES FOR EQUITY, DIVERSITY & INCLUSION IN MARKETING. Pacific University Office of Marketing & Communications. https://www.case.org/system/files/media/file/PU%20Materials.pdf
5	8th	Unincorporated	Agency for strategic branding for education	x	Celebrating Invisible Diversity: 4 Ways to Improve College Photography Evenstar, I. (2020, 30 november). <i>4 Ways to Improve College Photography - Invisible Diversity</i> . Unincorporated. Geraadpleegd op 6 mei 2022, van https://blog.unincorporated.com/invisible-diversity
	9th	Sanoma	Media company		No information on imagery Designing accessible learning tools ensures inclusive learning opportunities. (2021, 16 februari). Sanoma. Geraadpleegd op 18 juni 2022, van https://www.sanomalearning.com/en/news/2022/designing-accessible-learning-tools-ensures-inclusive-learning-opportunities/

2) Additional sources

Number source used for	Order in Google search	Organization Name	Type or organization	Used for analysis	Irrelevant because	Citation
Additional sources						
6		Inclusieve communicatie , Challouki	Inclusieve communicatie specialist	x		Challouki, H. (2021). Inclusieve communicatie (1ste editie). Pelckmans.
7		European Council	European Council,	x		Council of the European Union. (2019, januari). INCLUSIVE COMMUNICATION IN THE GSC. Council of the European Union General Secretariat. https://www.consilium.europa.eu/media/49080/2021_058_accessibility-inclusive-communication-in-the-gsc_en_acces.pdf
8		Ministry of general affairs Netherlands	Ministry of general affairs Netherlands	x		Ministerie van Algemene Zaken. (2021, June 15). Recommendations voor inclusief beeldgebruik. Inclusieve communicatie CommunicatieRijk. Retrieved 10 February 2022, from https://www.communicatierijk.nl/vakkennis/inclusieve-communicatie/recommendations-voor-inclusieve-communicatie/recommendations-voor-inclusief-beeldgebruik

B. Literature review: Color-coded sources

1) Legend color-coding

	Actively promoting diversity
	Avoiding stereotypes
	Using counter stereotypes
	Testing with target group/made in relation with target group
	Authenticity
	Truthful representation
	Preferencing groups over individuals
	Photo composition
	Other: (Correspondence between text and visual, Use faculty as role model, Translation should be interpretation, Active vs passive photographs)

2) The University & College Designers Association (UCDA)

1.1.1 AUTHENTICITY IS PARAMOUNT WHEN REPRESENTING INCLUSION AND DIVERSITY IN PHOTOGRAPHY

Truthful representations of the campus community, events and activities build trust for the accuracy and believability of university messaging and communication. Images that are received as genuine, depicting situations that would truly occur on campus, will positively affect perceptions of current and prospective students and staff. Trust in this authenticity leads to a willingness to work with photographers and participate in photo shoots to market and communicate the message and intentions of an institution. Working with administration, staff and faculty to capture existing campus events and classroom situations is the ideal. Capturing racially diverse students already taking an economics class is preferable to casting students for their diverse appearance and then trying to recreate the look of an economics class.

Institutions with minimal diversity in their student bodies should not create a false narrative through visual marketing. Imagery that falsely reflects the reality on campus risks marginalizing students who believed otherwise and can diminish the authenticity and reputation of the institution. A Black student who chose her college partially based on the diverse images she saw in the viewbook may feel duped and isolated instead of included and valued. A better alternative would be to visually highlight campus initiatives aimed to broaden diversity such as race relations speakers, cultural fairs, inner city mentor partnering programs, service-learning projects and campus involvement in diverse and inclusive organizations.

Post-process image manipulation can also create a false narrative of institutional diversity. It's considered an unethical practice by photojournalists and most photographers in higher education marketing departments. The negative effects of treating people of color as a prop, digitally dropped into campus scenes or altering skin color to give the appearance of racial balance, can be severe and long lasting. More than 25 years later, Time magazine's cover of O.J. Simpson's digitally manipulated mugshot from June of 1994 remains one of the most recognizable examples of racially insensitive alteration of an image. Trying to achieve a false representation of diversity through software editing is not worth the hit to an institution's credibility.

1.1.2 REPRESENT DIVERSITY BEYOND SKIN COLOR

Showing all aspects of diversity through photography can be challenging. Sexual orientation, gender identity, religion, mental health and some physical disabilities cannot necessarily be “seen” but can be illustrated using subtle visual cues. Signage or symbols on campus that show inclusion or access for all individuals can be utilized. Students wearing a cross, using a rosary, praying or meditating can visually reflect religious inclusion. Clothing with representative messaging such as the rainbow flag can convey diversity that is not otherwise recognizable. Pins, patches and stickers on backpacks, water bottles and laptops can also denote support and recognition.

AVOID STEREOTYPING AND MISIDENTIFICATION

Images that portray stereotypes can further strengthen false perceptions and beliefs about underrepresented groups. Photos of Black athletes or studious Asians are examples that emphasize the false notion that Black people can only excel on the sports field and Asians are only intellectual. Use photos of underrepresented students in areas that they are not immediately and disproportionately associated with. Showing those who are underrepresented in broader roles demonstrates that the full potential of all students is recognized.

1.1.3 BROADEN DIVERSE REPRESENTATIONS BEYOND STUDENTS

Often, prospective students look to staff and faculty as models of their future. Finding and highlighting diverse faculty and staff who are achieving in their field illustrates the opportunities available to students as well as showing inclusion and diversity are valued beyond the classroom.

1.1.4 PHOTOGRAPHY THAT IS REPRESENTATIVE WITHOUT OVER-SELLING IS A KEY COMPONENT IN INCLUSION AND DIVERSITY

Some of the most important marketing materials photographers shoot for are targeted to prospective students. For students to see themselves at an institution, the marketing materials must contain images of students like them. Showing diversity and inclusivity at a university through photography not only shows those represented in photos that they are welcome, but it is a selling point for those seeking a university with an appreciation for diversity.

Over-representation or including the same individuals repeatedly can be problematic when institutions push for a level of diversity that does not exist. Photographs used in conjunction with anecdotes and data can tell an accurate and cohesive story of what diversity is like on campus. An institution that significantly overuses underrepresented students, staff or faculty in imagery can lose credibility within the campus community and with prospective students who visit campus to further research the institution.

1.1.5 IMAGES USED IN CONTEXT AND IN A TIMELY MANNER SIGNAL ONGOING ATTENTION TO INCLUSION AND DIVERSITY

Just as using the same student to promote diversity across numerous marketing promotions can be a signal that diversity is lacking or not important to the university, using the same diversity themed photo for a prolonged period of time can also be perceived as an indicator of those problems. As with all content of university photography, photos of diverse students should be continually refreshed and updated. Images featured on social media are widely seen and have a very short life online, but if used repetitively, they will be noticed. Many communications departments only allow access to the most recent 3-5 years of campus imagery. This time frame ensures that clothing, hairstyle trends, technology, and structural and remodeling changes are up to date as well as adding “fresh faces” to the image catalog.

Using photos of diverse students out of context can be even more troubling. When the subject or setting of an event or captured interaction is used to represent something else, it creates a false narrative. For example, do not use a photo from an engineering mixer to represent the department of Middle Eastern studies simply because the subjects shown are wearing hijabs. Out-of-context usage can be an indicator of a university that has not truly invested in learning and embracing the details of inclusion and diversity.

3) Pacific University Oregon

1.1.6 Hierarchy of Photographs

The best images are photographs that are topic specific and that were created with student involvement. The worst images are generic photographs taken without prior consent.

1.1.7 How (Staged vs. Candid)

How was the photo made? That is, was it staged or candid photography? Though the photography is staged, that does not give you license to produce inauthentic photography. For example, do not hire models to pose as students or bring in student volunteers to make a program appear diverse.

1.1.8 How Many (Many vs. One)

How many students are in the photo? The best images have more than one student in the photo. These images are preferable because there is less pressure on any one student to represent the topic (e.g., biology) or their perceived race, gender, etc.

It is only acceptable to use a photograph of a single individual if they have consented and are aware of how the image will be used.

1.1.9 Who (Specific vs. Generic)

Who is in the photo?

A better photo has models unique to their topic. These images are better because they will be authentic representations of the topic. For example, the College of Education would use student teachers; Athletics would use student athletes. It is better to use a graduate student to represent a graduate program.

You can use generic photography if it aligns with your message or fits your unique materials. However, do not use stock photography.

1.1.10 What (Active vs. Passive)

What are they doing in the photo?

Photography with a student performing an action is better for two reasons. One, you can reinforce your message if the action aligns with your materials. For example, a student using a computer aligns with an advertisement recruiting for computer science. Two, active images put less pressure on the student to represent the topic (e.g., biology) or their perceived race, ethnicity, etc. Instead the action represents the topic, and the action is the rationale for the photo's selection.

You can use images of passive students. Typically, these photos will be of students smiling at the camera. But use these images sparingly and with the students' prior informed consent.

4) FORUM ONE

Learn to recognize your biases so you can work to interrupt them

The first step is to start acknowledging our biases and to realize when and how they influence our actions. Every one of us has biases, most of which have been fed to us through our culture. Every image you see in the media was chosen by a person whose view of the world has been shaped by their own experiences and biases. They may not even be aware of their biases and may have chosen to feature certain people over others because that's what our culture has taught them to do. Kat Holmes, author of [Mismatch: How Inclusion Shapes Design](#), says that "For better or worse, the people who design the touchpoints of society determine who can participate and who's left out. Often unwittingly." Many of the choices we make are heavily influenced by biases we may not be aware of, which can cause us to unintentionally perpetuate inequality. Learning to recognize your own biases and keep them in check will help you recognize and seek out more inclusive imagery.

Before you start your search for the perfect photo, take a quick inventory of what kinds of photos typically appear first in the list of results for your search terms. Open your stock photography website of choice and search terms like "pilot," "person cleaning in the home," "beautiful woman," or "leader of a meeting" and take a critical look at the results. **Note the types of people you see and how they are represented. Are they stereotypical in some way?** Maybe the pilots are all white men and the people cleaning are all women. How many of the first photos that appear feature only white models? Who is missing? **The more you observe and analyze the photos you see in the media that's all around us, the better you will become at recognizing how homogenous, predictable, and stereotypical they tend to be.**

Always make a "Demographic Checklist"

Each time we choose photos for a client, we run down a quick mental checklist to help ensure that we've included as many types of people as we possibly can. If you realize that your photos do not include someone on the list below, you can do a targeted search for a photo that includes them. The checklist is also useful for identifying when your photos include too much of one group and not enough of another. Are most of your photos only of women or only of people who look Caucasian? If so, which photos can you swap out for ones that feature people from the groups not yet included? It's usually not possible to include someone from every single one of the categories below, but the more types of people represented from the checklist, the better.

- **Races/ethnicities:** African/Black, Hispanic/Latinx, Asian, Middle Eastern, Caucasian/white, mixed-race, among others.
- **Genders:** Women, men, transgender, non-binary, and other genders
- **Ages:** A range of ages from birth to old age
- **Abilities:** People with a wide array of different physical and mental abilities or disabilities
- **Body types:** A range of body types, sizes, and heights

Ask yourself questions to keep your bias in check

In addition to the Demographic Checklist, ask yourself a few simple questions when choosing a photo. These questions will help you more easily identify the groups of people you may be leaving out, recognize your own biases, **and avoid stereotypes.**

- Who is missing or excluded?
- Can any photos be swapped out for a different type of person?
- Would I want to be portrayed this way? If this was a photo of me or someone I love, would I be okay with how they are represented?
- **Are any stereotypes being perpetuated in the photo I am using? Am I depicting someone in the role our culture typically puts them in or making a more unexpected choice?**
- **Can everyone who might view the photo see someone like themselves represented in it?**

If you only ask yourself one question, perhaps the most important is "*Who is missing?*". Underrepresented, marginalized groups of people are most often excluded from the images we see. **If they do appear, they are often represented in a**

Stereotypical way Choose photos that intentionally put different kinds of people in the spotlight, and allow them to be the focus.

Use specific search terms and filters, and dig deep

When searching for a photo, it's tempting to use the first good one you see at the top of the page. But is it as inclusive as it could be? Often the photos at the top of your search results will be the least diverse and will likely fall into the cultural "default" of young, attractive, straight, able-bodied, and usually white. You can get much better search results by using the filters available and the right search terms. For example, Shutterstock.com has ethnicity, age, and gender filters. The very first thing we do when we are searching for a photo is select all ethnicities *except* for Caucasian. This usually ensures that many more types of people will appear in the search results. Caucasian people will likely still be included in the images, but they will be supporting characters rather than main ones.

Another way to get better search results is to type in a very specific demographic that you have in mind. For example, if you have run through the Demographic Checklist and realized that you haven't included someone who is Hispanic, you may type "*Hispanic man smiling*" into the search bar. It may feel a bit uncomfortable at first to type in a specific race, ethnicity, gender, body type, or disability (we often use search terms like "wheelchair," "blind person," or "large man") but it is necessary in order to ensure that you are including as wide a range of people as possible.

In addition to using filters and keywords, it's important to take the time to dig deep. Look at more than just the first page of results. We usually start by looking at the very last page of results first. The more photos you look at, the more kinds of people you will see in them. Rather than just choosing one of the first few you see, commit to taking a few extra minutes to really choose one that is a great photo AND is inclusive.

1.1.11 Pay close attention to photo composition, lighting, and cropping

Just because a photo includes many types of people doesn't automatically mean that they are represented equally or in an inclusive way. Often the biases of photographers, photo editors, stock photo curators, and designers can show up in subtle ways. Choosing photos that may seem "diverse and inclusive" at first glance might actually be doing more harm than good. For example, the photo below depicts four people in a meeting. There are two men, and two women—both of whom are minorities. It seems pretty diverse if you describe it that way. When we take a closer look at the composition and focus of the photo, the white man is much larger and closer to us than the others, who are out of focus. The others, including both women who are the only non-white characters in the shot, are supplemental and secondary to the white male main character. While this photo does technically include a mix of genders and races, the way these people are depicted is reinforcing the "default" which is that men (specifically, white men) are the leading main characters at the forefront and everyone else is "other."

When choosing or shooting photos, be very conscious of how the people are positioned within the photo. Where is the focus? Is the photo cropped in a way that prioritizes one person over another in a way that reinforces biases? Who are the "main" or "supporting" characters in the story the photo is telling? Are minorities or women in the photo smaller than or behind the others? Is anyone being tokenized (i.e., they have been included as a token—or symbolic effort of their underrepresented group in order to give the impression of diversity)?

Although this photo includes different genders and races and is a quality photo with good lighting, color, and composition, we still would not use it. Instead, we would intentionally try to find a similar image with a woman as the main character (ideally a woman who is also a minority) in the foreground or an image in which all of the people are roughly equal sizes and distances from the camera. This may seem like a subtle change, but it is small choices like this that have the power to shift our culture to be more inclusive.

1.1.12 Use diverse and inclusive stock photo websites

Below is a list of stock photo websites that feature free or affordable images of people from a wide range of races, ethnicities, genders, sexualities, abilities, and backgrounds. The creators of these stock photo collections have done the hard work of making more inclusive and diverse photos, and we can support them by purchasing, featuring, and crediting their images so they can continue to expand their libraries. Browsing their collections will give you a better idea of what diverse photos should look like, and what it means to be truly inclusive.

1.2 Adopt an inclusive mindset

It may be easier and faster to use images that don't embody what it means to be inclusive. However, the benefits to your organization and to our culture can be huge if we all choose and use better photos in a more thoughtful, conscious, and careful way. "Images have a huge impact on imprinting and reinforcing our view of the world, and yet, most media professionals don't spend half the time being as thoughtful about their images as they do about their words. Often, because of a lack of time and money, we look for the most cost-effective picture that 'works,' not examining how our use of a photo may be reinforcing harmful stereotypes." says Minal Bopaiah in her article, [The Paradox of Bias in Marketing and Fundraising](#). Make inclusive photography a priority at your organization, and communicate the value of it to your colleagues. Your audiences will appreciate it and it will make your brand materials much more engaging, interesting, and dynamic.

Using the tips we've outlined, you can start choosing photos that challenge the status quo. Put your own discomfort aside (discomfort is okay!) and simply *try*. Commit to spending a bit of extra time on each photo selection. Ask yourself questions that challenge your assumptions and help you fill in gaps. Find opportunities for minorities to be the protagonists in your photos and for white people to be supporting characters. Once you find a photo you like, run it by someone different from you (ideally someone who looks like the person featured in your photo) to see what they think. Choose unexpected and interesting photos that disprove stereotypes.

K. (2021, November 3). *How to Choose Diverse and Inclusive Photos*. Forum One | Turn Ideas Into Impact. Retrieved March 16, 2022, from <https://www.forumone.com/ideas/how-to-choose-diverse-and-inclusive-photos/>

5) PEARSON

1. **Could your images or videos be more diverse?** Check any images or videos used to ensure they reflect the diverse society in which we live in terms of gender, race, disability, age, and more. Any racial stereotypes evident in your images should be removed. Look for opportunities to provide authentic positive representation; for example, in a mechanical engineering course that may be male dominated, ensure women are presented authentically in the images. Also, avoid images that are culturally sensitive – particularly when creating online learning for a global audience. For example, some cultures may find images of pigs offensive, so an aesthetic image of a ‘piggy bank’ in a finance course could be avoided.

6) Unincorporated

1. Dig into the College Enrollment Data

When we think of college students, we typically imagine young, single 18- to 22-year-olds living in a campus dorm. Does the enrollment data for your institution back up that belief?

We know that today's college students are more racially and ethnically diverse, but did you also know that just over one-quarter of students are also parents, and 11 percent have a disability?

Images that are expected to sell the college experience have not caught up with the new reality. A basic online image search offers a few pictures that represent the full spectrum of today's student population.

The Seldin / Haring-Smith Foundation also noticed the lack of representation and partnered with Getty images to launch the New College Majority Photo Series to provide stock photography that better represents the demographics of today's students.

Comparing your university's image assets with the enrollment data is a great first start to looking for gaps in representation. Capturing the true diversity of your campus can also break the monotony of college imagery that is usually saturated with campus shots, student portraits, and sporting events.

Capturing true diversity is why we love this photo of a San Jose State University graduate with her baby. Not only is it different, but it captures an emotional connection that everyone can feel good about.

Yet, this data-driven approach has its limits. Some colleges and universities do not compile statistics on gay, transgender, and gender non-binary students, which is another critical audience that needs to be represented.

Related Reading: Advancement During Uncertainty: Adapting Donor Relations Strategies

2. Recognize the Invisible Diversity of Students

Some types of diversity, including sexuality, disability, and socio-economic status, are not always easy to capture in an image. A compelling caption could provide more context but you could also follow the advice of the University Photographers' Association of America that suggests using subtle visual cues such as t-shirts, buttons on backpacks, and even stickers on laptops to convey invisible diversity.

For instance, USC used the pride flag in an unpredictable and beautiful way to showcase its Coming Out Day. In 2019, San Diego State University student Erica Alfaro staged a photoshoot with her undocumented farmworker parents. Amidst the strawberry fields, Erica wore her cap and gown and proudly posed with her parents. It is a powerful image that can help first-generation college students feel seen and celebrated.

3. Subvert Stereotypes

A photo can have all the visual elements of diversity, but it holds little value if it maintains the status quo of who holds power, knowledge, or reinforces ideas about the race and gender of "typical" science or humanities majors.

Sometimes these generalizations are so ingrained in our culture that marketing and communications offices continue churning out these visual narratives.

Be intentional.

Make sure university newsrooms represent the communities it serves and look to your diversity centers for guidance. Then, before taking a picture or posting it online, ask yourself these questions:

Does the picture perpetuate a stereotype?

Does the photograph exacerbate the subject's otherness that it could make the person feel ostracized?

Is the image respectful to everyone in the picture?

Next time, focus on subverting the stereotype. Feature the female astronomer, photograph the Black dentist, and highlight the basketball athlete who uses a wheelchair.

Photographs that reject the stereotypes are especially important for the online learning environment that many students are living through now. We retain knowledge and ideas better if we see it rather than read it. Diverse images can go a long way to helping students feel welcomed and connected in online learning environments.

Related Reading: COVID-19 Amplifies Existing Inequalities for Black College Students

4. Be Authentic

We have already discussed how posed and intentionally diverse photos can make underrepresented students feel used and tokenized

More than ever, colleges and universities must be authentic in how they represent diversity and inclusion. Instead of posed photos, have your photographer capture real moments between students as they happen. Two friends from different backgrounds sharing a laugh or involved in conversation evokes more emotion for the viewer than any staged image.

For more ideas on executing un-posed campus photography, we recommend taking a look at Indiana University's style guide that offers tips on natural and uncluttered pictures.

Related Reading: The Impact of COVID-19 on Alumni Relations in Higher Education

7) European Council, 2017

- To promote diversity in publications such as leaflets, use pictures and images that reflect all aspects of our working environment: consider the balance of women and men, show persons with disabilities in everyday situations, include people of diverse ages and different racial and ethnic groups, where appropriate.
- The visual and textual content should correspond. Also make sure that the visual you choose corresponds to the message you are trying to send, e.g. an image showing only men would not be effective to illustrate an article where both women and men have been interviewed.
- Do not choose an image or slogan that gives the impression we have age, ethnic, aesthetic or any other type of bias.

8) Ministry of general affairs Netherlands

- Zorg voor herkenbaar, begrijpelijk en realistisch beeld zodat mensen zich aangesproken voelen.
- Laat diversiteit zien in beeld. Gebruik geen stereotypen.
 - 50,6 % van de Nederlandse bevolking identificeert zichzelf als vrouw. Laat dat zien.
 - 23,1 % van de Nederlandse bevolking heeft een migratieachtergrond. Laat dat zien.
 - 14,8 % van de Nederlandse bevolking heeft een lichamelijke beperking. Laat dat zien.
- Werk met 'counterstereotypen'. Plaats mensen of groepen niet in een stereotype rol of relatie in je communicatie. Laat mensen zien die de standaard rollen en taakverdeling weerleggen. Breng bijvoorbeeld niet alleen mannelijke bouwvakkers in beeld, maar kies ook voor vrouwen die in de bouw werken. Zorg wel dat het beeld realistisch blijft voor de doelgroep.
- Houd er rekening mee dat iedereen anders naar beeld kijkt. Test altijd bij de doelgroep of de boodschap en de gebruikte beelden goed overkomen en begrepen worden.
- Gebruik beelden met heldere lijnen en met een goed kleurcontrast. Gebruik hiervoor bijvoorbeeld een online kleurcontrastchecker.
- Gebruik geen beelden met teveel afleidende details. Het hoofdonderwerp moet in één oogopslag duidelijk zijn.
- Gebruik alleen beeld als het de inhoud duidelijker maakt. Als beeld alleen decoratief is loop je het risico dat het juist afleidt van je boodschap.
- Plaats beeld voor of boven de tekst waar het bij hoort. Dus niet erachter of eronder.
- Gebruik afbeeldingen en diagrammen om tekst te ondersteunen.
- Gebruik beschrijvende knoppen (bv. geen 'klik hier' maar 'bestand toevoegen')
- Gebruik ondertiteling of transcriptie voor video's om deze toegankelijk te maken voor een breder publiek. Kijk voor de laatste eisen op dit gebied op www.digitoegankelijk.nl.
- Gebruik niet alleen kleuren om iets duidelijk te maken. Iemand die kleurenblind is moet de inhoud ook kunnen begrijpen.

C. Survey: Copy of the survey

Copy of the survey

Beste deelnemer,

Je neemt deel aan een vragenlijst als onderdeel van een masterscriptie van een student aan de Universiteit Utrecht, MA interculturele communicatie.

In deze vragenlijst word je gevraagd om een aantal foto's te evalueren. Concreet wil dit zeggen dat je een aantal foto's te zien krijgt en jij jouw persoonlijke mening hierover geeft. Er bestaat geen goed of fout antwoord. Het is belangrijk dat je vrijuit je persoonlijke mening geeft. Vervolgens zullen er nog een aantal algemene vragen worden gesteld over jouw identiteit en je algehele ervaring bij de foto's.

De vragenlijst duurt ongeveer 10-15 minuten.

Je deelname wordt zeer op prijs gesteld.

1) SECTION 1

Q1: Ik ga ermee akkoord vrijwillig deel te nemen aan dit onderzoek. Door deze enquête in te dienen, ga ik ermee akkoord dat de door mij verstrekte gegevens anoniem worden gebruikt. Ik begrijp dat ik me op elk moment kan terugtrekken uit het onderzoek, zonder enige consequenties.

Ja, ik ga hiermee akkoord (1)

Q2: Bij welke opleiding van de HvA sta je ingeschreven?

Communicatie (1)

Creative Business (2)

HBO-rechten (3)

Social work (4)

Sociaal Juridische Dienstverlening (5)

Toegepaste Psychologie (6)

Anders, namelijk (7) _____

Q3: Hoe oud ben je (getal, bijvoorbeeld: 19)?

2) SECTION 2

Je krijgt nu 6 fotocombinaties van bestaande HvA foto's te zien. Hierbij geef je aan welke van de twee foto's je het meest het gevoel geeft dat je op deze school thuishoort. Vervolgens wordt je gevraagd uit te leggen waarom.

Foto 1



FOTO B



Q4: Welk van de twee bovenstaande foto's geeft jou het gevoel dat je op deze school thuishoort?

- Foto A (1)
- Foto B (2)
- Geen van beiden (3)

Q5: Waar komt dat door?

Foto 2

FOTO A



FOTO B



Q6: Welk van de twee bovenstaande foto's geeft jou het gevoel dat je op deze school thuishoort?

- Foto A (1)
- Foto B (2)
- Geen van beiden (3)

Q7: Waar komt dat door?

Foto 3

FOTO A



FOTO B



Q8: Welk van de twee bovenstaande foto's geeft jou het gevoel dat je op deze school thuishoort?

- Foto A (1)
- Foto B (2)
- Geen van beiden (3)

Q9: Waar komt dat door?

Foto 4

FOTO A



FOTO B



Q10: Welk van de twee bovenstaande foto's geeft jou het gevoel dat je op deze school thuishoort?

- Foto A (1)
- Foto B (2)
- Geen van beiden (3)

Q11: Waar komt dat door?

Foto 5

FOTO A



FOTO B



Q12: Stereotyping 1A Welk van de twee bovenstaande foto's geeft jou het gevoel dat je op deze school thuishoort?

- Foto A (1)
- Foto B (2)
- Geen van beiden (3)

Q13: Waar komt dat door?

3) SECTION 3

Intro vervolg Je krijgt nu 10 foto's bestaande HvA foto's te zien, hierbij hoef je alleen aan te geven of de foto je het gevoel geeft dat je op deze school thuishoort en je krijgt een keuzemenu met opties waar dat mogelijk aan ligt.

Foto 1



Q14: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 1.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 1.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Foto 2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q15: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke kenmerken (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 2 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q16: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 2 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... , Het voelt als een neppe/onrealistische situatie Is Displayed

Foto 2



Q17: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 2.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 2.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Foto 3 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q18: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke kenmerken (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 3 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q19: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 3 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... , Het voelt als een neppe/onrealistische situatie Is Displayed

Foto 3



Q20: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 3.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 3.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Foto 4 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q21: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke kenmerken (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 4 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q22: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 4 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... , Het voelt als een neppe/onrealistische situatie Is Displayed

Foto 4



Q23: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 4.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 4.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Foto 5 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q24: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke beperkingen (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 5 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q25: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 5 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... , Het voelt als een neppe/onrealistische situatie Is Displayed

Foto 5



Q26: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 5.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 5.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Lekker bezig If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q27: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke kenmerken (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Lekker bezig If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q28: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Lekker bezig If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... , Het voelt als een neppe/onrealistische situatie Is Displayed

Lekker bezig Je bent lekker bezig! Er komen nog 5 van dit soort foto's om te beoordelen.

Foto 6



Q29: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 6.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 6.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Foto 7 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q30: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke kenmerken (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 7 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q31: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 7 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... , Het voelt als een neppe/onrealistische situatie Is Displayed

Foto 7



Q32: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 7.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 7.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Foto 8 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q33: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke kenmerken (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 8 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q34: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 8 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... , Het voelt als een neppe/onrealistische situatie Is Displayed

Foto 8



Q35: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 8.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 8.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Foto 9 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q36: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke kenmerken (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 9 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q37: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 9 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... , Het voelt als een neppe/onrealistische situatie Is Displayed

Foto 9



Q38: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 9.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 9.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Foto 10 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q39: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke kenmerken (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 10 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q40: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Foto 10 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... , Het voelt als een neppe/onrealistische situatie Is Displayed

Foto 10



Q41: Geeft deze foto je het gevoel dat je op deze school thuishoort?

- Ja (1)
- Nee (2)
- Weet ik niet (3)

Skip To: Foto 10.1 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Ja

Skip To: Foto 10.2 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Nee

Skip To: Intro deel 3 If Geeft deze foto je het gevoel dat je op deze school thuishoort? = Weet ik niet

Q42: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het meest?

- Het voelt als een realistische situatie (1)
- Ik herken mezelf in de groep (2)
- Ik herken mezelf in het individu (3)
- Ik vind het fijn dat er veel variatie is in gender, etniciteit, leeftijd en fysieke kenmerken (4)
- Ik herken counter-stereotypes (5)
- Ik vind het fijn dat ik oogcontact maak met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Intro deel 3 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je wel op deze school thuishoort het... , Het voelt als een realistische situatie Is Displayed

Q43: Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort het meest?

- Het voelt als een neppe/onrealistische situatie (1)
- Ik herken mezelf niet in de group (2)
- Ik herken mezelf niet in het individu (3)
- Ik vind dat promotie van diversiteit er te dik boven op ligt (4)
- Ik herken stereotypes (5)
- Ik maak geen oogcontact met de persoon/personen in de foto (6)
- Anders, namelijk (7) _____

Skip To: Intro deel 3 If Welk van de onderstaande aspecten beïnvloedt jouw gevoel dat je niet op deze school thuishoort he... = Het voelt als een neppe/onrealistische situatie

4) SECTION 4

Je krijgt nu 5 fotocombinaties van bestaande HvA foto's te zien. Hierbij hoef je alleen aan te geven welke van de twee foto's je het meest het gevoel geeft dat je op deze school thuishoort.

Q44: Selecteer welke van de twee fotocollage's jou het meest het gevoel geeft dat je op deze school thuishoort.



Q45: Selecteer welke van de twee fotocollage's jou het meest het gevoel geeft dat je op deze school thuishoort.



Q46: Selecteer welke van de twee fotocollage's jou het meest het gevoel geeft dat je op deze school thuishoort.



Q47: Selecteer welke van de twee fotocollage's jou het meest het gevoel geeft dat je op deze school thuishoort.



Q48: Selecteer welke van de twee fotocollage's jou het meest het gevoel geeft dat je op deze school thuishoort.



5) SECTION 5

Q49: Zet op volgorde welke aspecten voor jou het belangrijkste waren om het gevoel te geven dat je thuishoort op deze school (sleep de aspecten en zet ze op de juiste volgorde).

- _____ Gevoel van echtheid/authenticiteit (1)
- _____ Maken van oogcontact (2)
- _____ Identificeerbaarheid met de groep/het individu (3)
- _____ Diversiteit (variatie in gender, etniciteit, leeftijd en fysieke beperkingen) (4)
- _____ Stereotypes/counter-stereotypes (5)
- _____ anders (6)

Q50: In welke mate zag je jezelf terug in deze foto's (schaal van 0 tot 10)?

0 = helemaal niet het gevoel hebben dat je op deze school thuishoort

10= het gevoel je absoluut op deze school thuishoort



- 0 (0)
- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)
- 6 (6)
- 7 (7)
- 8 (8)
- 9 (9)
- 10 (10)

Q51: Hoe belangrijk vind je het om jezelf terug te zien in student communicatie (communicatie van de opleiding en de instelling naar studenten zoals jijzelf)? (schaal van 0 tot 10)

0 = helemaal niet belangrijk

10= heel erg belangrijk



- 0 (0)
- 1 (1)
- 2 (2)
- 3 (3)
- 4 (4)
- 5 (5)
- 6 (6)
- 7 (7)
- 8 (8)
- 9 (9)
- 10 (10)

6) SECTION 6

De laatste meerkeuze vragen gaan over wat er belangrijk is voor jouw identiteit.

Q52: Hoe omschrijf je je genderidentiteit?

- Vrouw (1)
 - Man (2)
 - Non-binair (3)
 - Transgender man (4)
 - Transgender vrouw (5)
 - Geen van allen (6)
 - Ik beschrijf het liever zelf, namelijk als: (7)
-

Q53: Hoe omschrijft je jouw seksuele oriëntatie?

- Asexueel (1)
- Bisexueel (2)
- Homoseksueel (3)
- Heteroseksueel (4)
- Panseksueel (5)
- Ik weet het niet (6)
- Ik beschrijf het liever zelf, namelijk als: (7)

Q54: Identificeert je je als een persoon met een handicap / toegankelijkheidsbehoeften?

- Ja, ik heb een zichtbare handicap / toegankelijkheidsbehoeften (1)
- Ja, ik heb een onzichtbare handicap / toegankelijkheidsbehoeften (2)
- Nee (3)
- Anders, namelijk (4) _____

Q55: Met welke nationaliteiten/etnische groep identificeer jij je (dit mogen er meerdere zijn)?



Q56: Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit?

- Sekse en Gender (hoeverre typeer je jezelf wel of niet als man of vrouw?) (1)
- Etniciteit (wat is je culturele identiteit, waar ben jij/of zijn je ouders geboren) (2)
- Levensfase / Generatie (hoe oud ben je, in welke levensfase zit je momenteel?) (3)
- Talent/Handicap (lichamelijke, verstandelijke en psychische kwaliteiten en beperkingen) (4)
- Seksuele oriëntatie (ben je hetero- of homoseksueel, biseksueel, transseksueel, asexueel?) (5)
- Religie en levens beschouwing (wat voor levensvisie of religie heb je van huis uit meegekregen en hoe belangrijk is dit voor jou? (6)
- Sociale klasse en professionele socialisatie (de sociaal-economische positie van je gezin en de sociale context waarin je bent opgegroeid) (7)
- Er is iets anders het meest bepalend voor mijn identiteit, namelijk: (8)

Q57: Heb je het gevoel dat je tot een minderheidsgroep behoort in Nederland?
Kies het antwoord waarin je je herkent, een minderheid op basis van:

- Etnisch-culturele afkomst (niet-Nederlandse roots hebben) (1)
 - Migratie-achtergrond (ooit in een ander land gewoond hebben) (2)
 - Huidskleur (3)
 - Seksuele oriëntatie (homo, lesbienne, biseksueel zijn) (4)
 - Genderidentiteit of genderexpressie (transgender zijn) (5)
 - Fysieke beperking of kenmerken (6)
 - Gezondheidstoestand (7)
 - Politieke overtuiging (8)
 - Religie of geloof (9)
 - Levensvisie of levensstijl (10)
 - Anders, namelijk: (11) _____
 - Ik behoor tot geen enkele van deze minderheden. (12)
-

Q58: Voel je je over het algemeen gerepresenteerd in de student communicatie van de HvA?

- Ja (1)
 - Nee (2)
 - Een beetje (3)
 - Anders, namelijk: (4) _____
-

Q59: Heb je tips voor de HvA om student communicatie inclusiever te maken?

Q60: Heb je verder nog opmerkingen?

Q61: Laat hier je email adres achter om kans te maken op de Bol.com cadeau kaart!

Verloop onderzoek Laat hier je email adres achter als je graag de uitkomsten van het onderzoek ontvangt.

Ontzettend bedankt voor je deelname!

Met dit onderzoek streven we er naar de HvA een inclusieve omgeving te maken.

Als je vragen hebt mag je die mailen naar k.i.m.voogdt@students.uu.nl

End of survey

D. Survey: SPSS tables

1) Age

Statistics

Hoe oud ben je (getal,
bijvoorbeeld: 19)?

N	Valid	67
	Missing	0

Hoe oud ben je (getal, bijvoorbeeld: 19)?

	N	%
	2	3.0%
18	4	6.0%
19	10	14.9%
20	13	19.4%
21	8	11.9%
22	8	11.9%
23	6	9.0%
24	7	10.4%
26	1	1.5%
27	2	3.0%
28	2	3.0%
29	1	1.5%
33	1	1.5%
39	1	1.5%
49	1	1.5%

Descriptive Statistics

	N	Minimum	Maximum	Mean	Std. Deviation
Hoe oud ben je (getal, bijvoorbeeld: 19)?	65	18	49	22.43	4.940
Valid N (listwise)	65				

2) Field of study

Statistics

Bij welke opleiding van de HvA sta je ingeschreven? - Selected Choice

N	Valid	67
	Missing	0
Mean		2.16
Std. Error of Mean		.105
Median		2.00
Mode		2
Std. Deviation		.863
Variance		.745
Range		4
Minimum		1
Maximum		5
Sum		145
Percentiles	25	2.00
	50	2.00
	75	2.00

Bij welke opleiding van de HvA sta je ingeschreven? - Selected Choice

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Communicatie	5	7.5	7.5	7.5
	Creative Business	56	83.6	83.6	91.0
	HBO-rechten	1	1.5	1.5	92.5
	Sociaal Juridische Dienstverlening	5	7.5	7.5	100.0
	Total	67	100.0	100.0	

3) Gender

Statistics

Hoe omschrijf je je

genderidentiteit? - Selected Choice

N	Valid	67
	Missing	0
Mean		1.16
Std. Error of Mean		.094
Median		1.00
Mode		1
Std. Deviation		.771
Variance		.594
Range		6
Minimum		1
Maximum		7
Sum		78
Percentiles	25	1.00
	50	1.00
	75	1.00

Hoe omschrijf je je genderidentiteit? - Selected Choice

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Vrouw	61	91.0	91.0	91.0
	Man	5	7.5	7.5	98.5
	Ik beschrijf het liever zelf, namelijk als:	1	1.5	1.5	100.0
	Total	67	100.0	100.0	

4) Sexual orientation

Statistics

Hoe omschrijft je jouw seksuele oriëntatie? - Selected Choice

N	Valid	67
	Missing	0
Mean		4.10
Std. Error of Mean		.133
Median		4.00
Mode		4
Std. Deviation		1.089
Variance		1.186
Range		6
Minimum		1
Maximum		7
Sum		275
Percentiles	25	4.00
	50	4.00
	75	4.00

Hoe omschrijft je jouw seksuele oriëntatie? - Selected Choice

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Asexueel	1	1.5	1.5	1.5
	Bisexueel	5	7.5	7.5	9.0
	Homoseksueel	1	1.5	1.5	10.4
	Heteroseksueel	50	74.6	74.6	85.1
	Pansexueel	2	3.0	3.0	88.1
	Ik weet het niet	5	7.5	7.5	95.5
	Ik beschrijf het liever zelf, namelijk als:	3	4.5	4.5	100.0
	Total	67	100.0	100.0	

5) Disability

**Identificeert je je als een persoon met een handicap / toegankelijkheidsbehoefte? -
Selected Choice**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Ja, ik heb een onzichtbare handicap / toegankelijkheidsbehoefte	6	9.0	9.0	9.0
	Nee	61	91.0	91.0	100.0
	Total	67	100.0	100.0	

6) List nationality/ethnicity

Met welke nationaliteiten/etnische groep identificeer jij je (dit mogen er meerdere zijn)?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	-	1	1.5	1.5	1.5
	Half Nederlandse half Jamaicaans	1	1.5	1.5	3.0
	Indonesisch/Nederlands	1	1.5	1.5	4.5
	Marokkaans Nederlands	1	1.5	1.5	6.0
	Nederland	2	3.0	3.0	9.0
	Nederlander	1	1.5	1.5	10.4
	Nederlander, Antiliaan	1	1.5	1.5	11.9
	nederlander, West-fries	1	1.5	1.5	13.4
	Nederlands	34	50.7	50.7	64.2
	Nederlands en Arubaans	1	1.5	1.5	65.7
	Nederlands en Hongaars	1	1.5	1.5	67.2
	Nederlands en Iraans	1	1.5	1.5	68.7
	Nederlands, Afro-Amerikaans	1	1.5	1.5	70.1
	Nederlands/Indisch/Portugees	1	1.5	1.5	71.6
	Nederlandse	10	14.9	14.9	86.6
	nl	1	1.5	1.5	88.1
	NL	1	1.5	1.5	89.6
	NL/ Marokkaans	1	1.5	1.5	91.0

Pakistaans, Nederlands, Arabisch.	1	1.5	1.5	92.5
Surinaams	1	1.5	1.5	94.0
Thais	1	1.5	1.5	95.5
Turks	1	1.5	1.5	97.0
Turkse	1	1.5	1.5	98.5
Wat?	1	1.5	1.5	100.0
Total	67	100.0	100.0	

7) Identification as minority group

Heb je het gevoel dat je tot een minderheidsgroep behoort in Nederland? Kies het antwoord waarin je je herkent, een minderheid op basis van: - Selected Choice

	N	%
Etnisch-culturele afkomst (niet-Nederlandse roots hebben)	8	11.9%
Migratie-achtergrond (ooit in een ander land gewoond hebben)	1	1.5%
Seksuele oriëntatie (homo, lesbische, biseksueel zijn)	4	6.0%
Gezondheidstoestand	2	3.0%
Religie of geloof	4	6.0%
Levensvisie of levensstijl	6	9.0%
Anders, namelijk:	3	4.5%
Ik behoor tot geen enkele van deze minderheden.	39	58.2%

8) Diversity wheel

Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice **Sekse en Gender (hoeverre typeer je jezelf wel of niet als man of vrouw?)**

	Frequency	Percent	Valid Percent	Cumulative Percent
--	-----------	---------	---------------	--------------------

Valid	Sekse en Gender (hoeverre typeer je jezelf wel of niet als man of vrouw?)	14	20.9	100.0	100.0
Missing	System	53	79.1		
Total		67	100.0		

Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice **Etniciteit (wat is je culturele identiteit, waar ben jij/of zijn je ouders geboren)**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Etniciteit (wat is je culturele identiteit, waar ben jij/of zijn je ouders geboren)	15	22.4	100.0	100.0
Missing	System	52	77.6		
Total		67	100.0		

Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice **Levensfase / Generatie (hoe oud ben je, in welke levensfase zit je momenteel?)**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Levensfase / Generatie (hoe oud ben je, in welke levensfase zit je momenteel?)	54	80.6	100.0	100.0
Missing	System	13	19.4		
Total		67	100.0		

Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice **Talent/Handicap (lichamelijke, verstandelijke en psychische kwaliteiten en beperkingen)**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Talent/Handicap (lichamelijke, verstandelijke en psychische kwaliteiten en beperkingen)	4	6.0	100.0	100.0
Missing	System	63	94.0		

Total		67	100.0		
-------	--	----	-------	--	--

Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Seksuele oriëntatie (ben je hetero- of homoseksueel, biseksueel, transseksueel, asexueel?)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Seksuele oriëntatie (ben je hetero- of homoseksueel, biseksueel, transseksueel, asexueel?)	12	17.9	100.0	100.0
Missing	System	55	82.1		
Total		67	100.0		

Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Religie en levens beschouwing (wat voor levensvisie of religie heb je van huis uit meegekregen en hoe belangrijk is dit voor jou?)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Religie en levens beschouwing (wat voor levensvisie of religie heb je van huis uit meegekregen en hoe belangrijk is dit voor jou?)	12	17.9	100.0	100.0
Missing	System	55	82.1		
Total		67	100.0		

Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Sociale klasse en professionele socialisatie (de sociaal-economische positie van je gezin en de sociale context waarin je bent opgegroeid)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Sociale klasse en professionele socialisatie (de sociaal-economische positie van je gezin en de sociale context waarin je bent opgegroeid)	23	34.3	100.0	100.0

Missing System	44	65.7		
Total	67	100.0		

Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice **Er is iets anders het meest bepalend voor mijn identiteit, namelijk:**

	Frequency	Percent
Missing System	67	100.0

Diversity wheel frequencies

		Statistics							
		Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Sekse en Gender (hoeverre typeer je jezelf wel of niet als man of vrouw?)	Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Etniciteit (wat is je culturele identiteit, waar ben jij/of zijn je ouders geboren)	Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Levensfase / Generatie (hoe oud ben je, in welke levensfase zit je momenteel?)	Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Talent/Handicap (lichamelijke, verstandelijke en psychische kwaliteiten en beperkingen)	Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Seksuele oriëntatie (ben je hetero- of homoseksueel, biseksueel, transseksueel, aseksueel?)	Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Religie en levensbeschouwing (wat voor levensvisie of religie heb je van huis uit meegekregen en hoe belangrijk is dit voor jou?)	Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Sociale klasse en professionele socialisatie (de sociaal-economische positie van je gezin en de sociale context waarin je bent opgegroeid)	Welke twee onderdelen van de diversiteitscirkel zijn volgens jou op dit moment het meest bepalend voor je identiteit? - Selected Choice Er is iets anders het meest bepalend voor mijn identiteit, namelijk:
N	Valid	14	15	54	4	12	12	23	0
	Missing	53	52	13	63	55	55	44	67
Mean		1.00	1.00	1.00	1.00	1.00	1.00	1.00	
Std. Error of Mean		.000	.000	.000	.000	.000	.000	.000	
Median		1.00	1.00	1.00	1.00	1.00	1.00	1.00	
Mode		1	1	1	1	1	1	1	
Std. Deviation		.000	.000	.000	.000	.000	.000	.000	
Variance		.000	.000	.000	.000	.000	.000	.000	
Range		0	0	0	0	0	0	0	
Minimum		1	1	1	1	1	1	1	
Maximum		1	1	1	1	1	1	1	
Sum		14	15	54	4	12	12	23	
Percentiles	25	1.00	1.00	1.00	1.00	1.00	1.00	1.00	
	50	1.00	1.00	1.00	1.00	1.00	1.00	1.00	
	75	1.00	1.00	1.00	1.00	1.00	1.00	1.00	

E. Survey: Overview open-ended questions

1) Open-ended clarification options given in A/B test color-coded (Section 2, question 5, 7, 9, 11, 13)

Color-coded categories	Total
Authenticity	47
Eye-contact	21
Personal preference	21
Perspective/composition	24
Preference for group (also dynamics/interaction in group)	35
Looking happy/gezellig/sfeer	38
Other	36
Preference for diversity (in gender, race, etc.)	16
Recognizable study context	53
Identification with individual	3

	Photo 1
1	Lege ruimte op de bank lijkt voor de kijker bestemd te zijn
1	Het geeft mij de indruk dat ik ook welkom ben
1	Minder geposeerd
1	Door het horizontale aspect die de groepsdynamiek versterkt.
1	Doordat alles erop staat. Het is een een bredere hoek genomen.
1	Omdat ze niet allemaal in de camera kijken komt het wat oprechter over
1	Dichterbij
1	Hva heeft heel erg hun eigen huisstijl deze foto is te licht en ik mis blauw tinten.
1	De foto voelt intiemer en daarom echter
1	Doordat de foto zo is bijgesneden lijkt het alsof de mensen dicht bij elkaar zitten, gevoel van gezelligheid
1	Niet iedereen kijkt de camera in, dus het voelt minder geforceerd dan de andere foto. Andere reden is omdat foto A meer als een fotoshoot aanvoelt door de lengte van de foto, de rugzak hoeft ik niet helemaal te zien om te weten waar het over gaat.
1	Omdat foto B minder geposeerd is.
1	De gezelligheid op de foto en het dicht bij elkaar zitten.
1	De mensen op de foto lijken spontaner. Ook vind ik in dit geval een liggende foto beter. Daarnaast is het fram van beide foto's niet geheel aantrekkelijk en moet daar nog iets aan veranderen voordat het aantrekt.
1	Ze kijken vrolijker
1	doordat de foto completer is
1	Het kader
1	De 'wegkijk'
1	Die andere kijkt je teveel aan. Foto b voelt als een prettigere sfeer.
1	De camerahoogte, diepte en vrolijkheid
1	De compositie
1	ik vind foto a te statish/te geposeerd ferwijl ik foto b trying to hard vind met het idee van wij zijn spontaan en gezellig.
1	Het is geen realistisch, dagelijks, schoolbeeld

1	Foto B is minder statisch en geposeerd, de studenten hebben interactie met elkaar wat dichterbij mijn eigen leefwereld komt
1	Het gevoel die de afbeelding opwekt. Open, chill, maar ik zie geen herkenningfactor.
1	toevallige fotomoment
1	De studenten kijken je aan.
1	Hoe de foto is ingezoomd
1	Meer gezamenlijk
1	Dat komt erdoor dat de personen op de foto er echt engaged uitzien door hun blijde uitdrukking en hoe ze zich samen over het boek buigen.
1	Het ziet er gezellig en gemoedelijk uit en omdat het horizontaal uitgesneden is, is het wat dichterbij en voelt het vertrouwd. Bij foto A kijkt iedereen me aan van een afstand en dat voelt gek.
1	Foto A is te geposeerd en B voelt warmer en meer als de werkelijkheid
1	Gezellige sfeer
1	Ik denk omdat het lijkt alsof er een plekje vrij is op de bank
1	Dichterbij
1	Contact onderling
1	Beelduitsnede
1	De gezelligheid die het uitstraalt
1	Omdat ze je niet allemaal aankijken
1	Ze lijken het daar gezelliger te hebben met elkaar
1	Denk mede door de uitsnede, waardoor het beeld uitnodigender eruit ziet. Hierbij kijken de studenten in de camera dus ik denk dat dat ook zeker meeteld
1	Het gaat hier meer om de mensen en minder om de omgeving
1	Spontanere foto
1	Op de B foto hebben de mensen interactie met elkaar, hierdoor zie ik meer gezelligheid.
1	Ik vermoed doordat er oogcontact is
1	De foto is van dichterbij genomen waardoor ik me meer betrokken voel in de afspelende situatie. Je voelt je als het ware onderdeel van de situatie.
1	Positie van de foto
1	Meer focus op het samen op de bank zitten en minder op de ruimte eromheen
1	gezellig
1	sfeervol
1	Ik vind het mooi te zien dat er diversiteit is. Daarnaast lachen de studenten naar elkaar en werken MET elkaar. Dat is hoe je studie behoort te zijn (naast de tentamen tijd haha). De foto is een goede weergave hoe ik mijn studie ervaar
1	De eerste foto straalt meer ongemak uit. Het perspectief van foto B is daarnaast veel meer 'satisfying', brengt meer diepte en lijkt meer op een natuurlijk beeld dan op een gestaged beeld, ook omdat niet iedereen in de camera kijkt. Ik vind ook dat foto A geen mooi kader heeft afgebakend. Het is een brede bank, dan zou ik persoonlijk kiezen om de foto horizontaal te maken. Nu geeft foto A, die vrij uitgezoomd is en waarbij je de volledige bron van lichtinval bijna ziet, mij een krap en ongemakkelijk gevoel.
1	De foto komt natuurlijker over doordat een persoon naar de camera kijkt en de anderen lijken alsof ze met elkaar in gesprek zijn
1	Te geforceerd
1	omdat je dichterbij op de personen in de foto zit, en ze staan dichterbij waardoor ze meer een bond lijken te hebben
1	Meer gezelligheid
1	Vrolijkere gezichten met bredere lach, en de foto lijkt beter uit waardoor ik er een beter gevoel bij krijg.
1	Doordat de mensen lachen en vriendelijk kijken. Ze hebben fijne lichaamstaal. Op foto A vind ik ze eerder judgmental kijken.
1	Voelt informeel, laagdrempelig, niet zo geforceerd

	Photo 2
2	Spontaan
2	Foto A is ongedwongen en foto B geposeerd
2	Geen idee ik vind de foto mooier
2	Doordat hij mij rechtstreeks aankijkt (en het slechts 1 persoon is die de camera inkijkt).
2	Door de kledingstijl en het hoedje
2	Model richt zich op de kijker
2	Ik vind deze niet zo verschillend als de eerste foto, maar met foto B vind ik het meer aantonen dat je veel met je telefoon bezig bent tijdens deze opleiding en dat ben ik ook.
2	Minder geposeerd
2	Niet zo geposeerd en oprechte lach van enthousiasme.
2	Omdat je dingen met elkaar deelt
2	Vind deze er leuker uit zien dan A, denk omdat hij in de camera kijkt
2	Hij kijkt je aan
2	Beide passen goed door de kleuren en de spontaniteit
2	De linker foto komt oprecht over de rechter minder door het kijken naar de camera
2	Ik krijg bij beiden foto's het gevoel alsof het in een club genomen is (door de donkere setting), bij school denk ik aan licht door de ramen.
2	Hetzelfde
2	Hij heeft op deze foto een grotere lach en dat vind ik meer uitnodigend.
2	Dit heeft voor mijn gevoel niets met de studie te maken. Het is gewoon een jongen meet een telefoon, dat kan zoveel betekenen...
2	Hij kijkt je aan en voelt minder geposeerd
2	Doordat hij je aankijkt
2	Spontanere foto
2	Spontaniteit
2	Again, de sfeer voelt fijn. Hij ziet eruit alsof hij plezier heeft, terwijl foto b 'lachen voor t vogeltje' kan zijn.
2	Doordat hij geen telefoon vast heeft
2	Compositie (kijkt niet in de camera)
2	De lach komt op foto a natuurlijker over deze foto heeft wel een goed off guard effect waardoor je een spontaan gevoel krijgt ipv de pose op foto b
2	Lijkt minder gestaged
2	Beide
2	Houding, perspectief en door welke "groep" er door de afbeelding wordt afgebeeld.
2	onverwachtse foto
2	Oogcontact
2	Geen warm gevoel
2	Dat komt doordat de persoon op de foto lijkt te lachen naar iemand die buiten beeld staat. Dit doet me denken aan het hebben van een opdracht van het maken van foto's en dat je daarbij echt plezier hebt met bijvoorbeeld groepsfoto's.
2	Foto A is spontaner en geeft me meer het gevoel dat er een gezellige open sfeer voor iedereen is. Foto B is gemaakt omdat hij me aankijkt.
2	Beide foto's tonen niet een beeld van wat er zich op school afspeelt. Dit kon net zo goed bij iemand thuis zijn of in een club.
2	Spontaner dan foto b
2	Deze foto lijkt oprechter
2	Openere houding

2	Paarse kleur
2	Recht in de camera kijken
2	Zijn lach
2	Hij kijkt je niet aan
2	De foto komt oprechter over
2	De foto ziet er spontaan en niet gemaakt uit waardoor het mij meer doet thuisvoelen
2	Foto a voelt echter
2	Dat komt door de interactie met de camera.
2	Ik ervaar meer plezier bij foto A
2	Je voelt je aangekeken en door de glimlach op dit persoon zijn gezicht word je blij.
2	Zijn gezichtsuitdrukking
2	Geen idee, vind een telefoon zo groot op beeld als bij foto B gewoon niet mooi. Foto a is rustiger
2	hij kijkt je aan, die andere lijkt het alsof mensen over je praten
2	je verwacht iets te zien op de telefoon maar dat is er niet
2	Ik vind persoonlijk dat de foto geen toevoeging is waarom ik bij deze school hoor. Ik zie een jongen in roze licht met een telefoon, ik zie geen connectie met de opleiding en de school en heeft al helemaal geen betrekking op mij de afbeelding.
2	Wat ik mooi vind, is dat ze in ieder geval een jongen afbeelden: vaak wordt deze studie meer gekozen door meiden. Maar deze foto's geven mij het gevoel van individualiteit, terwijl ik het juist belangrijk vind dat een hogeschool zich richt op saamhorigheid en samenwerken. En de mobiele telefoon valt erg op. Zelf snap ik niet waarom deze er zo opvallend in staat. Ik ben soms juist zo klaar met online zijn, ik wil echtheid, mensen live ontmoeten. Ik knap daar wel op af.
2	De persoon op de foto maakt oogcontact met de camera waardoor je als kijker meer emotionele herkenning voelt bij de persoon op de foto
2	De spontaniteit van de foto
2	ik vind bijde foto's niet een gevoel van binding over brengen. wel spreek foto A mij meer aan maar dat kom meer door de compositie
2	Geen idee
2	Foto A komt natuurlijker over. Doordat het oprecht voelt, voelt het ook als een fijne plek om te zijn.
2	Het lijkt alsof hij lacht naar iemand en dat ze het gezellig hebben.
2	De spontaniteit

	Photo 3
3	Combi van mensen op de achtergrond
3	Meer verschillende mensen waar ik me in kan herkennen
3	De meer casual setting van de foto.
3	Door de verschillende huidskleuren. En fijn dat het buiten is, geef heel veel licht.
3	Grotere groep modellen voelt inclusiever
3	Foto A lijkt alsof ze er niet bij hoort, beetje afstandelijk. Foto B is te kaal, dat past totaal niet bij mijn creatieve opleiding, plus dat ik het ook wat afstandelijk vind. Foto B beter dan foto A
3	Ze is samen met mensen en niet alleen
3	De groep versterkt de sfeer ook spreken de kleuren mij aan.
3	Weer die brede hoek alleen zie ik de HvA er minder in terug.
3	Ziet er gezelliger uit, omdat ze niet alleen is
3	Meer mensen denk ik en meer informeel
3	Door de studenten en dat ze buiten zijn
3	Foto B is met alleen een trap op de achtergrond heel saai en onuitnodigend, de mensen op de achtergrond bij de linker maken het juist gezellig

3	Ik sta nauwelijks met meerdere mensen buiten dus ik identificeer mij beter met het meisje op foto B, ook zie ik hier weer natuurlijk licht terugkomen dat mij laat denken aan school + de trap op de achtergrond
3	Veel verschillende soorten mensen op de foto, net als op de HvA.
3	Meerdere mensen op de foto geeft meer het "samen" gevoel.
3	Deze foto is daadwerkelijk op een school gemaakt dat helpt beter. Nogmaals niet helemaal het gevoel van thuis want het heeft niets te maken met de scholen of studies het is gewoon een persoon.
3	Geeft me een warmer gevoel
3	omdat het licht mooier is
3	Geeft meer een HBO uitstraling
3	Mooi beeld
3	Fijne omgeving, foto b lijkt net een gevangenis
3	Foto A is vrolijker dan foto B, omdat er meer mensen op staan die lachen. Foto B vind ik een professionele foto, kan zo op LinkedIn.
3	Spontaan
3	Foto a geeft middelbare school vibes / iets te kinderlijk terwijl ik vind dat foto b professionaliteit uitstraalt
3	Realistisch beeld
3	Meerdere (diverse) leerlingen
3	Diverse afbeelding, maar ik mis de warmte.
3	Je bent niet de enige student
3	Je staat er alleen voor
3	Meer mensen
3	Foto A doordat er achter de hoofdpersoon op de foto anderen staan, dit geeft je het gevoel dat je niet alleen bent.
3	Ik vind foto A een beetje gek en heel erg gemaakt. De mensen erachter kijken raar. Foto B geeft me op de een of andere manier het gevoel dat ik veel ga leren op school en dat er ruimte is voor persoonlijke ontwikkeling. Iedereen kan zijn ding doen.
3	Foto A toont verschillende studenten en hierbij kan ik indenken dat ze onderweg naar school zijn. Bij foto B is er te veel schaduw, waardoor ik haar gezicht niet kan zien en de strepen doen mij aan tralies denken. Ook het achtergrond is erg grijs. Hierdoor voel ik mij minder welkom en zou ik niet naar deze school willen.
3	Foto B is gek belicht
3	Ik vind ze allebei een beetje te 'gemaakt'
3	Komen beiden heel geforceerd over
3	A is vriendelijker, b lijkt net een sollicitatie gesprek
3	Vindt het niet echt duidelijke foto's (waar draait het om?)
3	Meer mensen warmer gevoel
3	Doordat er meerdere mensen op staan
3	Ik herken het beeld van richting school lopen met een aantal vrienden van de opleiding
3	Ik vind bij allebei de foto's het licht een beetje afleidend en hierdoor ben ik niet zo fan van deze 2 foto's
3	Het gezicht van de vrouw is duidelijker te zien, ook is het zien van meer mensen fijner.
3	Een groepswelkom voelt voor mij beter dan een individueel beeld.
3	Deze foto komt over als een dagelijkse sociale situatie die op de HvA zou kunnen voorkomen, waardoor je je comfortabel voelt. Het zonnige weer speelt hier ook een rol in (goed weer betekent voor veel mensen een betere gemoedstoestand)
3	De sfeer met de mensen
3	Eerder allebei, foto a is het gevoel van samen zijn/werken en foto B het gevoel van rustig kunnen studeren
3	ik identificeer me meer met de iets meer zakelijke dame
3	altijd een beetje nep
3	Geen obstakel voor het onderwerp in beeld

3	Ik zie samenhang en blije mensen. Wij zijn met ze alle studenten op een grote school en we doen dit allemaal samen. Daarom heeft het ook betrekking op mij want ik ben een onderdeel van de samenhang. Hele leuke foto!
3	Het gevoel van buiten zijn geeft mij de indruk dat je niet alleen binnen achter de schoolbanken zit, maar ook met vrienden op pad kan gaan, de buitenwereld kan ontdekken. Vandaar dat foto A mij meer een gevoel van thuis geeft. Als ik mezelf inbeeld in welke ruimte ik liever zou staan, is het foto A.
3	Op de eerste foto zie je een diverse samengestelde groep; dit maakt de foto en eventueel het studeren aan de school aantrekkelijker omdat het er dynamischer, gezelliger en inclusiever uitziet.
3	Gezellige groepsfoto
3	foto A geeft mij beetje hang jeugd vibes en foto B meer schoolse omgeving
3	Omdat B naar mijn idee geen school vibe geeft
3	Omdat je een groep mensen ziet, dat voelt vertrouwd
3	Foto a vind ik niet echt iets met school te maken hebben. Op foto B ziet ze er happy uit in een school gebouw.
3	De warme belichting

	Photo 4
4	Krijgt een beeld van hoe het in een lokaal er uit ziet als je les hebt
4	Lekker rommelig en informeel
4	Doordat de foto van dichtbij is genomen krijg je het gevoel naast de studenten te zitten.
4	Omdat ik op foto B de ruimte herken, maar ook veel verschillende gezichten zie en kledingstijlen, waardoor je ziet dat iedereen naar HvA kan, ongeacht wat je draagt of hoe je eruit ziet.
4	Beiden evenveel
4	Positie van de camera.
4	Hoe het er echt aan toe gaat in een klas, leuke foto!
4	Geeft een goede weerspiegeling van het hboniveau. Foto 1 had ook op Middelbare school kunnen zijn bewijs van spreken
4	A geeft een realistischer beeld maar komt bij mij meer over alsof het de middelbare school is.
4	A is een realistischer beeld van hoe de lessen zijn, maar B vind ik er beter uit zien
4	Informeler
4	De blauw tinten en dat het meer professioneel eruit ziet
4	Foto A is te chaotisch en komt bij mij meteen over als middelbare school klas
4	Ikzelf heb maar 2x les gehad in een auditorium, ik zit zowat elke dag in een normale leslokaal dus dat ziet er normaal uit voor mij. Het ziet er ook een stuk gezelliger uit dan foto B, iets waar ik mij ook fijner bij voel.
4	De discipline die deze foto uitstraalt.
4	Op deze foto wordt een andere manier van lesgeven aangegeven dan hoorcolleges. Dit trekt veel mensen aan en kan dus een gevoel van thuis geven.
4	Krijg je een betere indruk hoe 9/10 van de lessen eruit zien (je besteed amper tijd in die collegezaal)
4	gezelligere sfeer
4	Minder rommelig
4	Foto A is veel realistischer, ik heb zoiets als op foto B nog nooit meegemaakt op de HvA
4	Foto a is best wel werkelijkheid, maar ziet er heel erg kinderachtig uit, alsof je terug op de middelbare zit. Foto b is veel meer 'student' gevoel
4	Doordat er wordt samengewerkt en men lacht.
4	Herkenning
4	Ik vind foto a een betere representatie van de werkelijkheid op de hva zelf heb ik nog nooit in een college zaal geten zoals bij foto b dus foto a is voor mij herkenbaarder
4	Komt overeen met de werkelijkheid
4	Combinatie van man en vrouw duidelijker
4	ik vind les in een grote zaal te massaal

4	Alleen maar meiden bij de een en niet serieuze pubers op de ander.
4	in een klaslokaal
4	De meeste lessen vinden plaats in een lokaal.
4	Meer werkcolleges dan hoorcolleges
4	Het is serieuzer
4	Dat komt doordat ik kan zien dat de personen in een hoorcollege zaal zitten, dit is mijn favoriete soort les, omdat je hierbij heel erg op jezelf en je eigen concentratie bent aangewezen, maar ook stilletjes kan overleggen met mede studenten als dat nodig is.
4	Eigenlijk allebei wel, maar bij foto A zie je duidelijk dat er goed samen gewerkt wordt, waardoor ik het gevoel krijg dat ik er ook bij mag horen.
4	Foto A ziet er uit als de middelbare school, terwijl foto B er meer uitziet als een college. Maar bij foto B zouden meer mannen getoond moeten worden, want nu ziet het uit alsof het een vrouwen opleiding is.
4	Iedereen ziet er vrolijker uit
4	studenten zitten hier minder in groepjes
4	Lijkt alsof je er naast zit
4	Geeft een gevoel van samenhang door meer mensen close op elkaar
4	De oplettendheid in de collegezaal
4	Meer lachende mensen
4	Omdat je ziet dat mensen het ook gezellig hebben in de klas en niet alleen serieus
4	Ook het serieuze aspect hoort natuurlijk bij studeren en deze foto laat dat goed zien
4	Ik ben persoonlijk meer van het leren in klassen dan in college zalen dus vandaar
4	Foto A ziet er authentieker uit, je ziet gezelligheid en mensen aan het werk. Foto B ziet er voor mij afstandelijker uit door de focus.
4	Foto B voelt individueel en ongeïnteresseerd. Foto A voelt meer coöperatief
4	Wederom voel je je meer engaged in deze foto, alsof je zelf deelneemt in deze les en naast de mensen op de afbeelding.
4	De college zalen geven sfeer
4	Meer het gevoel van een Hogeschool in plaats van een middelbare school
4	wat lossier en gezelliger
4	meer focus, ipv druk lokaal
4	open houdingen
4	Hele goede weergave van de hoorcollegebanken. Nogmaals samen met ze alle, en jij bent daar zelf onderdeel van. Ik zie mezelf daar ook zitten als ik kijk naar de afbeelding. Dit heeft de eerste foto ook, maar ik vind foto B leuker want oogt heel professioneel en formele setting maar het oogt wel heel vrolijk.
4	Ik denk toch dat het in de collegebanken zitten mij meer een studeergevoel geeft dan in een klaslokaal. Maar het is wel een lastige: ik prefereer een combinatie van beide waar ik mij in thuisvoel. Aan de ene kant theorie, maar ook praktijk. Het doorslaggevende is voor mij bij foto B dat de foto scherp is. De blauwe kleur trekt mijn aandacht en ik heb het gevoel dat de studenten gefocust zijn op het college. Het voelt meer serieus.
4	De school kan zich onderscheiden door onderwijs wat gegeven wordt in klassen waarbij de studenten nauw contact met elkaar hebben en samenwerken. Dit laat zien dat het onderwijs interactief is en dat je niet enkel passief naar leraren aan het luisteren bent in een grote collegezaal, wat de tweede foto een beetje uitstraalt.
4	Zowel mannen als vrouwen duidelijk in beeld
4	er vind meer interactie plaats tussen de personen op de foto.
4	Gezelligheid
4	Persoonlijk hebben wij nooit les in hoorcollege zalen. Het voelt dus vertrouwd bij foto A, omdat de lessen ook echt zo zijn voor mij.
4	Iedereen is aan het samenwerken het ziet er gezellig en veilig uit.
4	Mist sfeer
Photo 5	

5	Heeft dit iets met school te maken?
5	Ik herken me er niet in
5	Ze lopen 'mijn' richting in.
5	Weer verschillende mensen, verschillende kledingstijlen, fijne sfeer, ook doordat de 3 mensen heel blij lijken.
5	Voelt als een realistischer beeld van "school"
5	Foto B straalt gezelligheid uit, je ziet mensen hun gezicht beter. Je zou eventueel mensen beter kunnen herkennen, betrouwbaarder gevoel.
5	Deze zijn niet in de buurt van de school gemaakt denk ik?
5	Ik snap de link met het straatbeeld niet echt. Had gekozen voor andere locaties, zoals een terras
5	Ik zie er geen HvA in terug.
5	Is een duidelijker beeld van Amsterdam
5	Vrolijker, meer mensen, écht stadsgevoel
5	Zijn te random en voegen niks toe
5	Deze zijn allebei niet mijn favoriet maar bij de linker is de 'hoofdpersoon' het duidelijkst, bij de andere is het weer te druk om die echt op te laten vallen
5	De gezelligheid die deze foto representeert. Na school gezellig in de stad met vrienden.
5	Een foto van de zijkant zonder gezichten zonder expressie zegt niets. Op foto B zie je tenminste de vrolijkheid van de personen. Het laat zien dat naast school je leuke vrienden overhoudt.
5	Heeft niks met de hva te maken dit
5	drukker, dus gezelliger
5	Krijg er een Amsterdams gevoel van
5	Het is heel realistisch
5	Amsterdamse gezelligheid :)
5	Op het Muller-Lulofshuis is het nooit zo druk, dus foto A representeert dat. Daarnaast houd ik niet van drukke foto's, omdat het onoverzichtelijk wordt.
5	Vrienden
5	Beide foto's hebben niets met school te maken. Foto a vind ik weer te geposeerd en foto b vind ik ongemakkelijk door de drukte
5	Schreeuwt niet echt HvA, maar meer een beeld van Amsterdam
5	Foto A is minder persoonlijk, want zijkant personen
5	Ik hou niet van drukte
5	Gevoel van saamhorigheid, plezier en ontdekking. Locatie speelt ook een grote rol.
5	Ik ga vaak niet verder dan het Amstelcampus
5	Ik zie alleen studenten lopen
5	Heeft niks met school te maken
5	Dat komt doordat ze door een park heenlopen, het lijkt op het oosterpark. Deze zit heel dicht bij school en is fijn om rustig tijd doorheen te brengen in pauzes.
5	Je ziet de blijde gezichten en interactie tussen verschillende studenten en er is een open, gezellige houding. Foto A zegt niks.
5	Bij foto A lijkt het een snelle straat foto van onbekenden en ziet er ongezellig uit. Foto B is te geposeerd, waardoor het nep lijkt en de marktomgeving is niet van toegevoegde waarde. Het lijkt meer alsof ze een uitje hebben, dan dat ze iets met een school of opleiding te maken hebben.
5	Mooiere foto
5	de sfeer op deze foto vind ik gezelliger
5	Je ziet hun gezichtrn
5	Meer mensen, b lijkt eenzaam
5	De gezelligheid van vrienden samen in de stad
5	Gezelliger

5	Vind ik een leukere foto
5	Het is een sprekend en uitnodigend beeld
5	Foto B laat veel meer samenhang zien
5	Foto B ziet er echter uit, de hoofdpersonen zijn beter te zien.
5	Ik ervaar geen relatie tussen deze beelden en de school
5	Het weer is goed en het schetst wederom een sociale situatie die op de HvA voor kan komen.
5	De niet schoolse vibe
5	Foto B is te druk en te stads
5	drukker, meer mensen
5	laat wat gezelligheid van amsterdam zien
5	Ik vind dat beide foto's geen betrekking hebben op de school en ik voel me er ook niet bij aangesproken, dit komt omdat het een hele algemene foto is van mensen op straat. Dat kan iedereen zijn en betrekking hebben op vele onderwerpen en niet op school en op mij.
5	Ik heb niet echt het idee dat deze foto's ook maar iets met studeren te maken hebben. Het kan net zo goed een foto voor iets heel anders zijn geweest. Wel moet ik zeggen dat foto B wat meer kwaliteit heeft en persoonlijkheid uitstraalt. We zien de gezichten en hun vrolijke gezichtsuitdrukking. We zien ook emotie en een bewegende context: een markt. Maar verder kan ik hieruit niet beoordelen of dit mij het gevoel geeft dat ik op de HvA thuishoor.
5	Op de tweede foto zie je de gezichten van de personen en dat ze lachen, wat een positiever gevoel geeft dan bij foto een. Daarbij geeft de tweede foto de diversiteit en gezelligheid zien van studeren in een stad als Amsterdam.
5	Ik zie de relatie met school niet
5	je ziet de gezichten van de personen wat het persoonlijker maakt dan foto A
5	Gezelligheid
5	Misschien door corona, maar ik heb nooit puf om nog de stad in te gaan na school. Dus ik verbind mij niet met deze fotos
5	Ze doen me alle twee niet denken aan school.
5	Mist sfeer, koppel je niet aan school

2) Overview open-ended clarification options (section 3, question 14 to 43)

I. Open answers when not feeling included

If not felt included (pictures 1 to 10)	Out of school context	Personal style	Age	Too staged/unrealistic	Awkard	Other
Het oogcontact is te indringend, iedereen kijkt recht de camera in.				X		
Nogmaals, waarom deze foto? Om te laten zien hoe gelukkig ze is? Want dan is het een onrealistisch situatie, niemand is 24/7 gelukkig.				X		
Het had net zo goed een normale foto kunnen zijn van deze vrouw, niet per se voor een opleiding.	X					
Een persoon zegt niet zo veel, je ziet ook niet waar ze is dus zegt niks over een gevoel op school.	X					
Foto is beetje eng.		X				
Deze persoon komt in relatie tot mijn leeftijd erg jong over.			X			
Ik durf niet te zeggen waarom niet, ik heb er niet echt een gevoel bij.		X				
Niet op de HvA.	X					
Ik herken deze locatie verder niet.	X					
Vind het gewoon geen mooie foto.		X				
Niet echt een vrolijke foto.		X				
Het is mij niet duidelijk waarom deze foto mij zou moeten laten voelen dat ik op deze school thuis hoor.		X				
De foto is te veel gestaged.				X		
Door het achtergrond zou ik niet kunnen concluderen dat dit een afbeelding voor een opleiding is. Het kon levendiger en meer de school zelf verbeelden of close-up zodat je meeleeft.	X					
Het ziet er ongemakkelijk uit.				X		
Persoonlijk vind ik dat de foto niets met de school te maken heeft en daarom voel ik mij er niet toe betrokken.	X					
Ik wil nu weten wat er aan de andere kant van de camera gebeurt.						X
Zelfde als hiervoor , ik zie het verband niet met de school/opleiding en de foto? Ik zou eerder denken aan een opleiding waar je videografie leert??	X					
Het onderwerp van de foto (audiovisuele producties) trekt mij niet.	X					
Komt vooral door de achtergrond.		X				
Ik vind de foto te gemaakt, maar dan niet goed uitgevoerd. Mag wat warmer en huiselijker, beetje kaal nu.				X		
Deze foto is te geproduceerd. Er is geen spontaniteit.				X		
Naast dat dit als een onrealistisch voelt lijkt het wel een de voice kids foto ofzo. Mijn eerste associatie is dus niet school.			X	X		
Ziet er te ongemakkelijk uit.					X	
Snap niet waarom deze foto betrekking heeft op de school/ opleiding, het lijkt op een foto van een musicalopleiding of een flyer van een meisje die gaat zingen.	X		X			

II. Open answers when feeling included

If did felt included (pictures 1 to 10)	School/ study field context	Recognizable style	Personal style	Realistic	Colorful design	Other
De foto is kleurrijk, iets wat ik in de vorige foto's mis.			X		X	
De foto ziet er kunstig uit door het kleurgebruik hierdoor is het fijn om naar te kijken terwijl er toch een soort school situatie wordt geschetst.					X	
Het is een herkenbare stijl die gebruikt wordt		X				
Geeft een weergave van de opleiding door de camera etc.	X					
Schets een goed beeld van de onderwerpen binnen de opleiding.	X					
Professionele creative foto die ook door een student gemaakt had kunnen worden wat ik bij cb vind passen.	X	X				
Niet helemaal realistisch maar een goede foto.			X			
Ziet er leuk uit!			X			
Het laat zien dat het echt een media opleiding is door de camera en microfoon.	X					
De activiteit die ze doen.						X
Leuke setting, zou ik ook wel willen staan	X			X		
Alweer dat het toont dat het om een media opleiding gaat.	X					
Mijn interesse.			X			
Realistisch en variatie in de personen.				X		
Gezellig gevoel.			X			
Laat activiteit en interesse zien.			X			

3) Open-ended recommendations given overall (Section 6, questions 59)

Remark	Too demonstrative diversity	More diversity	Authenticity	work area	Other	Satisfied
Leg het er niet te dik op want dat werkt voor sommigen averechts	x					
Leg het er niet te dik bovenop (met regenboogstickers op laptops etc.), maar zorg er wel voor dat de foto's representatief zijn voor de mensen die op de HvA rondlopen.	x					
Meer ervaringen van studenten na de opleiding op bijvoorbeeld werkgebied				x		
Niet echt, mijn klas bestaat meerendeels uit Nederlandse mensen en daar kan ik niet altijd goed mee opschieten maar dat kan ook aan mij liggen :)		x				
Meerdere groepen aanspreken door veel te weten over hun achtergrond/roots en belangrijke waarden hierin.		x				
Vraag meer naar ideeën van studenten					x	
Nee, ik vind dat het al erg goed gedaan wordt!						x
Voor nu niet!						x
Ik vind dat het HVA voldoende doet, met elke student wordt open gecommuniceerd dus ik zie niet in waarom er nóg meer op geïnvesteerd zou moeten worden.						x
Maak de klassen diverser		x				
Ja misschien dus wat meer mensen met een handicap voor zover die er zijn representeren in foto's		x				
Het hoeft er niet zo dik bovenop te liggen. 4 etniciteit in elke foto lijkt bijvoorbeeld snel een geforceerde poging om 'woke' over te komen	x					
Representatie van biculturele achtergronden		x				
Meer kleur brengen in de topics, beeldmateriaal, socials. Inspelen op de wensen en behoeften van mensen met kleur. Het lijkt nu gefocust te zijn op de witte student.		x				
Met alleen plaatjes komen we er niet. Bij de opleiding is het niet inclusief		x				
Breek stereotypes en maak het inclusiever maar niet te overdreven	x	x				
Door studenten vaker en duidelijker via de mail of social media bijvoorbeeld uit te nodigen voor communicatie/media momenten. Ook studenten nog meer in hun 'natural habitat' laten zien. Laat ze bijvoorbeeld foto's insturen van behind the scenes van schoolopdrachten waar ze aan werken.			x			

4) Open-ended remarks given overall (Section 6, question 60)

Remark	Too demonstrative diversity	More diversity	Authenticity	work area	Other	Satisfied
Nee, gaat (naar mijn mening) al erg goed met de diversiteit. Denk dat het een lastige optie is, omdat sommige groepen graag meer gezien willen worden, maar je hiermee ook weer andere groepen 'afstoot'. Neem bijvoorbeeld 'emo's'. Het is ieder zijn eigen wil en ik vind dat zelf prima, maar ik denk dat er veel mensen zijn die denken dat ze niet op die school thuis horen als ze een paar foto's zien van mensen met hele excentrieke uiterlijken. Nogmaals denk ik dat het erg afhangt van ieders karakter en ik bedoel dit zeker niet gemeen naar bepaalde groepen!						x
In de mediamarketing nieuwsbrief minder infantiliseren. En bij de studentenmails meer diversiteit in foto's tonen, niet dus alleen in etniciteit maar ook in leeftijd, geslacht en uiterlijke aspecten.		x				
Het er niet te dik bovenop leggen	x					
Nee ze doen het goed						x
Meer verschillende soorten personen fotograferen		x				
Representatieve communicatie dus hoe ziet de percentage man vrouw er ook echt etc en dat redelijk aan houden maar wel natuurlijk zo inclusief mogelijk		x				
Voornamelijk met de posters rond de gebouwen, zorg ervoor dat deze inclusief zijn		x				
Zorg voor een goede combinatie van verschillende soorten mensen. Het gezicht zien van de individu komt open over, oogcontact hoeft niet te direct.		x				
Ik zie dat een wat hogere leeftijd (30+/40+) ondervetwoordigd is.		x				
Organiseer meer evenementen om samenhang te creëren					x	
Misschien via Instagram promoten? Ik ben zelf beheerder van de hva instagram en zo heb ik contact met de studenten van HBO-Rechten					x	
Zorgen voor meer diversiteit zowel op de school (docenten) als in het promotiemateriaal zodat studenten van diverse achtergronden zich welkom voelen, ongeacht kleur, afkomst en gender. Zelf heb ik het gevoel dat de opleiding en de weerspiegeling hiervan online wat diverser kan zijn.		x				
Meer foto's van echte situaties die tijdens de opleiding genomen worden			x			
niet zo puur Amsterdam gericht zijn					x	
Wellicht videobeelden in plaats van foto's, sfeerbeelden en passende feel.			x			