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Master Dissertation

Humanitarian Photo – Selling or Witnessing the Others?

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In memory of Š.H.

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Mgr. Eva Bucharová

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Abstract

Humanitarian Aid in Photos: Selling or Witnessing the Others?

Master dissertation – Joint Master of Arts in Migration and Intercultural Relations

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This master dissertation is focused on a humanitarian photo and its role in construction of "the others".

By the example of the cholera outbreak in Zambia in 2011 I examine how the humanitarian photo works in respect to the process of otherization.

Employing a qualitative research approach (particularly a case study) and an argumentation based on analytic generalization I suggest that each humanitarian photo necessary contains documenting and selling dimension because the humanitarians, on the one hand, speak on behalf of people in need and try to witness particular reality in their visual campaigns; and on the other hand they need to raise funds to be able to provide this humanitarian aid or development assistance, keep their work and authority of the organisation.

Dear reader

Dear reader

In this very beginning of my master dissertation I would like to apologize. Nothing you will read in following pages is entirely true or real it is just and only simplification that strives for scientific rigour.

Similarly to a camera, social researchers and students catch only one non-complex part of the reality that they freeze and turn in up and down.

It is an intricate practice because we write down what is the reality and how it is although the reality is just and only right here and right now and we are finally describing only our seeing of the world or rather our memories on this seeing.

Hence, please, understand this master dissertation as just and only thought experiment. If you are interested in the real world, stop reading and live it.

Eva

1 Introduction

“If you think that you are too small to make a difference, try sleeping with mosquito.”

His Holiness the 14th Dalai Lama

Evidently, humanitarian organizations use photos as mediators of information often but for different reasons and purposes. On the other hand some photographers, artists and journalists take an opportunity of humanitarian crises to do they work or to show their art.

Shortly, humanitarian aid employs the visual and ‘the visual’ employs time to time, humanitarian crises. The question is why the photo is so popular mediator of humanitarian message, why the spectrum of photos is so variable and how they treat with depicted subjects? (Field note, February 25, 2011)

The idea of humanitarianism emerges in different acts, activities, practices that are both personal and institutionalised and whose actors strive for making good for beings in need.

However, whereas the idea of making good is indisputable, the practice is a bit complicated. The humanitarians wish the humanitarian space was a realm of ultimate good, but in fact, it is full of questions and dilemmas.

In 1979 Jean Pictet (Pictet J; 1979) identified the essential principles of humanitarianism which are still alive¹. These principles are: humanity, impartiality, neutrality, independence, voluntary service, unity, and universality as.

However, does it mean that humanitarian armed intervention, that is necessarily partial and political, is not act humanitarian aid in its nature (for example in Kosovo in 90^s or in Libya in 2011)? On the other hand, can be no-intervention seen as humanitarian act (for example in Rwanda in 1994)?

Then, is development assistance a ‘tool’ how ‘developed countries’ change ‘developing countries’ to their own advantage? Are developing countries a battlefield where Europe/America and China fight for natural resources and political power? Are refugee camps of UNHCR only a way how ‘we’ prevent influx of unwanted immigrants to (more) developed countries?

¹ For example see The European Consensus on Humanitarian Aid from 2008.

Moreover, during last few years other two topics have come to the fore. The first one is a question of responsibility of humanitarian agencies and penalisation for their failure. In practice, who caused more serious disaster in Haiti in 2011? The earthquake or the cholera spread by UN soldiers or the flood of un-coordinated aid? Did IMF loan to the Zambian government stimulated corruption in this country?

The second is the fact that the conjunction 'humanitarian business' is not an oxymoron. This reality is not new at all but has become more evident on the basis of economic crisis and proliferation of humanitarian crises and actions. Consequently, topics which are seemingly typical rather for private business space have emerged, in particular, the question of concurrency vs. cooperation, corruption vs. transparency, leadership, governance, protection of know-how, marketing strategies, corporate social responsibility and so on.

On the one hand the contemporary international humanitarian aid and development assistance are two of the most beautiful globalisation-related phenomena as they show that human brotherhood works across borders.

On the other hand, there is not only one 'humanitarian help' and only one 'development assistance'. And although UN struggle for the position of a global leader, there are hundreds of interested subjects which are often intertwined and interdependent but sometimes at different sites of barricades and which have different motivations and practices although they make good in the name of the idea of humanitarianism.

Students and researchers can point out and examine all these dilemmas; humanitarian workers can walk with open eyes, ears and minds and do their best but finally it is always difficult to say whether it was the best and enough or not. However, we, the humanitarians, do not surrender and keep working.

In this master dissertation I deal with a visual site of humanitarian action that is so often questioned these days because of its contribution to stereotypisation, otherization and using humans in need as marketing tools. However, I do not try to examine and explain particular stereotypes but focus myself on a general question "*How is the humanitarian visual space and why?*"

Particularly, I examine humanitarian photos and explain their nature from more general point of view. In particular, I raise this research question: "*What is the nature of humanitarian photo and why?*"

To answer it I use qualitative methodology grounded in analytic generalisation that means to generalise to theoretical propositions and not to populations or unites and its goal is to expand and generalise theories (analytic generalisation) and not to enumerate frequencies (statistical generalisation). In analytic generalisation is a previously developed theory used as a template with which to compare the empirical results of the case study. (Yin, 2003, p. 10 – 33).

In other words, on the basis of experience with humanitarian space I develop the theory on the nature of humanitarian photo and then compare it with the outcomes of the case study. Importantly, this approach determines the structure of this paper that is supposed to reflect the course of the research and openly work with its limits.

Consequently, in the first chapter named ‘Scope’ I discuss the subjectivity bounded with this paper and introduce the method and the focus of this paper. The subsequent chapters are devoted to the theory of humanitarianism and to the theories on photos. In the next chapter I rethink humanitarian photo and suggest answer to the general research question. Then I present specific case study that employs the cholera outbreak in Zambia in 2010 and subsequently compare its outcomes with previously developed theory. In the last chapter I summarise my findings.

I would like to mention a structural deviation preset in this paper, to uncover the position I am speaking form and to show limits of used theories and categories I insert the field notes I made during the internship in Zambia in 2011 to the text. These notes are written in italic and, named ‘field note’ and dated.

³ The reason why I have decided to discuss sources of (immanent) subjectivity given to this paper is based on the fact that the nature of argumentation or/and methodological attitude I employ in this thesis is very sensitive to the subjectivity.



Banksy: Girl with Teddy-bear, 2006

Who are YOU, the viewer?

2 Scope

"The only generalization is that there is no generalization."

Lincoln et Guba 1985, p.110

Dealing with photos originated in humanitarian space I find myself within a topic where the border between the context (particular humanitarian crisis), the phenomenon (visualisation of humanitarian work/crisis) and the theory itself (humanitarianism and visual representation) is blurred.

Considering this basic disposition I have decided to open this thesis by reflection on the main aspects which influence my answer to the research question – subjectivity³ and methodological framework. In other words, the purpose of this chapter is to name the limits of the answer to the research question and to mark out a frame of references within which this answer is valid.

In general, the *subjectivity* immanent to this paper is a consequence of the fact that I am the person who chosen the research setting, topic and the study program according to personal preference. In this sense I find there two main sources of subjectivity.

The first one is a regime of truth I am working and thinking within. The second source lies in my personal experience with humanitarian space⁴.

The *methodological framework* is the second important aspect that importantly influences my answer to the research question. Despite it is not as personal as the previous one, it is equally important. Although I am definite about internal logic of the research process, it was designed on the basic of my personal preference.

⁴ I was and still I am a humanitarian worker, for this reason I have decided to describe my humanitarian experience in personal way to uncover my position as much as possible.

2.1 The Subjectivity: the Regime of Truth and Experience

Being a humanitarian/development worker in Zambia for a while belongs among my most intensive, difficult and beautiful life experiences [...] (Final field note, May 2011)

As I have foreshadowed above, there are two main sources of subjectivity in this thesis – the regime of truth and personal experience.

I work with mentioned sources of subjectivity in four ways. First, I realise them and openly work with them. Second, I describe them. Then, I insert my field notes to the text to uncover my positionality. Finally, in the case study I deal with a topic which is enough far from my experience (in respect to time, a kind of humanitarian work and threatened community) but enough familiar to me (Zambia, the visual, humanitarian aid, cholera – epidemiology).

Generally, the **regime of truth** I am cached in is based on the presumption that something like the regime of truth exists in the sense of following Foucault's definition:

'Truth isn't outside power ... Truth is a thing of this world; it is produced only by virtue of multiple forms of constraint. And it introduces regular effects of power. Each society has its regime of truth, its 'general politics' of truth; that is, the types of discourse which it accepts and makes function as true, the mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned ... the status of those who are charged with saying what counts as true.'

(Foucault 1980: 131)

Specifically, the regime of truth that has been inherited into this paper is anchored in post-modern understanding to the world or rather understanding to permanently changing worlds and realities which need their own regimes of true(s) to avoid being devoured by the post-modern relativism itself.

Consequently, to be able to deliver any knowledge by this thesis at all and not to drown myself in relativism, permanent re-thinking, re-constructing etc., I

need to define frame of reference of this thesis and/or my own position within this research (yes, I try to freeze myself in time).

The umbrellaing frame of this thesis lies in the belief that cognition (or knowledge) per se is possible and useful; then in the belief in equity in human rights, humanity and humanitarianism, democracy, critical thinking, active human-ship and in the belief in love and respect to the world.

In respect to the topic of this thesis, I believe that people could and should help each other and the nature. It sounds like a cliché, however, you can believe that an acceptance of help leads to the worse incarnation in the next life and hence the help can be seen as an act of evil instead of act of good (if you believe that the bipolarity of good and evil exist at all). From such a point of view, this master dissertation is absolutely subjective in its very essence.

Then there is a presumption that the visual (in this case a photo) can work as a source of social knowledge in the sense of both human mutual understanding and misunderstanding or manipulation.

Beside the regime of truth, the subjectivity imprinted to this thesis originates from my **personal humanitarian experience** I gained Zambia. On the one hand, this source of subjectivity is inerasable. On the other hand, it provided me knowledge of the context (although necessarily limited).

Although this is not my only one experience⁵ with humanitarian space, it is the most relevant in respect to this master thesis. The relation of this experience and this research is described in following box.

The journey to the final focus of this paper

The original topic of this master dissertation was '*representation of developing countries by humanitarian organisations*' and the intended method was a *visual interpretative analysis*. Evidently, both the topic and the method were very general and I needed to specify them.

Coincidentally I got an opportunity of an internship in the Republic of Zambia. In spring 2011, I spend three months in Lusaka, the capital of Zambia, and in Chibombo, a village in Central Province, where I was working as a development worker in my own little community-oriented

⁵ In spring 2010 I worked for UNICEF as a team leader of direct fundraising campaign in České Budějovice and had an internship at this organisation and since September 2012 I have been working for Diaconia ECCB as a coordinator of humanitarian aid in the Czech Republic.

intervention program on HIV/AIDS epidemic. It happened thanks to my study of Public Health in the Faculty of Health and Social Sciences in the University of South Bohemia and NGO Njovu Zambia.

This experience provided me an insight into the daily routine of humanitarian and development organisations, and space to rethink the topic and method of this thesis face to face reality. However, by that time I was not sure that Zambia could have been the proper subject for my thesis.

I lived with other Czech girl named Martina who was my coordinator, advisor, and friend and two Zambian boys, David and Mayward, who were my colleagues and friends. If I go through the diary I was writing in Zambia and realise that I lived in an intersection of several worlds. In other words, I belonged (more or less) in several imagined communities.

The first one was humanitarian community. This membership is logical as I worked for humanitarian/development NGO. Interestingly, in practice you can be seen as humanitarian to a different extend in respect to the organisation you are working for and the people who assess you. Generally, I have similar experience as Vah M described in her JMMIR dissertation her (Vah, 2008).

Second, there was 'community' of muzungu. The term muzungu originally worked as label for colonialists. Today, originally Zambian (African)⁶ people use the term muzungu for all white people. I hated this term. Especially in that case if my local friends used it instead of my name. I experienced how inescapable a colour of skin is. On the other hand, it was enough to be white to be allowed to use toilets in five stars hotel although I was dirty and smelly and dressed in shabby clothes. Interestingly, white girls were desirable by both local non-muzungu and muzungu because of their 'shortage'. Nothing is black or white.

Then, there was a membership which undermined, in some extend, the previous one. I belonged to the neighbourhood community of 'Kamwala South', public transport users and walkers. In Kamwala South, there were not any other muzungu and similarly, no muzungu used public transport and no muzungu walked longer distances on foot. However, this observation is not accurate. In fact, people with above-average income did not use public transport. Consequently, this experience just and only suggests that I did not meet any muzungu with under-average income.

However, from the view of others muzungu I met we were two crazy girls living voluntary on the edge. Well, it wasn't voluntary. We did not have enough money for better flat and, frankly, we loved visits at our friend Richard who had hot water at his house and where were no cockroaches. I do not know where we would live and how if we have had enough money but I am really happy how it was as it could be much worse and because I really enjoyed my days.

Even more personally, what I really loved and enjoyed in Zambia was my days in the village named Chibombo. My work was difficult and beautiful but not because of setting but because this kind of work would be difficult and beautiful in any place of the world.

The first question I had to challenge was to face to HIV positive baby. Why this child will necessarily die in one year? and Why am I so lucky?

⁶ Originally Zambian people name themselves originally or truly Zambian or brown and black. (field note, April 2011)

How do I deserve it? The main feeling I experienced was guilt and then anger at myself that I feel guilty. I knew that the feeling of guilt is normal in such a situation but to do my work and meet my mission it was necessary to balance it. Well, what was my mission? We wanted to make the community do not need us - the humanitarian strangers.

However, as I have written above, I loved my days in Chibombo. I had to deserve trust of the community and the only possible way was to be personal. To do good humanitarian work I had to stop being humanitarian worker and become Eva – a member of the community. It took me one month to realise it but then it worked! I could be sure that we would help each other in both profession and personal issues.

There was only one problem – I am not a member of any church and most of Zambians are practising Christians. I had to explain my understanding of the world in a way of underlying intersections. First time in my life I said public prayer (as the no-church member). In Chibombo I have met warm and strong people and tight community. Especially the experience of tight community was new for me.

Nevertheless, I was taking photos of humanitarian and development work in the field, collecting leaflets, cutting out articles from newspapers and writing field notes. At first sight I gained fragmented collection of visual materials that seemed to be absolutely useless. *Only one fact was evident, although the work of humanitarian organisations was physically hidden for common people during calm days when no one needs them, it was still present in local newspapers in journalists' reportages and advertisements of these humanitarian organisations* (field note, March 2011)

Re-organising the material again and again, discovering different faces of humanitarian and development organisations and immersing myself into the 'world of the visual', two months after my comeback, I thought that I found 'the right way'. I wanted to focus myself on the question how local ('truly' Zambian or African) humanitarian organisations use photos of particular crisis (in this case a cholera epidemic in 2010) in comparison to global humanitarian organisation.

However, I found this question finally fruitless as the only one kind of *relatively* 'truly Zambian' or 'African' local humanitarian or development organisations I found were churches that used photos only rarely or these photos were hidden for me (I did not find another humanitarian organisations during the internship and after my comeback the only possible way how to gain them was via the internet where I did not find them as well).

Interestingly, the role of churches in humanitarian action and social services in Zambia is really important. First, all Zambians I was speaking with were Christians and according to the official statistic most of Zambians are Christians. Second, churches often provide social, health services and education. I am not speaking about colonialist missionaries but about local peoples. For example, Home Based Care in Chibombo which I was cooperating with was founded by Passionist Church (field note, April 2011)

There is a number of possible causes of this missing visual – from a mere coincidence; through the hypothesis that local organisations cannot afford 'the visual'; and to the hypothesis that they do not need address

potential donors through the visual as their donors are global organisations and hence local organisations use different fundraising channels. Nevertheless, I have decided to leave this direction because without an extended field research, I would be able to provide only valueless speculations.

Finally, I realised that a role of photos in humanitarian space is more complicated than it is presented in researchers' publications and articles. The question was how to prove my arguments. Going through different methods I realised that I meet conditions for case study employing argumentation based on analytic generalisation.

I have decided to concentrate myself on the case of cholera epidemic in Lusaka in 2010 and employ the internet, respectively Google, as a tool for research material identification. Thanks to this tool, regardless of its limitations, I identified the organisations which used photos addressing this epidemic: MSF, UNICEF, OXFAM, IFRC.

Well, that was the point I am speaking from.

In brief, the point of the chapter was following: a regime of truth, positionality and subjectivity are not entirely avoidable (the author/researcher determines the topic and method at least), on the contrary, they are desirable as they express a value system.

However, taking this research personally, I found it necessary to be aware of the regime of truth, own position and try to identify sources of subjectivity and work with them to make (as least) a small step to scientific rigour and prevent mere scientific posturing.

2.2 Methodology, Method and the Research Process

The previous paragraphs introduced my journey to the subject, object, method and research question. However, what is the glue that put these peaces together?

As I have foreshadowed in the introduction, to answer the research question "*How is the nature of humanitarian photo and way?*" I employ principle of analytic generalisation that is imprinted to the research process and the structure of this thesis.

I understand this analytic generalisation in the sense of Yin's definition: Doing analytic generalisation we '*generalise to theoretical propositions and not to populations or unites. The goal is to expand and generalise theories*

(*analytic generalisation*) and not to enumerate frequencies (*statistical generalisation*). (Yin, 2003, 10). In *analytic generalisation* is a previously developed theory used as a template with which to compare the empirical results of the case study. (Yin, 2003, 32 – 33)⁷. The following figure depicts the research process:

Timeline of the research process

Setting given before entrance the field

1. qualitative approach
2. interest in humanitarian space
3. interest in the visual

The field – internship in Zambia

4. collecting all visual material (photos, articles, ...) → finally not used
5. participant observation → field notes

After comeback

6. reorganising collected data and field notes → blind road
 7. leaving the topic of Zambia
 8. decision on the final object of the research
 9. decision on the methodological approach
 10. *development of theory* on humanitarian photo
 11. choosing the *case* for a case study ← personal preference (Zambia)
 12. collecting material – online search engines ← only one available
 13. the case study
 14. comparison between the theory and an outcome of the case study
-

Nevertheless this timeline does not speak too much about the nature of the research I do. Generally speaking, from the very beginning I preferred qualitative approach because it allows me to get in the depth of the topic. This approach made me to face a question of its capacity to bring general knowledge which I answered by the analytic generalisation.

This figure below characterises particular steps of the research. First I defined the main focus (the visual and humanitarian action) and then set the *prima facie* question (How is the visual humanitarian space?). Second step lied in familiarisation with the context. The third step was theory-building. In the last step I validated or denied the theory I developed beforehand.

⁷ Similarly in Dooley LM, 2002.

Characterisation of particular phases of the research

Setting (Step 1 – 3 in the Timeline):

Methodological nature:	Qualitative approach
General topic:	Humanitarian aid and otherization
Main interest:	The visual
Prima facie question:	How is the visual humanitarian space?

Preliminary phase (Step 4 – 7 in the Timeline):

Object:	Visual aspects of humanitarian (development) work
Subject:	Visual aspects of humanitarian action Zambia in 2011
Research question:	How is the visual humanitarian space?
Prepositions:	None
Method:	Participant observation
Output:	Field notes and visual data, knowledge of local context

Theory-building phase (Step 8 – 12 in the Timeline)

Object:	Visual aspects of humanitarian action
Subject:	Practice of using photos of humanitarian crises by humanitarian organisations.
Research question:	How are humanitarian photos and why?
Prepositions:	None
Method:	Comparison of the current theories and observation
Output:	Theory

Phase of gaining and the data proceeding for theory verification (Step 13 – 14 in the Timeline):

Object:	Visual aspect of humanitarian action during crises
Subject:	Nature of humanitarian photos on cholera epidemic in Zambia in 2010.
Working research Q1:	How was the role of photos in defined case?
Working research Q 2:	How is the side of production, audience and the image itself in defined case?
Working research Q3:	How is the advertising and documenting dimension in defined cases?
Methodological attitude:	Critical visual methodology
Method:	Case study
Research material:	Photos
Sampling:	Theoretical – All the case-related photos available online
Output:	Data for theory evaluation

Phase of theory verification:

Object:	Visual aspects of humanitarian action
Subject:	Photos depicting humanitarian crises used by humanitarian organisations
General research question:	How is the relation of gained data and developed-theory?
Particular research Q:	Does the extent of the expression of advertising and documenting dimension in the photo correspond with the usage of this photo?
Prepositions:	None
Falsification:	In the pool of the examined photos there is at least one case when the expression of advertising and documenting dimension of the photo does not correlates with its usage.
Research material:	Gained data and developed theory
Output:	Theory verification

The most important part is the theory-building phase and then the phase of its verification. Both mentioned phases are illustrated in particular chapters of this thesis and hence I would like to briefly introduce only the method of participate observation and case study at this place.

2.2.1 Participant Observation

The phase of participant field observation (which can be labelled as a preliminary research) lied in my three months long internship in the Republic of Zambia and provided me insight into the context and routine of development/humanitarian organisations.

Following Bryman's features of ethnography/participant observation (Bryman 2004: 291 – 318) I found the observation both covert and overt. It was covert to the humanitarian space but with an exception of my host institution. As I worked independently in the field I did not have a problem to keep a diary with jotted notes which I placed into a time-line database. Moreover, thanks to the very specific subject of my interest the theoretical sampling of these notes was enough.

The observation occurred in both public/open palaces in the sense of 'the visual in the field' and in closed place in respect to the communication with my manager. I had role of participant-as-observer.

Although I became 'native' in the sense of friendship with my colleagues and my personal interest in humanitarian work, I tried to stay in a distance to the visual site of 'my' humanitarian organisation. I consider this position as very favourable as it allowed me to immerse myself into the context and simultaneously to be focused on the subject.

Towards the ethic point of view, to avoid bias but to conduct the research in moral way, I informed my manger before I started working.

This observation permeates through this paper via field notes which time to time diffuse in different places of this paper.

2.2.2 Case Study

The second method I would like to mention here is a case study which I use to verify or deny the theory I built on the visual practice of humanitarian agencies.

Besides the possibility of analytic generalisation the main reason why I have decided for this research strategy explains Robert K. Yin's description of a case study. He *understands case study as a comprehensive research strategy that examines current phenomena in the framework of real-life context, especially in that case when the boundaries between the particular phenomenon and the context are not clearly evident* (Yin, 2003, p. 13–14). Especially the framework of real-life context was important for my decision as prevent a risk of over-simplification.

Moreover, case study is not only the a data collection tactic or a design feature alone but it is all-encompassing method - covering the logic of design, data collection techniques, and specific approaches to data analysis. (Stoecker, 1991 in Yin, 2003, p. 14)

Following Yin's categorisation of case studies I find this case study to be a *single-case study* that examines the case of the epidemic of cholera in Zambia in 2010. More particularly, as this study deals with four different sources of representations of this case (photos made by IFRC, MSF, OXFAM and UNICEF) which are examined as independent unites of the analysis hence this case study can be labelled as an '*embedded*' case study (Yin, 2003, p. 15).

The particular criteria for research material identification: the photo must be used by humanitarian agency; the photo must be related to the epidemic of cholera in Zambia in 2010 or published in this context.

As the purpose or the main motive of this study is to verify or deny the beforehand developed theory, this paper does not entirely meet any of three applications or categories of case studies defined by Yin (Yin, 2003, p. 15).

Yin distinguishes between explorative, descriptive and explanative case studies. From my point of view, this study is somewhat mix of all of them. I find it mainly descriptive as it supposed to depict the particular photos within the practice of their displaying. However, it is partly explorative as well because I did not know the result of this case study in advance. It is explanative because it demonstrates my argumentation works in practice.

3 Humanitarianism

There is not the only one humanitarianism – not the only one humanitarian aid and not the only one development assistance. (Personal note)

As I have already foreshadowed in the Introduction, it is easy to confuse a practice of humanitarian aid and development assistance with the idea of humanitarianism. Whereas the idea of humanitarianism institutively implies ultimate of positive action in the sense of the help to people in need, the practice is a bit more complicated.

In the words of Michael Barnett, *humanitarianism is largely understood as the ultimate of ethical acts, but a range of ethical positions leads to a range of different evaluations of humanitarian action, suggesting that one person's noble act might be another's sin.* (Barnett et al, 2008, p. 9)

Consequently, although we can follow traditional idea of humanitarianism in the sense that: *To be a humanitarian was to rise above the parochialism and moral provincialism of national politics and state interest. It meant a cosmopolitan solidarity, individual by individual, for the poor and suffering of other societies* (Ignatieff, 2003, p. 56), it is difficult both to judge the current practice as entirely good or bad and define the best practice.

In 1979 Jean Pictet (International Committee for Red Cross) identified essential principles of humanitarianism and consequently framed the ideal humanitarian practice and identity. These principles were humanity, impartiality, neutrality, independence, voluntary service, unity, and universality⁸.

In Ignatieff's words, *[t]o be a humanitarian was to be disinterested, and to be disinterested you had to keep a necessary distance from political powers, whether exercised by donors, soldiers or diplomats. Humanitarian*

⁸ The principle of humanity that stand for commands attention to all people and impartiality that requires assistance based on need and not on the basis of nationality, race, religion, gender, or political opinion, the principle of neutrality is strongly questioned. This principle demands that humanitarian organizations refrain from taking part in hostilities or from any action that either benefits or disadvantages the parties to the conflict. Independence demands that assistance should not be connected to any of the parties directly involved in armed conflict or who have a stake in the outcome; accordingly, there is a renewal rule that agencies should either refuse or limit their reliance on government funding, especially if the donors have a stake in the outcome. (Pictet J, 1979)

actors are always talking about a 'humanitarian space', by which they mean a zone in which they can do their work free of political interference from local warlords and from governments back home.

However, as is the way, since then these principles have been re-thought and re-questioned many times. In the 90^s the topic of 'the crisis of humanitarian identity' emerged as a consequence of a famine in Sahelian region of Africa in 80^s and 90^s, UN failure in Rwanda in 1994, 'humanitarian' intervention in Kosovo in 90^s.

After 11/9 the term 'neo-humanitarianism' has arose as a reflection on the interdependence of humanitarian space on politic space. Last few years the business-like features of humanitarian agencies are being discussed.

Anyway, to understand current humanitarian discourse and practice it may be useful to introduce a process of emergence of the idea of humanitarianism itself.

3.1.1 Sketching Out History of Idea of Humanitarianism

Not surprisingly, there is not a general agreement on the exact beginning of an idea of humanitarianism.

For example, Norman Fiering (1973) or Margret Abruzzo (2011) find origin of the idea of humanitarianism the in the middle of 18th century – the Age of Enlightenment/Reason – and in (at then time popular) idea of '*irresistible compassion*', which Fiering explains as a presumption that '*[...] men irresistibly have compassion for the sufferings of others and are equally irresistibly moved to alleviate that suffering*' and suggests that it resulted in the '*widespread inclination to protest against obvious and pointless physical suffering*' (Fiering 1973, p. 195). On the contrary, Bernett and Weiss (2008) join the beginning of humanitarianism rather with the Industrial Revolution and explain its emergence especially as a consequence of the forces of production and salvation.

Moreover, it is necessary to remind a (somewhat disputable) role of Christian missionaries who risked their life to spread 'a development' in the sense of 'European culture' (Christianity, education, healthcare, literacy) (Hal, 2003).

On this account Haskell points out that some experts mention these advances in social consciousness to unprecedented sentiment to change society at the time. However, others view it as a casualty of Max Weber's 'rationalization;' that is, instance of formerly religious individuals replacing their salvation-related shortcomings with moral acts of goodwill (Haskell, 1985 a, b).

In short, we can date the beginning of current humanitarianism the time of colonialism (since 15th century to the turn of 19th century).

An interesting contribution to the discussion on the beginning of humanitarianism provided Haskell who did not concentrated himself on the exact dating of humanitarianism but on the preconditions which were critical to the emergence of humanitarianism as a historical phenomenon (Haskell 1985a).

Haskell indentified four these essential preconditions: a) first, there must be general agreement on an ethical duty to aid sufferers, or in Haskell's words: *we must adhere to ethical maxims that make helping strangers the right thing to do before we can feel obliged to aid them. Although adherence to appropriate maxims is indispensable, the case of the starving stranger shows that it is not enough by itself to provoke humane behaviour* (ibid, p. 354 – 355);

b) Second, a sense that one's inaction contributes to the continuance of the pain must be shared. In Haskell words: *We must perceive a causal connection, a chain made up of cause-and-effect links, that begins with some act of ours as cause and ends with alleviation of the stranger's suffering as effect* (ibid, p. 354);

c) Then, people have to identify the steps that could stop it and understand them. In Haskell words: *We must, in short, have a technique or recipe for intervening* (ibid, p 354);

d) The final precondition is a psychological sense that such steps are small enough that omitting them would be wrong. In Haskell words: *the one that finally gets us into a psychological frame of mind in which some of us will feel compelled to act, is this: the recipes for intervention available to us must be ones of sufficient ordinariness, familiarity, certainty of effect, and ease*

of operation that our failure to use them would constitute a suspension of routine, an out-of-the-ordinary event, possibly even an international act in itself. Only then will we begin to feel that our inaction is not merely one among many conditions necessary for the occurrence or continuation of the evil event but instead a significant contributory cause. (ibid, p. 354 - 355)

Nevertheless, how the idea of humanitarianism was shaping world events and how world events were shaping humanitarianism over last two centuries?

To answer this question clearly I will adopt Barnett and Weiss's periodisation of history of humanitarianism although it is immanently simplifying like any other effort for periodisation and categorisation of world events.

Although Barnett and Weiss place beginning into 19th century, they underline context of preceding years as well. In their words (2008, p. 21): *'drawing from a mixture of religious and Enlightenment ideas, various intellectuals, politicians, juristic, and members of the clergy adopted the language of humanitarianism to describe their proposed social and political reforms and to push for public interventions to alleviate suffering and restore society's moral basis. Their ideas were responsible for and connected to such movements as temperance, charity for poor, regulations regarding child labour, and mass education'*

Barnett and Weiss divides history of 'current' humanitarianism into three periods: a) from the early nineteenth century through World War II; b) from 1945 until the end of the cold war; c) from 1990 until today (Barnett 2008, p. 21).

In the book *Empire of Humanitarianism – a History of Humanitarianism* (2011), Barnett calls these periods as the age of imperial humanitarianism, the age of neo-humanitarianism and the age of liberal humanitarianism. However, I do not follow this terminology in this paper.

In the first period we can find four important milestones. First, in 1831 British abolitionists campaigned successfully to outlaw the transatlantic slave trade (ibid).

Second, in 1864 was established the International Committee of the Red Cross/ International Red Cross and Red Crescent Movement (*beginning of an institutionalisation of humanitarian aid and developing assistance* – Author’s note) and emerged international humanitarian law – The international conventions protecting the wounded and sick members of armed forces on land (1864) and sea (1906) (Bugnion, 2003).

Then, the World War – that influenced establishment of the International conventions protecting prisoners-of-war (1929). The last milestone of this period is the World War II that shaped the second period.

In this period the first humanitarian funds were founded in the U.S.A. despite The Big Depression. On the other hand, at this time we can observe process of nation states building and related closing of previously relatively open borders.

The second period was framed by the end of the World War II and the end of the cold war. In this time we can observe processes of institutionalisation and globalisation of humanitarian aid and developing assistance and development of international humanitarian law.

The United Nations were found in 1945. The three above mentioned conventions were replaced by the four Geneva Conventions of 1949 which supplemented and continued to provide the framework for regulating conduct in war and defined ‘crimes against humanity’. A number of different humanitarian/development organizations was founded – Africare in 1970, Doctors without Borders (Médecins Sans Frontières) in 1971, World Vision International in 1977, Mercy Corps in 1979, Islamic Relief in 1984 and lot of others.

The magic formula that determined humanitarian identity in this period was ‘human rights’ expressed in General Convention on Human Rights (1948). Moreover, the question of a role of public opinion (or civil society) in the process of decision making regarding to the legitimacy of military intervention in the territory of sovereign state arose in the U.S.A. during the War in Vietnam.

The last period continues from the end of the cold war until today. The main questions or phenomena of this period were/are: a) the right for humanitarian armed intervention to prevent and protect civil inhabitants from war crimes – Yugoslavia, Rwanda, Arabic spring (You can find relatively hot discussion on this topic between Vaclav Havel and Zizek); b) the war against terrorism – ideas of humanitarianism as a political argument; c) the shift from the idea of multiculturalism toward interculturalism; d) live broadcasting of humanitarian crises e) on-line trans-global virtual space – the Facebook, blogs, civil journalism f) economic crisis etc. (for more see the following chapter)

Working on this part I realised that research studies dealing with humanitarian aid/developing assistance concerns themselves mainly with an institutionalised kind of this aid/assistance and are largely focused on international humanitarian action whereas neighbourly, family or community help is often ignored in this context. Interestingly, if I asked Zambians which help is the most important, available and effective in difficult situations from their point of view, all of them answered that it is community-based help/assistance and especially their family and church.

On the other hand, community facilities are often sponsored by international humanitarian/development organisation – in my case U.S. Aid (the local clinic in Chibombo), Catholic Church (Home based care in Chibombo), Japan Aid, World Vision. In addition, the loan from International Money Fund helped to improve local infrastructure. (Based on the field notes from February to April 2011)

3.1.2 Current Humanitarianism

A number of specific terms, processes and categories are used in humanitarian practice, I will introduce the most essential of them in the beginning of this chapter. Then will provide an overview of recent and current questions and trends in the humanitarian space.

3.1.2.1 The Main Terms and Categories

The main terms and categories include: humanitarian aid, (official) development assistance, their types, humanitarian crisis, humanitarian organisations, and humanitarian intervention.

Importantly, although the definitions of humanitarian terms generally, more or less, follow discourse of United Nations, Organisation for International

Cooperation and Development or International Money Fund, there are not any the most proper definitions and explanations (for example, compare the definitions of humanitarian aid in the very end of this chapter).⁹

Importantly, I unavoidably borrow the discourse of these organisations, however, I am aware how powerful, influential and simplifying regime of truth I could simultaneously reproduce and testify. To avoid the trap of the over-generalisation but to provide a systematic definitional background at the same moment I will comment on particular definitions and employ my field notes to accompany these definitions and categories in effort to join particular and general, official and personal.

First of all, I would like to explain how I use the phrase ‘humanitarian aid and development assistance’ and do not use these terms as synonyms.

Whereas the humanitarian aid is a help which responses to life-threatening emergencies – both man-made (war, nuclear and industrial accidents, etc.) and natural (floods, earthquake, famine, etc.), (official) development assistance (or development cooperation, technical assistance, international aid, overseas aid, official development assistance or foreign aid) addresses socio-economical factors (level of education, health care accessibility and standard, respect of human rights, extent of corruption, etc) that can lead to the crisis or emergency. To refer on both these terms I use term ‘humanitarian action’ although some authors use in a different sense.

However, different humanitarian organisations follow different definitions¹⁰ and, moreover, the borders between humanitarian aid and developing cooperation are sometimes blurred in practice.

An important difference between humanitarian aid and humanitarian cooperation lies in their funding and fundraising. Whereas the funding of development cooperation is usually based on the project structure typical

⁹ For this reason I will mention literal sources of the definitions only if I use ‘word for word’ quotations as I will provide general explanations which do not have primary authors and because I am far from any discourse or content analysis of these basis terms.

¹⁰ Compare definitions of OECD, UN and Wikipedia in Notes at the end of this chapter

with detailed costing and work plan, humanitarian aid is generally funded from emergency funds. Consequently, logistic differs in these cases as well.

For example, although MSF is a humanitarian organisation, their mission in Zambia is permanent although no crash humanitarian disaster happens – they provide vaccination, consultations on HIV, sanitation, they support community health services etc. This mission of MSF is there to be able to react in the moment of emergency. In this case it is difficult to set clear border between long-term humanitarian aid and developing assistance. (Field note, March 2011)

For the purpose of this paper I understand humanitarian crisis or humanitarian disaster as such a situation which threatens the health, safety, security or wellbeing of large group of people (community) within a wide area. This situation is caused by a sudden event or series of events of the same of different nature – both human made and natural. The crisis can be both short-term and long-term.

Then, there are different types of humanitarian aid which are usually mixed. First, there is official and unofficial aid. The unofficial aid refers to neighbour help, family help or community and is not in the focus of this paper. The official aid is such aid which is provided by humanitarian organisations regardless of their constitution.

Second, there is long-term (e.g. the famine in Subsaharian Africa) and short-term humanitarian aid (e.g. cholera epidemic in Zambia).

Third, the humanitarian aid can include medical care including vaccination, supplies of medicaments, food and water, security, refuge or only money etc.

Humanitarian intervention is a relatively new term which started to be used widely since the NATO's intervention in Kosovo in 1999. According to Marjanovic (2011), for example, this term *'refers to a state using military force against another state when the chief publicly declared aim of that military action is ending human-rights violations being perpetrated by the state against which it is directed.'*

The term humanitarian organisation can be confusing as well. First, many of humanitarian organisations (HO) are development organisations as well (*for example UNICEF, People in Need, etc.*). Second, the term is sometimes mistaken for Non-profit Non-government Organisation (NGO).

For the purpose of this paper I employ following classification of humanitarian organisations, however, it is only one option from a number of possibilities:

- I) national humanitarian organisations (NHO)
 - a) governmental non-profit humanitarian organisations (GHO)
e.g. Integrated Rescue System of the Czech Republic
 - b) non-profit non-governmental humanitarian organisation (NGHO)
e.g. Charita Czech Republic

- II) international humanitarian organisation (IHO)
 - c) non-profit non-governmental humanitarian organisations (INGHO)
e.g. Doctors without Borders (MSF)
 - d) inter-governmental non-profit organisations (IGNHO) e.g. UNICEF

However, the reality is not so simple. For example, Czech humanitarian organisation the People in Need is national, but works both inside and outside the Czech Republic and although it is constituted as a non-profit non-governmental organisation (o.p.s.) it was founded by the Czech Television which is a public organisation managed in dependence on the government of the Czech Republic.

Then, very specific but important kind of humanitarian organisations can be churches which are considered as non-governmental organisations (although in the case of Catholic church Vatican is a state).

3.1.2.2 Recent and Current Humanitarianism

In the beginning of this chapter I mentioned terms like the crisis of humanitarian identity, neo-humanitarianism and business-like character of humanitarian organisations. Although these terms are intertwined I will try to introduce them in relatively chronologic order.

In reaction on the famine in Sahelian region of Africa in 80^s and 90^s, UN failure in Rwanda in 1994, 'humanitarian' intervention in Kosovo in 90^s and related politicization of these events and proliferation of humanitarianism some

authors started to speak about ‘the crisis of humanitarian identity’.

The core point of this ‘crisis’ is clearly expressed by above mentioned Barnett’ comment ‘*that one person’s noble act might be another’s sin*’ and is based on the question what is the best humanitarian practice? How should humanitarian organization and their employees behave? What they should do and not to do? What is the proper humanitarian ethic code if the Pictet’s one is questioned?

Several particular questions you can find in the very beginning of this paper when I asked questions like ‘Who caused more serious disaster in Haiti last year? The earthquake or the cholera spread by UN soldiers?’ or ‘Are refugee camps of UNHCR the way how ‘we’ prevent influx of unwanted immigrants to Europe?’ or ‘Is development assistance a ‘tool’ how we change developing countries to our own advantage?’

On the account of impartiality, neutrality and independence, *Kouchner*¹¹, for example, argues that the attempt to disinfect humanitarianism of politics and state power was an illusion (Ignattieff, 2003, p. 56) and Barnett adds that the ICRC itself was not historically an independent organisation: ‘*from the very beginning the ICRC’s very existence and effectiveness depended on states, which meant an acute sensitivity to their views. Largely because of its close connections, the ICRC strove to create principles and symbols of independence.*’ (Barnett, 2011, p. 81).

However, as an opposite of these words we can see the fact that European Union has re-vitalised the principles of humanitarianism The European Consensus on Humanitarian Aid in 2008 (EU, 2008), however, the reality is not so easy – as you will see in several paragraphs.

Generally, the discussion about humanitarian identity is a discussion about identity of an imagined community¹² which is framed by common idea

¹¹ Bernard Kouchner (in his young age) worked as a doctor for the International Committee of the Red Cross (ICRC) during the civil war between the Biafran secessionists and the Nigerian government, on the basis of this experience he argued against the doctrine of silent neutrality that humanitarian organisations had been practicing and has begun promoting a more active approach to stop the violations of human rights. Today, he is often named as the father of humanitarian intervention.

¹² In the sense of definition of Anderson Benedict (1991).

of action towards alleviation of human suffering; protection of life; and respect for the human being worldwide but is internally heterogeneous and in the permanent process of re-construction and re-action. Moreover, the term identity itself is very complicated¹³.

In addition, although several agencies strive for the position of a global humanitarian coordinator (United Nations Office for the Coordination of Humanitarian Affairs – OCHA; ECHO – The Humanitarian Aid and Civil Protection department of the European Commission; The Euro-Atlantic Disaster Response Coordination Centre – EADRCC). In short, there is not the only one humanitarianism – not the only one humanitarian aid and neither the only one development assistance.

I was a surprise for me that above mentioned turn of humanitarianism is in the literature named as a ‘crisis’ and that it is described almost as a phenomenon. I find the idea that ‘nothing is only black or white’ (even in humanitarian space) obvious on the basis on everyday life.

However, I need to say that the ethical dilemma related with my work was necessary not only to describe but I had to take an attitude and follow it in practice. The question is wheatear all humanitarian or development workers try to identify all ethical aspects of their work and how do they handle them (pre-Field note, January 2011).

Another question is whether this crisis has emerged at all and how or whether it was only newly described. However, as I do not deal with a development of ethic of humanitarian space I will contend myself only with brief description of the history of humanitarianism.

However, although it is difficult to speak about humanitarian identity and the best humanitarian practice, I would like to underline that the idea of humanitarianism is not dead. There is still the belief that people have right, duty and power to prevent other’s suffering.

One decade later after the UN failure in Rwanda, this crisis of humanitarian identity accompanied with ‘the Global War on Terror’ and related interventions in Iraqi and Afghanistan lead to the ‘n e o - h u m a n i t a r i a n i s m’ – the nature and position of humanitarian action has been redefined again and especially principles of impartiality, neutrality and independence proved to be unsustainable¹⁴.

¹³ See for example Brubaker, R. *Ethnicity without Groups*. Harvard University Press, 2004.

¹⁴ For more, please, see David Rieff, Joanne Myers or Michel Barnett.

Kurt Mills (2005) describes this change in following words: *‘The circumstances and nature of humanitarianism have changed in recent years. The traditional ideals of neutrality, impartiality, and independence have become myth (ibid 161) - partly because of actions by the organizations themselves, and partly because combatants and other interested parties see them as ripe targets for manipulation (ibid 182).*

One of the most influential publications on this topic called *‘A Bed for the Night’* wrote David Rieff in 2002. He argues against humanitarianism as a motive to political action. He warned of the trend that humanitarian organizations move from the principal of political neutrality toward encouraging states to intervene in order to stop civil wars and ethnic cleansing or other human rights betaking events. By doing this, humanitarian organizations inevitably take sides in a conflict and therefore endanger their access to the victims of the conflict.

If the humanitarian workers and organizations will not keep themselves in distance from major powers and will not protect their independence they will become an extremely valuable medium through which political or business forces can enforce their interests in specific areas (ibid).

However, four years later, Mills points out that rather than being at the margins of conflict, humanitarianism is now embedded within contemporary conflict (ibid, p. 161).

Nevertheless, Mills lets a space for ‘hope’ for old humanitarianism. Although he says that states use humanitarian norms and actors for their own ends, frequently as a response to international pressure to intervene in conflicts (ibid, p. 161) [...] to justify conduct, indicating that they have real force within international society; and that states turn to humanitarian actors to carry out particular agendas, he adds that at other times, IHO (international humanitarian organisations) do the exact opposite of what states want and that some IHOs still attempt to play by the traditional rules but find it difficult to do so when the entire aid community is frequently viewed as an undifferentiated mass, or when combatants do not see value in supporting humanitarian norms. (ibid, p. 182)

In the very end of his article he raises questions which clearly frame current humanitarian dilemmas: First, *given that humanitarian aid workers are increasingly targeted by combatants, will their areas of operation become*

more circumscribed? Second, given that many are so dependent on the United States (and European governments) for funding, will they be able to stand up for the neutral provision of humanitarian assistance? (ibid, p. 182)

He concludes his contribution with a note that ‘there appears to be, paradoxically, an increase in humanitarianism and a decrease in respect for humanitarian norms in the post-Cold War and (especially) post-September 11 world.’ (ibid, p. 182)

Interestingly, when I was speaking with the Head of Doctors without Borders for Middle Europe, he presented MSF as an ‘almost paranoid independent organization’. However, MSF asked for help from French corps (Unicorns) during riots (a civil war) in the Ivory Coast in spring 2011 or accepted money from the Czech embassy in Zimbabwe during cholera epidemic in 2009. (Field note, spring 2011)

Simply, the humanitarian space is unavoidably from this world and is created and lived by people like me or you; therefore the binary, black and white, seeing is not in place.

Similarly, Barnett comments on all doubts, uncertainties and controversies over humanitarianism in the sense that the dilemmas of humanitarianism are not new but they had been present from the beginning. Later he mentions that stories about humanitarianism tend to be organized around binaries, most prominently ethics (humanitarianism) versus politics; although these stories became more complicated over the last two decades.

In his words, aid workers are not the self-sacrificing units portrayed by their admirers, that aid agencies can be fixated on the marketplace; and that good intentions can lead to dreadful consequences. [...]Humanitarianism can never be practiced as preached [...].

Humanitarians must get their hands dirty, they must make difficult choices and compromises as they live the credo that the perfect should never be the enemy of the good.

The problem, though, lies not with humanitarianism but instead with an imperfect world that imposes, tough, and sometimes heart-breaking choices on humanitarians. These compromises are inevitable and are part of the price of doing business – even when that business is saving lives. (Barnett 2011, p. 6)

This quotation opens the last issue I need to mention in this place. At first sight it is oxymoron, despite the fact that we are in the field of humanitarianism, the humanitarian organisations resemble, to some extent, corporations interested in their own (humanitarian) business; organisations which have to consider interests and intentions of all humanitarian players – especially their clients, donors, founders and competitors.

This reality has become intensively criticized, firstly for the evidently un-independent nature of such kind of humanitarian practice; and then for the leak of cooperation and know-how exchange in the humanitarian field. For example Harvey comments on this question within broader consequences.

In 2010 Harvey and his colleagues in their pilot study called '*The state of the humanitarian system: assessing performance and progress*' described general trends of humanitarian practice: proliferation of humanitarian organisations, their professionalization and the fact that humanitarian aid has become militarised or is an agenda of armies.

First, humanitarian space has been rapidly developing and proliferating for last decades. Although it is not possible to provide exact statistic data on numbers of humanitarian workers or money flows there are several official estimations suggesting quantitative progress in the humanitarian sphere.

For example, Harvey et al (2010) in their pilot study points out the increase of the number of humanitarian workers, global humanitarian resources and humanitarian actions.¹⁵

To frame the data he works with relatively broad definition of humanitarian action: [Humanitarian action] *could encompass any action to save lives and alleviate suffering in the face of disasters* (Harvey et al 2010, p. 14), however, the author works with data counting only the formal international humanitarian system (according to Hugo Slim, 1997 – donor governments, UN agencies, the Red Cross Movement and INGOs) and dismiss non-OECD DAC donors, military help and private sector contractors. Moreover,

¹⁵ Kelly, J. When NGOs beget NGOs: Practicing Responsible Proliferation. *The Journal of Humanitarian Assistance*. 2009: April 29 (online only). ISSN: 360-0222.

international humanitarian organisations work with and through local organisations and employ staff from disaster-affected localities.

Nevertheless, the data are still impressive, in 2008 there was roughly about 595 000 both relief and development workers and according to Stoddard's estimation the population of humanitarian fieldworkers has increased by approximately 13 % from 1998 to 2008 (Stoddard, 2009).

At the same moment Harvey comments on the increasing heterogeneity of humanitarian aid: *'Humanitarian action as a substantial and complex endeavour, involving the effort of populations affected by crises as well as those of a myriad of local, national and international institutions and organisations trying to assist them. To term the huge diversity of actors and networks a 'system' risks implying a degree of cohesion and uniformity of objectives that simply is not the case.*

Nevertheless, by virtue of their shared broad goals and underlying values, and their interdependence in field operations, there is a very real sense in which international humanitarian actors and their national counterparts involved in disaster management do comprise a system'. (Harvey, 2010, p. 13)

Second, the work of the professional humanitarian organisations has become professionalised – in the sense of management processes development and improvement.

Before opening the topic it is necessary to mention, that although the efficiency of humanitarian agencies and related processes of evaluation of humanitarian action are important topics of these days it is *not possible to say how much of the true total global humanitarian need is being met, because there is no measure or estimate of total need* (Harvey et al, 2010, p. 5).

Anyway, we can observe an effort of a number of interagency movements for standardisation to improve accountability, quality and performance in humanitarian action.

Four of the most known initiatives are the Humanitarian Accountability Partnership (HAP¹⁶), the Active Learning Network for Accountability

¹⁶ HAP: <http://www.hapinternational.org/>

and Performance in Humanitarian Action (ALNAP¹⁷), the People in Aid¹⁸ and the Sphere Project¹⁹.

Working together with a number of participating organisations, disaster survivors, and other partners Humanitarian Accountability Partnership International (HAP Int) suggested the HAP 2007 'Standard in Humanitarian Accountability and Quality Management'. HAP 2007 is a certification scheme assuring that certified agencies are managing the quality of their humanitarian work in accordance with the HAP 2007 standard (HAP International, 2007). This initiative describes its vision and mission in words: *'We started working as a humanitarian group and not as single entities, we shared gaps and proposed joint solutions, we have a shared commitment for a way forward.'* (HAP International, 2012)

The HAP certification is considered to be a quality assurance tool that says that the particular organisation meets given standards in its processes, policies and products with respect to six criteria defined in the Standard. These benchmarks provide measurability and accountability to the quality of humanitarian work and lead to greater transparency in operations and overall accountability. (HAP International, 2007; The Economist, 2007) On the other hand, this certification can be seen as a way how to control humanitarian space.

According to HAP International, the organisations which gained this certificated:

- declare their commitment to HAP's Principles of Humanitarian Action and to their own Humanitarian Accountability Framework
- develop and implement a Humanitarian Quality Management System
- provide key information about quality management to key stakeholders
- enable beneficiaries and their representatives to participate in program decisions and give their informed consent
- determine the competencies and development needs of staff
- establish and implement complaints-handling procedure
- establish a process of continual improvement (ibid)

¹⁷ ALNAP: <http://www.alnap.org/>

¹⁸ People in Aid: <http://www.peopleinaid.org/>

¹⁹ <http://www.sphereproject.org/>

The second mentioned initiative is The Sphere Project. The Sphere Project in its handbook titled Humanitarian Charter and Minimum Standards in Disaster Response determines the following principles of humanitarian action:

- The right to life with dignity
- The distinction between combatant and non-combatants
- The principle of non-refoulement (for explanation see Notes) (The Sphere Project, 2011)

The alternative project to The Sphere Project is The Quality Project, based on The Quality COMPAS tool²⁰. This initiative takes into account the side effects of standardisation and it is an approach based on ‘minima’ rather than the pursuit of quality. This project is led by Group URD. The Compas tool deals with quality assurance, continuous quality improvement and the principle of quality by questioning and is especially aimed at field staff (Quality Compas, 2009)

To come back to the topic, although humanitarian organisations have different legal constitutions, missions, management tactics, they have similar fundraising channels – all of them are dependent on their donors, which in contrast to non-humanitarian corporations are not their clients. Basically, there are three types of the donors – governments, corporations and individuals; and the humanitarian organisations compete for their (limited) favour.

Third, humanitarian aid is no more only civil aid but military aid as well. Moreover, it is intergovernmental aid. For more see the previous sub-chapter²¹.

The militarisation of humanitarian action has one highly unpleasant impact for humanitarian workers. There are cases when the clients or victims were not able to distinguish between army and humanitarian organisation and as they were fighting against the army they attacked the workers

²⁰ The Quality Compas: <http://www.compasqualite.org>

²¹ For more on current and recent humanitarianism see for example Wilson, RA et RD Brown (Ed.). *Humanitarianism and suffering: The mobilization of empathy*. New York, NY: Cambridge University Press, 2009.

or

Moyo, D. *Dead aid: why aid is not working and how there is another way for Africa*. Allen Lane, 2009

or

Minear, L. *The Humanitarian Enterprise: Dilemmas and Discoveries*. West Hartford: Kumarian Press, 2002.

of the humanitarian organisation instead. (Based on the discussion with field staff; field notes March 2011)

3.1.3 Notes

Humanitarian Aid – Definitions

OECD:

‘[...] humanitarian aid is assistance designed to save lives, alleviate suffering and maintain and protect human dignity during and in the aftermath of emergencies. To be classified as humanitarian, aid should be consistent with the humanitarian principles of humanity, impartiality, neutrality and independence.’

‘Humanitarian aid includes: disaster prevention and preparedness; the provision of shelter, food, water and sanitation, health services and other items of assistance for the benefit of affected people and to facilitate the return to normal lives and livelihoods; measures to promote and protect the safety, welfare and dignity of civilians and those no longer taking part in hostilities and rehabilitation, reconstruction and transition assistance while the emergency situation persists. Activities to protect the security of persons or property through the use or display of force are excluded. Includes aid to refugees in developing countries, but not to those in donor countries.’

Wikipedia

Humanitarian aid is material or logistical assistance provided for humanitarian purposes, typically in response to humanitarian crises including natural disaster and man-made disaster. The primary objective of humanitarian aid is to save lives, alleviate suffering, and maintain human dignity. It may therefore be distinguished from development aid, which seeks to address the underlying socioeconomic factors which may have led to a crisis or emergency.

WHO

Humanitarian assistance is aid to a stricken population that complies with the basic humanitarian principles of humanity, impartiality and neutrality. Assistance can be divided into three categories based on the degree of contact with the stricken population: 1. Direct Assistance is the face-to-face distribution of goods and services. 2. Indirect Assistance is at least one step removed from the population and involves such activities as transporting relief goods or relief personnel. 3. Infrastructure Support involves providing general services, such as road repair, airspace management and power generation that facilitate relief, but are not necessarily visible to or solely for the benefit of the stricken population.

EU

Humanitarian aid is a fundamental expression of the universal value of solidarity between people and a moral imperative. (EU, 2008)

4 Photos and Their Research

In general, photos are a part of a superior category that we can call “the visual”. Interestingly, although the visual has been in use in social sciences for quite some time, the position of visual research, visual studies or visual sociology is still discussed (e.g. in Pauwels 2010; Mitchell 2002; Ball 2010).

In Ball's words: *‘The term visual studies can be applied to a range of different approaches in the humanities and social sciences in which a visual dimension is integral. These different approaches, however, have very different origins and orientations. While they all share an interest in "the visual" they have different methodological approaches.’*

(Ball 2010: 4)

Generally, there are several visual dimensions that researcher can weave into her or his research in more or less complicated way.

For instance, Caroline Knowels and Paul Sweetman (2004: 5) distinguish between *‘use of visual methods in social research and a sociology of visual culture, which focuses on the prominence of the image, but does not necessarily employ visual methods as a core component within research’*.

Moreover, we can understand the visual in the sense of Emmison and Smith (Emmison et Smith, 2000) who distinguish between study of images and study of the visible. They understand the visible as everything that can be catch by eyesight and consider such oriented research more fruitful. In their words: *‘We suggest that we should expand our understanding of visual material to potentially encompass any object, person, place, event or happening which is observable to the human eye’* (ibid: 4) as it opens up the field to *‘the subject matter of the social sciences almost in their entirety’* (ibid: 19).

Then, the researcher can work with visual materials which he or she found or made, and materials which made the subject of their interest in case of participatory visual research (Prosser 2005: 44; Ball et Gillian 2010: 45 - 46).

In addition, visual dimension can be present in a presentation of research results as well. However, that practice brings a question whether the visual has a research potential or only a role of illustration; or to which extent is its role in some particular research illustrative and to which extent explorative.

Consequently, in literature we can find different views on visual research and visual research strategies. As I have mentioned above, theoretically speaking, we can distinguish between the research that employs visual methods and techniques in the sense of research tools (e.g. photo research) and the research that examines visual material (e.g. research of photos) but there are transitional methods as well (e.g. research of participant-made photos).

Then, there are either the qualitative and quantitative studies (or their combination), in all above mentioned categories, however, quantitative studies are not so frequent.

Nevertheless, in the following subchapters I will focus only on the photos. In the subsequent sub-chapter I will deal with technical nature of photos. Then I will summarise positivistic and post-positivistic views on the nature of information mediated and hidden in photos. In the next sub-chapter I will concentrate myself on the critical visual methodology and in the last sub-chapter I will introduce the way how I read the photos in detail.

4.1 Photo, Photography, etc.

The word photography is based on the Greek φῶς (photos) "light" and γραφή (graphé) "representation by means of lines" or "drawing", together meaning "drawing with light". (Wikipedia and Online Etymology Dictionary)

In short, photography can be seen as the art, science and practice of creating durable images by recording light or other electromagnetic radiation, either electronically by means of an image sensor or chemically by means of a light-sensitive material such as photographic film (e.g. in Spencer, 1973)

The image-forming device is the camera, and photographic film or a silicon electronic image sensor is the sensing medium. The respective recording medium can be the film itself, or a digital electronic or magnetic memory. (Wikipedia)

Many of technical discoveries preceded the invention of photography how we know it today, however, pioneers in this field were: Nicéphore Niépce who was invented the process of photography in 1822; Hercules Florence who suggested similar process in 1832, William Fox Talbot who was invented the calotype process, which creates negative images in 1840 and number others. (e.g. in Gernsheim et Gernsheim, 1955) Nevertheless, how to read information caught with a camera in photos? Is there any information per se in photos at all?

4.2 Positivism vs. Post-positivism

Generally, in literature (e.g. Mitchell, 2002, or Tagg, 1988) we can find two opposite views on the nature of a relation between knowledge/information and the photos or picture – the positivist or modern one and the post-positivist or post-modern one.

The former can be represented by the claim that *‘one photo is worth more than thousands words’ that is based on the assumption that a camera catches the objective and true reality and photographs mirror it exactly; that is in contrast to post positivist view that underlines that ‘everything is relative or contextual’* (e.g. Barrett 1991: 123 – 129).

Whereas a researcher who is working within the positivist framework examines details which are sensually visible, measurable or countable and refuses everything that is not ‘physically’ present in the photo, the post-positivist approach calls for ‘contextuality’ and binds photo and social reality hidden beyond this photo together. In the other words, the positivist view neglects the context and the post-postpositivist view that is openly working with contextuality and subjectivity faces reflexivity.

The objectivity of photos was questioned, for example, by Susan Sontag in her book *On Photography* from 1977. She argues that, *‘to photograph is to appropriate the thing photographed. It means putting one’s self into a certain relation to the world that feels like knowledge, and therefore like power’*. (Sontag, 1977, p. 4)

On this account Berger (1977 [1972]: p. 9) speaks about ‘ways of seeing’ to refer to the fact that *‘we never look just at one thing; we are always looking at the relation between things and ourselves’* and adds (ibid: p. 7) that *‘Seeing*

comes before words ... and establishes our place in the surrounding world' and that 'the relation between what we see and what we know is never settled'.

However, any effort to express this 'contextuality' is limited by the nature of photos itself hence any photo (its sensual site) is immanently frozen in time and space whereas its meaning and contexts of re/interpretation is permanently changing over time and space. Nevertheless, there are no doubts that photos are a part of our reality and, in a way, depict it and subsequently they influence this reality as this depiction stimulates the way how people see or re/interpret reality and then re/construct it again and again.

In the words of Gillian Rose (2011, p. 11): '*... although virtually all visual images are multimodal in this way – they always make sense in relation to other things, including written texts and very often other images – they are not reducible to the meanings carried by those other things.*'

Subsequently Rose concludes that *the an image may have its own visual effects (so it is important to look very carefully at images); these effects, through the ways of seeing mobilized by the image, are crucial in the production and reproduction of visions of social difference; but these effects always intersect with the social context of viewing and with the visualities spectators bring to their viewing* (ibid, 12). However, how to do any research in the field of the visual?

4.3 Critical Visual Methodology

Rose's idea of 'critical visual methodology' (Rose G, 2011, p. 16 – 17) offers a clue for proceeding research of visual/visual research that would consider both the context and the effect of photo itself. In this sense I find critical visual methodology to be a bridge between positivist and post-positivist approach to photos. Rose's critical visual methodology is built upon three demands.

The first demand is to take images seriously. She argues '*that it is necessary to look very carefully at visual images, and it is necessary to do so because they are not entirely reducible to their context. Visual representations have their own effects.*' I see this claim as the bridge between positivist and post positivist approach to photographs.

The second demand is to think about the social conditions and effects of visual objects. On this point Rose quotes G Pollock and summarise her idea:

‘Cultural practices like visual representations both depend on and produce social inclusions and exclusions, and a critical account needs to address both those practices and their cultural meaning and effects.’

The last Rose’s demand is *to consider your own way of looking at images to think.*

These demands explain why I devoted several pages to the sources of my subjectivity in the very beginning of this master dissertation and why I use a method of a case study that allows me to work with both the context and the photos at a time.

However, this critical visual methodology does not say how to carry out the research in practice. In mentioned Roses’s book I find one important hint. In the preface she introduces Stuart Hall’s idea that there is no single correct answer to the question ‘What does the image mean?’ and underlines that interpreting images is just that, interpreting but adds, in accord with S Hall, that to justify our interpretation we need to have an explicit methodology (ibid: xviii). In other words, we have to know what exactly we do.

At this point, in my opinion, can be helpful Pauwel’s Integrated Framework for Visual Research that provides the concept of critical visual research in detail.

4.3.1 Pauwel’s Integrated Framework for Visual Research

In his article published in 2010 (Visual Sociology Reframed: An Analytical Synthesis and Discussion of Visual Methods in Social and Cultural Research) and in the book written together with Eric Margoliin and published in 2011 (The SAGE Handbook of Visual Research Methods) he discusses and introduce different ways how to do visual research and provides an overview of visual research strategies.

He builds this framework around three themes which correspond with the aspects of the input, processing, and output phases of a visual research study: origin and nature of visuals, research focus and design, and format and purpose (For the more detailed description of this framework, please see an enclosed figure in the very end of this paper).

Importantly, he introduce the visual in broader sense of the word, as he names direct observation transcribed in writing/counting/measuring

in the sense of no visual recording as visual technique or medium (Pauwels, 2010, p. 555 – 556).

Into the origin and nature of visuals he includes a) origin/production context within which he distinguishes between pre-existing artifacts and Researcher Instigated Visuals; b) referent or subject; c) and visual medium or technique.

Research focus and design consist of a) analytical focus; b) theoretical foundation; c) and methodological issues (visual competencies, sampling and data production strategies, controlling unintentional and intentional modifications, degree of field involvement, provision of necessary context, ethical and legal aspects.

Format and purpose refer to a) output or presentation format; b) status of the visual; c) intended and secondary uses. (ibid)

However, although I try to follow critical visual methodology and define my research through Pauwels' framework I have not said yet too much about the way how I read or interpret the photos or in Rose's words 'way of looking at photos.'

5 Reading the Photos

Above introduced Pauwel's framework clearly demonstrates validity of the idea that there is not only one correct answer to the question 'What does the image mean?'.

The researcher determines which attribute of a photo, practice of production and its audience would be investigated by which method and through which theory. In other words, there is a number of ways how you can read one photo. Consequently, the final disposition of any research is an outcome of researcher's personal preference and it is necessary to illuminate the way how the photos are read to justify the final argumentation.

This chapter is supposed to illuminate the way how I read the photos in this master dissertation in relation to its subject, object and research question. Importantly, this is not a universal explanation how I read all the photos all over the world and it is placed on the border between theory and method.

Generally, as I have foreshadowed above I read the photos in the sense of critical visual methodology – I take them seriously, respect their own effect but the context as well and I consider my own way of seeing. I follow Rose's words that '[photos] *always make sense in relation to other things, including written texts and very often other images* [but] *they are not reducible to the meanings carried by those other things.*' (Rose G, 2011, p. 16 – 17)

However, if I see a photo first I try to see it through Rose's sites and modalities. Rose (ibid: 13 – 26) argues that interpretations of visual images broadly concur that there are three sites at which the meanings of an image are made: the site(s) of the production of an image, the site of the image itself, and the site(s) where it is seen by various audiences.

She also suggests that each of these sites has three different aspects [...] that can contribute to a critical understanding of images, she calls them modalities and distinguishes between technical, compositional and social modality.

Quoting Mirzoeff's definition of visual technology she says that the technological modality refers *'to any form of apparatus designed either to be looked at or to enhance natural vision, from oil paintings to television and the Internet.'*

Then, *'compositionality refers to the specific material qualities of an image or visual object. When an image is made, it draws on a number of formal strategies: content, colour and spatial organization, for example. Often, particular forms of these strategies tend to occur together [...].'* (ibid, p. 20)

Speaking about the social modality she refers *'to the range of economic, social and political relations, institutions and practices that surround an image and through which it is seen and used.'* (ibid)

Rose points out that these *'modalities, since they are found at all three sites, also suggest that the distinctions between sites are less clear than my subsections here might imply.'* On this account she adds that *'many of the theoretical disagreements about visual culture, visualities and visual objects can be understood as disputes over which of these sites and modalities are most important, how and why.'* (ibid, p. 13 - 20)

Nevertheless, although this thesis is primarily focused on the visual practice of humanitarian organizations – the site of production, its main interest goes across all these sites and modalities (to a certain extent) as the general research question is *'how is humanitarian visual space?'* or rather *'how is the nature of humanitarian photo and why?'*. To answer these questions I need to keep in mind all sites and modalities.

I ground the answer in Sontag's idea that *'to photograph is to appropriate the thing photographed. It means putting one's self into a certain relation to the world that feels like knowledge, and therefore like power.'* (Sontag 1977, p. 4)

In this sense I partly employ *'author theory'* which suggests that the most important aspect in understanding a visual image is what its maker intended to show (Rose 2011, p. 19). Although I do not consider this aspect as the most important one but as one of important aspects, the authors of the photos are important player in my research.

In short, I base this paper on the presumption that the photos, more or less, say something meaningful about their authors, in this case about humanitarian space. In other words, the photos are pieces of self-representation which, however, live their own life because their re-interpretation by audience after displaying.

The term (self)-representation I use in the sense of Hall's explanation. In the very beginning of the collection 'The Work of Representation' he suggests definition of representation: '*Representation means using language to say something meaningful about, or to represent, the world meaningfully, to other people.*' More exactly, '*representation is an essential part of the process by which meaning is produced and exchanged between members of a culture.*' (Hall 1997, p. 15) It does involve the use of written words, spoken sounds and images – signs.

In other words, '*representation is the production of the meaning of the concepts in our minds through language. It is the link between concepts and language which enables us to refer to either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events.*' (ibid, 17)

On this account, he speaks about two systems of representation: a mental representation and a language.

The first one is *the system by which all sorts of objects, people and events are correlated with a set of concepts or mental representations which we carry around in our heads.*' (ibid, 17) However, it is not a random collection of concepts; contrariwise, concepts are organised, arranged and classified into complex relations with one another and create a 'conceptual map'.

Shortly, '*meaning depends on the relationship between things in the world (people, objects and events, real or fictional) and the conceptual system, which can operate as mental representation of them.*' (ibid, 18)

The second system of representation is involved in the process of constructing meaning is language. Language enables us to represent or exchange meanings and concepts. This system *depends on constructing a set of correspondences between our conceptual map and a set of signs, arranged or organized into various languages which stand for or represent those concepts.*

Shortly, *'the relation between 'things', concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is what we call 'representation.'*' (ibid, 19)

In this paper I handle photos as language sensu lato. In Hall's words: *'The writing system or the spoken system of a particular language are both obviously 'languages'. But so are visual images, whether produced by hand, mechanical, electronic, digital or some other means, when they are used to express meaning.'* (ibid, 19)

Besides Hall's understanding to representation there is another one which is related to the scope of this paper. Holliday, Hyde and Kullman in their book *'Intercultural Communication: An Advanced Resource Book'* explain representation as *the way in which 'culture' is communicated in society, through the media, professional discourses and everyday language and how society constructs the foreign Other on our behalf* (Holliday A et al 2004, 6).

Authors show how media, professional and popular discourses can be selective and can show limited/reduced image of the world. They emphasize necessity of critical deconstruction of these images and discourses (traps) if we are to communicate effectively. (ibid)

In comparison to Hall, these authors ascribe a negative meaning to this term and introduce (only) one of its faces – the role of representation in a process of otherization.

They define otherization as *imaging someone as alien and different to 'us' in such a way that 'they' are excluded from 'our' 'normal', 'superior' and 'civilized' group.* Authors address otherization as *a major hindrance to communication in the way in which we over-generalize, stereotype, construct and reduce the people we communicate with to something different or less than they are.* (ibid 12) This process lies in construction of images stemming from presuming, prejudgments, association of disconnect features, stereotypization and generalization. (ibid)

How do I read photos in this master dissertation in brief? I follow principles of Rose's critical visual methodology: I treat a photo in a complex way – not only as a photo per se and not only as its context. More particularly, following Sontag's and Hall's ideas I read the humanitarian photos as pieces

of representation not only of the depicted problem but also as a representation of humanitarian world.

At the very end of this chapter I would like to note that although social researchers do their best in the field of the visual research they usually do not enter the space of psychology and biology. This master dissertation is not an exception; however, I do not think that we can understand human society if we forget humans and only society remains.

6 Rethinking Humanitarian Photos – Theory Building

“The recent trajectory of global humanitarianism bespeaks a vigorous blurring of boundaries between politics, morality, and commerce.”

(DeChaine DR in Dingo AR, 2012, p. 75)

Rethinking explorers of humanitarianism...

During last years humanitarianism has become an interest of growing number of publications including the both visual research and the research of the visual²².

Despite the variety of examined subjects and interested discourses²³ one topic is more or less intersecting all the papers – the question of ethic of humanitarian practice. DeChaine’s words depict well this discussion on humanitarian practice: *“The recent trajectory of global humanitarianism bespeaks a vigorous blurring of boundaries between politics, morality, and commerce.”* (DeChaine DR in Dingo AR, 2012, p. 75)

Generally, humanitarian organisations are supposed to be moral and expert authorities acting in the name of ultimate good. However, whereas ‘making good’ is both the mission of humanitarian organisations and the expectation of the public (including researchers), there is not often an agreement on particular activities, acts or practices. Moreover, sometimes this agreement is missing not only between the public and humanitarian organisations but among these organisations as well²⁴.

²² For example Wright T, 2012 or Dawes J, 2007.

²³ For example: Musaró P, 2011 – marketing; Ticktin M, 2011 or Calain P, 2012 – biology, medicine; Kennedy D, 2009 – humanitarian assistance, Sontag S, 2003 – sociology; Cooper N, 2011 – security studies; Butler M, 2009 or Jones RB, 2011 - gender studies; Yanay N, 2012 – psychology; DeCharine R, 2012 - corporate governance; Aguilar, P et G Retamal, 2009 – education

²⁴ For example see the split of Doctors without Borders in 1980

The propriety of any practice is assessed within a regime-of-truth or a frame of reference that, interestingly, has been defined within the humanitarian space itself. This reference frame has been built upon the regime of universal human rights and its particular values or measures have been set by the seven essential principles of IFRC²⁵ (humanity, impartiality, neutrality, independence, voluntary service, unity, universality). We were learnt to expect humanitarian space or practice to be like this although strict adherence to any of these principles can be a source of suffering or harm in specific cases²⁶. We were learnt to understand humanitarian space in opposition to politics and commerce. Hence, we are shocked by terms like ‘humanitarian industry’ or ‘humanitarian business’ and this shock does not avoid researchers dealing with humanitarianism who find it to be in the crisis.

In my opinion, humanitarianism is not in the crisis, we are only surprised by the fact that humanitarian reality is not simple and unchanging and never was. However, its intricacy is more apparent now because of increasing number of humanitarian organisations and workers, amount of allocated money, because of increasing number of people in need, because of easier access to extensive information and because of new information and communication technologies which overcome borders and boundaries and bring humanitarian action into daily life.

From the historical point of view the attribute of ultimate good was replaced from holy church to holy humanitarian and now we are disenchanted that neither the humanitarian space is ‘black or white’, and that it is a world of common people.

From my point of view, humanitarian imagery is a natural part of current humanitarian practice and it is such a part which explicitly shows the intricacy of this space.

²⁵ International Federation of Red Cross and Red Crescent – the first modern humanitarian organization (see later).

²⁶ For more see e.g. Polman, L. *The Crisis Caravan: What's Wrong With Humanitarian Aid?* New York: Metropolitan Books, 2010.

Rethinking humanitarian imagery...

The main interest of researchers dealing with a humanitarian image lies in extended fundraising²⁷ or awareness²⁸ rising campaigns and these authors usually concentrate themselves in the process of otherization or particular stereotypes²⁹ constructed via humanitarian imagery. In this paper I try to provide a bit different view on the humanitarian imagery (particularly humanitarian photo) and answer the research question “*How is the nature of humanitarian photo and why?*”

The current humanitarian imagery (photos, videos, animations, and graphics atc.) uses wide range of channels through which it is mediated. Particularly, a humanitarian photo play a part not only in extended official campaigns (in the mass-media, streets, the internet adverts, loga or direct mailing) but the photos are published in blogs, Facebook, Twiter or G+ etc, there are photos accompanying reports, articles or textbooks as well.

Moreover, in a role of a humanitarian photographer we can find different people (the humanitarian workers, professional photographers, tourists, the clients of the humanitarian organisations or other members of the community; some photographers can meet more than one of these roles.).

In other words, in this thesis I deal with all the photos published by humanitarian organisation regardless where and how they are published and who is the photographer.

It is necessary to point out that the fact that I can consider such a wide scale of humanitarian imagery documents an evolution of humanitarian imagery and evolution of humanitarian space itself (that goes hand in hand with general technological progress and postmodernism). Whereas 25 years ago the humanitarian photo was not an independent category, these photos were

²⁷ Fundraising or fund raising (also development) is the process of soliciting and gathering voluntary contributions as money or other resources, by requesting donations from individuals, businesses, charitable foundations, or governmental agencies (Wikipedia)

²⁸ Consciousness raising often takes the form of a group of people attempting to focus the attention of a wider group of people on some cause or condition believed to require redress or remedy. Common issues include diseases (e.g. breast cancer, AIDS), conflicts (e.g. the Darfur genocide, global warming), social or political movements (e.g. Greenpeace, PETA, Earth Hour), and political parties or politicians. Since informing the populace of a public concern is often regarded as the first step to changing how the institutions handle it, raising awareness is often the first activity in which any advocacy group engages. (Wikipedia)

²⁹ For example: Holleufer, 1996; Heck, et Schlag, 2009; Clark, 2004; Kotilainen 2011; Halttunen, 1995; Caspers et Moore, 2009; Sontag, 2003; Kennedy, 2009; Dauphineé , 2007; Lammer, 2005; etc.

not so common and the usual subject of these photos was dirty, skinny and helpless child, the current humanitarian imagery is more varied - in the sense of both the content of the humanitarian photo itself and the practice of its production and usage³⁰.

Observing all this humanitarian imagery I argue that regardless the original intention of its author (who could make a photo originally only for his or her family) each humanitarian imagery is intended to attract or keep sympathy of the public in order to encourage a mission of particular humanitarian organisation or movement and hence change particular conditions in particular place and time.

Consequently any humanitarian photo joins advertising image and documenting image. The advertising dimension works for rising public attention and sympathy and consequently for capital-raising, the documenting dimension increases moral and expert authority of the organisation, legitimacy of its mission and keeps public sympathy and hence raises capital as well. Vis-a-vis, the ability of the organisation to raise its capital increases its authority and allows the organisation to address its mission to larger audience.

In other words, public sympathy is a basic precondition of humanitarian mission accomplishment in current circumstances because public donations are important part of humanitarian budgets; public opinion influences authority and legitimacy of humanitarian project (and humanitarian regime of truth in general) and consequently influences inflow of government money. Beside the public and the state the last (but maybe the most important) player that can influence accomplishment of humanitarian mission are media which are able to manipulate this public sympathy. However, the relation between media and humanitarian organisation is beyond the capacity of this paper.

In short, similarly to any other communication or public relation medium in non-profit space the photos are supposed a) to raise the expert and moral authority of the organisation and b) legitimate its mission and c) to increase the capital³¹.

³⁰ For more on evolution of humanitarian photo see e.g. HALOGEN.TV. *Storytelling in Pictures: A Conversation with 6 Humanitarian Photographers* [online]. Available: <http://halogentv.com/articles/storytelling-in-real-time-a-conversation-with-six-humanitarian-photographers/> [2012-11-12]

³¹ In the sense of Justin Slay's definition.

Principles and dimensions of humanitarian photos

To prove this statement I need to explain why the photo is so extensively used in humanitarian space first. In accord with Kennedy I argue that humanitarian imagery must meet some preconditions and photos are used because they can meet these preconditions.

First, photo can provide effective ‘visible evidence’ (Smith et Donnelly, 2004) that is highly influential because, in Sontag’s words, “*nonstop imagery (television, streaming video, movies) is our surround, but when it comes to remembering, the photograph has the deeper bite. Memory freeze-frames, its basic unit is the single image. In an era of information overload, the photograph provides a quick way of apprehending something and a compact form of memorizing it.*” (Sontag S, 2003; p. 22)

Second, photos have a capability to bridge distances. It is generally known that people are rather to aid to someone who is more close (socially, spatially or culturally) to them than to distant strangers³² although from the view of logic and ethic there is no difference between “*neighbour’s child and the distant starving stranger*”³³. Kennedy argues that humanitarian imagery bridges the distance between the victim and the donor public. “*Through the medium of the photograph the viewer is drawn into the position of being witness the distant events. In this way, suffering becomes real to those who are elsewhere. Given that awareness is a factor in giving, technological advances in telecommunications and transport mean the affluent are conscious as never before of the condition of poor people around the world.*” (Kennedy D, 2009; 6)

Then, the photos can contribute to fulfilment of “*preconditions for the emergence of humanitarianism*”³⁴ and on the other hand the photos ‘show’ this fulfilment has been already accomplished.

„First and most obvious, we must adhere to ethical maxims that make helping strangers the right thing to do [...] A second precondition, also illustrated in the case of the starving stranger, is that we must perceive

³² For example in Chatterjee DK, 2004; Ginzburk C, 1994; Benthall J, 1993.

³³ For more on the ‘starving stranger’ see Haskell T., 1985.

³⁴ See Haskell T, 1985 in the chapter on theory of humanitarianism

ourselves to be causally involved in the evil event. Once again, being causally involved does not mean that we regard ourselves as “the cause” but only that we recognize our refusal to act as a necessary condition without which the evil event would not occur. Along with this prerequisite goes the third. We cannot regard ourselves as causally involved in another’s suffering unless we see a way to stop it. We must perceive a causal connection [...] We must, in short, have a technique, or recipe, for intervening [...] The fourth precondition [...] is this: The recipes for intervention available to us must be ones of sufficient ordinariness, familiarity, certainty of effect, and ease of operation that our failure to use them would constitute a suspension of routine [...]” (Haskell T, 1985a; pp. 357 – 358)

This is prevalent (more or less explicitly) in the humanitarian photo as a ‘humanitarian narrative’ that employs pattern: the victim – the cause of distress – the saviour (Chandler D, 2002).

However, the target population must understand humanitarian discourse. In other words, the population must be taught to read the photos in particular way because, as Sontag argues, an impact of an image is unpredictable as its meaning depends on the way of its reading. (Sontag S, 2003)

In brief, there are three principles (at least) which explain how does the humanitarian photo works in relation to its impact on the audience (it freezes ‘visible evidence’ in memory, bridges distances and encourages humanitarian narrative) which are conditioned by audience’s familiarity with humanitarian discourse.

Although these principles do not explicitly explain the variety of humanitarian photos and practices of their displaying, they reflect the above pointed argument that each humanitarian photo contains, to different extent, advertising and documenting dimension. Each of these principles refers to each of these dimensions in different way.

The principle of visible evidence refers to documenting dimension because the photo catches specific part of reality, but the ability to freeze this reality and pick up which part of reality will be used refers to the advertising dimension.

The principle of bridging distances refers to documenting dimension of a humanitarian photo because the photo mediates the specific reality and without the photo the reality could not be mediated to the viewer but this principle refers to advertising dimension as well because it strive to rapprochement of the viewer with the depicted person(s).

The principle of humanitarian narrative encouragement reflects the documenting dimension in case you see a photo as a prove documenting how humanitarians document humanitarian practice, however, this principle refers the advertising dimension more directly as the encouragement of humanitarian mission is the prima purpose of humanitarian imagery and the narrative drags the view in the humanitarian space.

Consequently, character of any humanitarian photo can be imagined as a point of intersection within a 3D coordiance system determined by an axis showing an expression of advertising dimension and an axis showing an expression of documenting dimension of the photo. Although the exact placement of this point is determined by the way how the particular viewer reads the photo, the expression of any dimension cannot be o³⁵ because in this case the photo would be either an advertisement or document/prove but not the humanitarian photo.

The extent of expression of these dimensions in the photo determines how and where the photo will be used. Whereas the photo that can be reduced to simple message is supposed to be used as an advertisement that can ignore context of the specific reality in order to attract sympathy of the audience, the photo that is not reducible and that includes lot of authentic particulars is supposed to document specific activity and hence prove an effect of humanitarian mission.

Extreme ideal forms of the dimensions of humanitarian photo

In the following paragraphs I try to suggest the main characteristic of two ‘ideal extreme³⁶’ forms of humanitarian photo a) documenting (witnessing) humanitarian photo b) advertising humanitarian photo.

³⁵ In current conditions (welfare is dependent by money allocation; states are naturalized part of reality).

³⁶ In real conditions these extreme forms hardly exist. The characterization is intended as an theoretical extrapolation.

First of all, I would like to strongly underline that this is not applicable only on foreign humanitarian imagery but it runs in national humanitarian imagery as well.

Then I would like to stress that these ideal extreme opposite dimensions are not in opposite relation and they present in each humanitarian photo together but in different extent.

Finally, I would like to point out that humanitarian photo unavoidably represents and constructs the others via following pattern: others (subject) = people in need vs. we (audience) = people in welfare, this is because of the content of humanitarianism itself (the help to people in need). In addition, the others are represented by the humanitarian imagery regardless they are directly visualised or hidden in the image, this is because of the humanitarian context of any humanitarian representation (for example see the campaign of Mercy Corps, UNICEF and MSF below).

This practice of otherization is usually questioned in such case that the need is associated with some other characteristic (ethnicity, gender, religion, locality, age, ...) as this practice leads to the construction of stereotypes³⁷.



Mercy Corps

³⁷ Personal note on stereotypes: although I find stereotypes unfair and I have already experienced this unfair personally, the stereotype saved my life – without exaggeration.



UNICEF



MSF (Doctors without Borders)

The ‘ideal’ advertising humanitarian photo should worth thousands words and thus the subject of this photo must be understandable, unambiguous and enough strong to be ‘freezed in mind’. Consequently the subject of the photo is handled in symbolic or representative way. In marketing language, the best message is “*simple and to the point*”.

This photo is usually accompanied with motto, slogan or at least logo of the organisation and it is supposed to mediate some message, persuade the public of its rightness and make the population to act in a desirable way. In other words, this photo is supposed to attract public sympathy (for example see the Diakonie Katstrophenhilfe’s and People in Need campaigns below)



Diakonie Katastrophenhilfe



People in Need

This imagery is often criticised because such a photo ‘*use depicted people*’ to ‘*sell humanitarian project*’ (Kennedy, 2009) in that way that the depicted human being become ‘*victim with needs and no abilities*’, his or her ‘*suffering is commodificated*’ (Benthall, 1993), these ‘*images discard that which is most human about the victim autonomy, dignity, and individual specificity*’ (Kennedy, 2009) and ‘*are represented as powerless, helpless and innocent*’ (Höijer, 2004), the people are reduced to ‘*bare life*’ or pain (Chouliaraki, 2010 or Fluri, 2011). Karen Halttunen (1995) speaks about ‘*pornography of pain*’.

In other words, such a photo employs the most basic, physiological, human needs that are the universal language for all people.

However, it is not so easy to judge such humanitarian imagery because the impact of the photo on its audience is never absolutely sure. In other words the ethical photo can have undesirable effect and the unethical photo can have desirable effect on individual viewer. Consequently there is following dilemma: If there is a tool that can save more people do I have a duty to use it even if this tool is questionable from ethical point of view? What is less/more ethical: not to save human life or use unethical stereotyped photo? Even if the unethical photo would save one more men or women do I have a right not to use it?

The ‘ideal’ documenting humanitarian photo should provide explicit visual evidence of necessity and efficiency of humanitarian work and thus the photo must be authentic as much as possible.

Such a photo is usually a snapshot portraying a lot of details. Depicted people are not anonymous and they are placed within broader context because the photo accompanied by a text which specify the persons and humanitarian project related with the photo. This photo shows help givers and receivers in action or illustrates an outcome of this action.

In the most ideal case the author of the photo and the text is a member of particular community and is not in occupational relation to the NGO. (For example MSF’s blogs written by patients with multidrug resistant tuberculosis: <http://blogs.msf.org/tb/> or a photo of World Vision below)



Eunice works at her business.

World Vision (<http://www.worldvision.org/news/city-campaign>)

These photos are available online on websites of NGOs, blogs or online social networks. It means that the audience must spend some energy to find them. In other words, the sympathy of the viewer has been already attracted and he or she is looking for more information and these photos are supposed to straighten his or her sympathy.

Summary

In this chapter I tried to answer the research question “How is the humanitarian photo and why?”. In general, I have argued that humanitarian imagery mirrors the intricacy of humanitarian space.

In accord with Kenedy I have pointed out that there are three principles (at least) which explain how does the humanitarian photo works in relation to its impact on the audience (it freezes ‘visible evidence’ in memory, bridges distances and encourages humanitarian narrative) which are conditioned by audience’s familiarity with humanitarian discourse.

Then I have mentioned that humanitarian imagery use pattern “we = people in welfare; the others = people in need”. On the one hand this pattern documents the way how the otherization in humanitarian field works but on the other hand expresses the essence of humanitarianism (believe that the stronger should help the weaker).

However, I have underlined that neither these principles nor the patter do not entirely cover the variety of humanitarian photo and subsequently I suggested that each humanitarian photo contains both advertising and documenting dimension and that the extent of expression of these dimensions in a photo determines usage of the photo.

The root of this nature of humanitarian photo is grounded in the nature of current humanitarianism itself. The humanitarian agencies need money from different sources to be able to deliver any help and to be independent as much as possible (That refers to the advertising dimension of the humanitarian photo and from this point view the humanitarian photo can be seen as the advert.) and they need to keep their moral and expert authority to legitimise their mission (That refers to the documenting dimension of the humanitarian photo

and from this point of view the humanitarian photo can be seen as the evidence or witness).

In current conditions, these two dimensions are inseparable not only within humanitarian photo but in the humanitarian practice in general.

For the purpose of the comparison of this theory and the outcomes of the case study the working assertion is following: Each humanitarian photo contain both advertising and documenting dimension. The expression of this dimension is specific in each photo. The extent of expression of these dimensions corresponds to the usage of the photo.

7 The Case: Cholera in Zambia in 2010 in Humanitarian Photos

This case study is supposed to provide data which I will use to verify or deny the argumentation I introduced above. For this purpose I would like to remind the basic disposition of this case study.

In this case study I deal with the photos of the cholera outbreak in Zambia in 2010 used (authorized) by humanitarian organizations. Whereas the object is identical with the general object of this paper (visual aspects of humanitarian action) the subject is specific: humanitarian photos of cholera epidemic in Zambia in 2010.

In comparison to prima facie research question “How is humanitarian visual space?” and working research question of this paper “How is the nature of humanitarian photo and why?” the general research question of this case study is more specific: *How are the authorized humanitarian photos of cholera epidemic in Zambia in 2010?* This general question it is supplemented by three specific working research questions: 1) How is the role of the humanitarian photos in defined cases?; 2) How is the side of production, audience and the image itself in defined cases?; 3) How is the advertising and documenting dimension in defined cases? The figure below shows the template I use to answer these questions.

The leading question for interpretation of the units of the case from the view of the advertising and documenting dimensions

Advertising dimension of the photo

Yes/No/NA/Note

1. Is it an arranged photo?
2. Is there the compositional focus of the photo simple?
3. Is the message of the photo simple?
4. Is the exact place where the photo was taken is unknown?
5. Is the exact time when the photo was taken unknown?
6. Is the particular context of the photo unknown?
7. Is there logo, motto or colours of the organisation?
8. Does the photo directly refer to physiological human needs?
9. Does the photo show emotions?
10. Is it easy to recognise the aid receivers from aid givers?
11. Are the depicted aid receivers entirely anonymous?
12. Are the depicted aid givers entirely anonymous?
13. The aid providers are not local people at all?
14. Are the depicted aid receivers entirely passive?
15. Are the aid receivers indisputably powerless?
16. The depicted aid receivers do not express themselves in the text?

17. The depicted aid givers do not express themselves in the text?
18. Can the audience meet this photo without personal effort?

Documenting dimension of the photo

Yes/No/NA/Note

-
1. Is it a snap-shot photo?
 2. Are there many details?
 3. Is the exact place where the photo was taken is known?
 4. Is the exact time when the photo was taken known?
 5. Is the particular context of the photo known?
 6. Is not there a logo, a motto or colours of the organisation?
 7. The photo does not directly refer to physiological human needs?
 8. The photo does not show emotions?
 9. Is it difficult to recognise the aid receivers from aid givers?
 10. Do we exactly know who the aid receivers are?
 11. Do we exactly know who the aid givers are?
 12. Are the aid givers local people?
 13. Are the depicted aid receivers active?
 14. The aid receivers are not indisputably powerless?
 15. The depicted aid receivers express themselves in the text?
 16. The depicted aid givers express themselves in the text?
 17. Must the audience make an effort to meet this photo?

Humanitarian narrative pattern expression

Yes/No/NA/Note

-
1. Are the aid receivers depicted?
 2. Are the aid givers depicted?
 3. Is the cause of humanitarian problem depicted?
 4. Is the contribution of the organisation depicted?

The leading question for interpretation of the units of the case from the view of Roses's Sites and Modalities

Site of the production

-
- Who is the producer?
 - Who is the author?
 - Known vs. unknown?
 - Employee? Volunteer?
 - Professional photographer?
 - Local person?
 - Where is it displayed?
 - Street? Web? Leaflet?
 - Is it displayed within a context?
 - Was it displayed in the time of the event?

Site of the image

-
- Is it snap-shot or arranged photo?
 - Is the cholera evident?
 - Is Zambia evident?
 - Is the producer evident in the photo?
 - Are there people?
 - Who are these people?
 - Are they anonymous?
 - What is their role?
 - Is it evident form the photo?

Site of the audience

-
- Where and how they can find the photo?
 - Which language is used?
 - Is there any message to audience in the context of displaying?
-

At this place it is important to mention the process of identifying research material. Generally, all the examined photos and data are online available for free and only English written websites were used.

I identified the photos via Google image search using following search sequence: “Zambia AND cholera AND 2010”. However, there still was a lot of interfering materials (mostly photos from Haiti) and it was necessary to check the photos one by one to define relevant sample.

The relevant photo/image was pre-defined as any photo that was authorised by the NGO and referred to the given epidemic. Finally I collected a sample of 5 photos (4 from MSF, 5 from OXFAM, 5 from Red Cross, 5 from UNICEF)

To confirm exhaustiveness of this sample I searched all the organisations which provided assistance during the epidemic. This process was time-consuming as I had to go through dozens of web-sites as there is no database of humanitarian action beside Reliefweb.

Finally, I went through the fundraising and awareness-rising campaigns of particular organisations to find if they used some of the beforehand identified photos during them. I find one such a photo in case of UNICEF.

Reflecting Pauwel’s integrated framework of visual research (IFVR) I would characterize the case study in this way:

Characterization of the case study via Pauwel’s IFVR:

Origin and nature of visuals

Origin/production context: *Pre-existing visual artifacts* (online available)

Referent/Subject: *Naturally occurring behavior* (using the photos)

Visual medium/technique: *Algorithmic ‘automated’ techniques* (photography)

Research focus and design

Analytical focus:

- The production processes – *representational choices and strategies*
- Practices of re-using, *displaying*, and disseminating visual representations

Theoretical foundation:

- *Selection of theories related to visual analysis/production* (representation)
- *Choice of theories related to aspects and themes of the applied field of study that leads to have a significant visual dimension* (humanitarianism)

Methodological issues:

- *Visual competencies* (for your consideration)

- *Sampling and data production strategies* – explorative (online available data)
- Controlling unintentional and intentional modifications (description of the research process in detail)
- Degree of field involvement – participatory
- Provision of necessary context – image internal context, image external context, reflexivity issues (document and justify the chosen methodology and the exact production circumstances, including researcher’s position)
- Ethical and legal aspects (for your consideration)

Format and purpose

Output/presentation format

- Article with graphical or conceptual representations

Status of the visual

- Use of specific role of visual (particular case, conceptual construction, visualised argument)
- Use and recognition of visual elements as both mimetic and expressive tools.
- Relation/interplay with other expressive system (verbal)

Intended and secondary users (for your consideration)

The last issue I want to mention at this introductory part is the structure of the case study.

This structure is supposed to help me to clearly answer the research question. Whereas the previous paragraphs were intended to introduce the particular scope of the case study especially from the methodical point of view, the following chapter is to provide a basic information about the context of this case *sesu lato* (facts about cholera, Zambia and the epidemic).

The subsequent chapters represent particular unites of the case study (IFRC, MSF, OXFAM, and UNICEF). Each subchapter dealing with one unite is composed of: a general mission of the particular NGO, its work during the epidemic, the photos and their interpretation from the view of the developed theory, interpretation of the unit from the view of Rose’s sites and modalities and summary of the research unit. The final chapter summarises the results of the case study and provide an answer to the general research question of the case study.

7.1 The Context

7.1.1 Cholera

Cholera is an acute, diarrheal illness caused by infection of the small intestine with the bacterium *Vibrio cholerae*. Although the infection is often mild

or without symptoms, CDC estimates 3-5 million cases and over 100,000 deaths occur each year around the world.

Approximately one in 20 (5 %) infected persons will have severe disease characterized by profuse, watery diarrhoea, vomiting, and leg cramps. In these cases, rapid loss of body fluids leads to dehydration, electrolyte imbalance and shock caused by cholera toxin. The average incubation period is 2 – 3 days.

Without treatment, death can occur within hours. The treatment is both symptomatic based on oral rehydrate solutions and antibiotic casual treatment to shorten cholera duration and severity. With prompt rehydration, less than 1 % of the cholera patients die.

Vibrio cholerae is usually found in water or food sources that have been contaminated by feces from a person infected with cholera. Cholera is most likely to be found and spread in places with poor water treatment, inadequate sanitation, and low hygiene and can spread rapidly in these areas. *Vibrio cholerae* also lives in brackish rivers and coastal waters.

Importantly, the disease is not likely to spread directly from one person to another; therefore, casual contact with an infected person is not a risk for becoming ill.

Currently, there are two oral cholera vaccines available, their average efficiency is from 52 % to 62 % and cannot replace standard prevention and control measures (see the attachment). (<http://www.cdc.gov/cholera/general/> and <http://www.who.int/topics/cholera/en/>)

7.1.2 The Republic of Zambia

The Republic of Zambia (Zambia) is a South African landlocked country of 13 000 000 population in 752 618 km².

Since the 18th century to October 1964 Zambia was the British colony of Northern Rhodesia. In 1964 Zambia declared independence from the United Kingdom and became a republic. Until 1990 Zambia was one-party participatory democracy.

After riots in 1990 the Constitution has been changed and since that time Zambia has been presidential representative democratic republic with multi-party system. The President of Zambia is both head of state and head of government. Government has executive power. The government

and parliament share legislative power. The last presidential election was in 2011. Interestingly, there is a symbolic position of king of Zambia as well.

Zambia is bordering with Democratic Republic of the Congo, Tanzania, Malawi, Mozambique, Zimbabwe, Botswana, Namibia and Angola.

The area is 752 618 km², waters make 1 % of the area. Zambia consists of nine provinces (North-Western, Western, South, Lusaka, Central, Eastern, Northern, Luapula, Copperbelt) which are divided into 72 districts. Each province is administered by an appointed deputy minister.

The capital, Lusaka, is located in the south-central part of Zambia and it is the locality with the highest density of population. The second most inhabited region is Copperbelt in the northwest part of the country.

The population of Zambia was about 10 000 000 in 1992 and today (2011) is about 13 000 000. The population density is about 17, 2 per km².

Since 44% of the population is concentrated in a few urban areas along the major transport corridors, Zambia is one of the most highly urbanized countries in sub-Saharan Africa. In urban areas unemployment and underemployment are serious problems. Most of rural Zambians are subsistence farmers.

English is the official language, however about 72 languages has been described there that correspond with 72 ethnic groups. Most of Zambians belong to the nine ethno-linguistic groups (*Zambians call them 'tribes'* – Field note, 13.03.2011): the Nyanja-Chewa, Bemba, Tonga, Tumbuka, Lunda, Luvale, Kaonde, Nkoya and Lozi. Generally, each ethnic group is concentrated in a particular geographic region; however, low-numbered and not well known many groups are there as well. In urbanized areas, esp. Lusaka and Copperbelt, all the ethnic groups are represented and mixed together. (Wikipedia)

Although the World Bank labeled Zambia as one of the world's fastest economically reforming countries in 2010, the economic indicators unambiguously classify Zambia as a developing/less-developed country. Particularly, GDP was 16 192 857 209 \$ in 2010, it means \$1,253 per capita and annual growth 7,6 %. Human development index (HDI) was 0.395 (low). Moreover, this economic growth has not influenced poverty rates and 59 %

of the population is living in poverty and 37 % in extreme poverty. Literacy rate was 71 %. (World Bank 2011)

During my internship I realized that Zambians are very proud of being Zambians – children often drew Zambian flag, people wore cloths in national colors (green, black, red), number of products was labeled by ‘truly Zambian’, the flag is buses, schools, shops, offices, etc. (and Christian symbols as well) (Field note from March 3, 2011).

Interestingly, all Zambians I was speaking about religion with understood themselves as Christians but they keep some old traditions (e.g. community training of bride for a marriage that includes ‘everything’) and believes in their minds as well (all of them believed in withes) (Field note from May 03, 2011).

For their relation with general epidemic situation in Zambia I mention public health indicators in following chart:

Public health – WorldBank’s indicators; Zambia 2010

Indicator	Value
Total population	12,926,409 (49,9 female) (increasing trend)
Population growth (annual)	1,6 (increasing trend)
Life expectancy at birth	48 years (increasing trend)
Poverty rate	59 % (decreasing trend)
Children mortality (under 5 years of age)	111 per 1 000 children (decreasing trend)
Infant mortality	69 per 1000 life births (decreasing trend)
Maternal mortality	47 per 10 000 life births
HIV prevalence	140 per 1 000 inhabitants (decreasing)
Incidence of tuberculosis	43 cases per 1 000 inhabitants (decreasing)
Malnutrition prevalence (children under 5 years of life)	14,9 % according to weight for age 45,8 % according to height for age both in 2007
Health expenditure per capita	47 US \$ (decreasing)
Immunization against diphtheria, tetanus and pertussis of children under 23 months	81 % (constant)

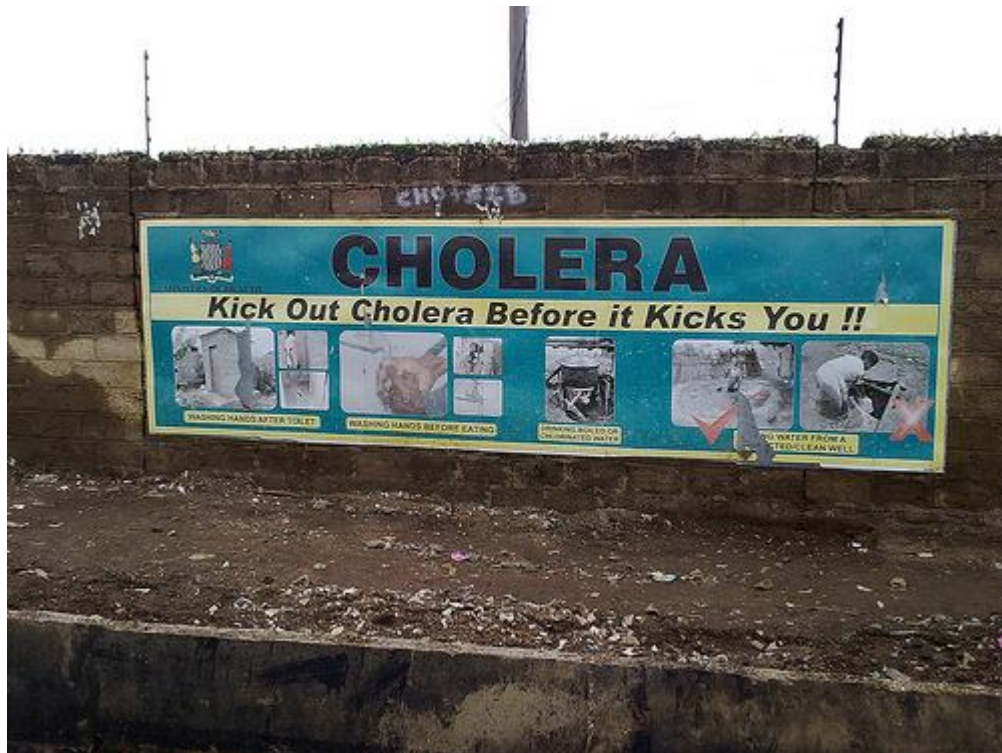
<http://data.worldbank.org/indicator>

7.1.3 The Cholera Epidemic in Zambia in 2010

There are available three official reports on the cholera epidemic in Zambia in 2010 –the WHO report, the DREF’s (IFCR) report(s) published in the ReliefWeb, and MSF’s report. No official report of Zambian government is available although national resources were used as well.

Generally, cholera outbreaks in Lusaka are not rare events – it is an endemic disease. The outbreaks usually occur during the rainy season (from the month of November to May).

During this period houses and latrines flood and water collects in stagnant pools and through contaminated water (or food) cholera can spread rapidly especially in areas where people are living in crowded and unsanitary living conditions.



Prevention campaign of the Ministry of Health of the Republic of Zambia (Kanyama, Lusaka)

Rahul Ingle, December 2010

According to WHO the first outbreak of cholera was reported in the turn of 1977 and 1978 and appeared again in the turn of 1982 and 1983. The first major outbreak happened in 1990 and lasted until 1993. Since then cholera cases were observed every year except in 1994 and 1995.

Generally, most cases appear in the fishing camps of the rural areas and in the peri-urban areas of Lusaka and Copperbelt provinces. In Lusaka, cases and deaths mostly are mostly registered in the western suburbs of the city where access to safe water and good sanitation is poor.

WHO point out that the observed ongoing cholera occurrence in Zambia corresponds with the decline in the economy which started in the late 70's early 80's and still persists.

The outbreak in 2010 started during week 43 (19-25 Oct 2009) and the cases were initially recorded in 4 provinces: Southern Province, Lusaka, Copperbelt and Northern Province.

Importantly, different organizations report about different number of infected and dead people (see the figure below), however all of them speak about the worst outbreak in Zambia in years. (WHO, 2010)

Character of the cholera epidemic in Zambia in 2010

Organisation	Period	Cholera cases	Deaths	Fatality rate
WHO	1/2010 – 3/2010	4'464	73	1,63 %
MSF	1/2010 – 3/2010	4 500	120	2,67 %
IFRC/DARF	3/2010 – 4/2010	3381	87	2,6 %

WHO – World Health Organisation, MSF – Doctors without Borders, IFRC/DARF - The International Federation of Red Cross and Red Crescent/ Disaster Relief Emergency Fund

The difference can be caused by the reported period and definition of the case (based on diagnostics testing vs. only on symptoms, threaded cases vs. all cases, directly observed cases vs. all reported cases).

Moreover, the complete data are not available for the epidemics. For example, WHO reports 6'804 cases until 31 July 2010 but data on fatality rate are available only for the first quarter of the year. (WHO, 2011) The case of MSF is similar, they report 6 000 cases but data on fatality rate are available only for the first quarter.

In short, the extent of the epidemic went beyond the capacity of local communities and the government asked international organisations for assistance.

Interestingly, the statistic on the total number of cases are different, whereas WHO speaks about 4464 cases, MSF speaks about 4500 cases and IFCR/DARF about 3381 cases. This difference may be caused by using different (epidemiological) criteria of a cholera case definition; however, on the basis of available information it is only my assumption.

7.2 Sub-unite Nr. 1 – IRCRC Movement

The International Red Cross and Red Crescent Movement is an international humanitarian movement.

This movement was founded to protect human life and health, to ensure respect for all human beings, and to prevent and alleviate human suffering, without any discrimination based on nationality, race, sexual orientation, sex, gender identity, religious beliefs, class, allegiance, or political opinions.

The movement includes several distinct organizations that are legally independent, but are united through common basic principles, objectives, symbols, statutes and governing organisations. There are about 97 million volunteers, members and staff worldwide.

The main parts of the movement are The International Committee of the Red Cross (ICRC) (founded 1863 in Geneva), The International Federation of Red Cross and Red Crescent Societies (IFRC) (founded 1919 to coordinate activities between the 188 National Red Cross and Red Crescent Societies) and National Red Cross and Red Crescent Societies.

The main activities of ICRC are: to monitor compliance of warring parties with the Geneva Conventions; to organize nursing and care for those who are wounded on the battlefield; to supervise the treatment of prisoners of war; to help with the search for missing persons in an armed conflict (tracing service); to organize protection and care for civil populations; to arbitrate between warring parties in an armed conflict.

The main activities of IFRC are: to promote humanitarian principles and values; to provide relief assistance in emergency situations of large magnitude, such as natural disasters; to support the national societies with disaster preparedness through the education of voluntary members and the provision of equipment and relief supplies; to support local health care projects; to support the national societies with youth-related activities.

The members of the movement are financed via National Societies, governments, donors from general population and companies. The ICRC has been awarded the Nobel Peace Prize three times.
<http://www.ifrc.org/en/who-we-are/>

7.2.1 IFRC Action during the Epidemic

During the epidemic the DREF (Disaster Relief Emergency Fund of IFRC) provided three reports on the outbreak of cholera that include action of Zambian Red Cross Society (ZRCS) and action of Zambian government and other NGOs. The reports are dated 14 April 2010, 12 May 2010, 23 Nov 2010.

With the support of the IFRC Southern Africa Regional office, ZRCS scaled-up emergency health response activities focusing on cholera treatment and control, hygiene promotion including volunteer field work, water treatment and ensuring adequate sanitation facilities.

In these reports DREF mentions cooperation and contribution of other institutions and organisations during the epidemic. Particularly, a) the Ministry of Health whilst the Disaster Management and Mitigation Unit (DMMU) that was a partner in the treatment and control of cholera. ZRCS attended weekly coordination meetings at the national and district level and have supported the Ministry of Health with a donation of medical supplies; b) the report underlines the role of the Zambian army and police. The army was given the responsibility of looking after the infrastructure at the camp site and has to date pitched up 255 tents, 10 kitchen shelters and 15 bathing shelters. The Zambia police force was stationed at the camp to provide security by monitoring the movement of people in and out of the camp; c) the Zambia Electricity Supply Corporation which provided lighting by installing tower lights around the camp; d) UNICEF which engaged some drama groups that have been performing at the camp delivering messages on road safety and cholera prevention. In DARF's words UNICEF also pledged education kits for schools that have accommodated the displaced school going children; e) The WFP provided a truck for carrying people to the camp site; f) DARF mention help of faith-based (FBO) and community-based organisations (CBO) which made donations in the form of clothes, shoes, toys, fruits, books and pens for the IDPs (internally displaced people); g) DARF mention work of MSF by using their epidemiological data.

7.2.2 The Advertising and Documenting Dimensions

There are five photos directly related to cholera epidemic in Zambia in 2010. There photos are available in the reports and not in the websites of IFRC.

Photo 1.1



ZRCS volunteers during a rapid assessment at the relocation camp set for families displaced by floods.
Photo from the report dated 12 April, 2010

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	No
3. Is the message of the photo simple?	No
4. Is the exact place where the photo was taken is <u>unknown</u> ?	No
5. Is the exact time when the photo was taken <u>unknown</u>	Yes
6. Is the particular context of the photo <u>unknown</u> ?	Yes
7. Is there logo, motto or colours of the organisation?	Yes
8. Does the photo directly refer to physiological human needs?	No
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	Yes
11. Are the depicted aid receivers entirely anonymous?	Yes
12. Are the depicted aid givers entirely anonymous?	No(Volunteers)
13. The aid providers are <u>not</u> local people at all?	No
14. Are the depicted aid receivers entirely passive?	No
15. Are the aid receivers indisputably powerless?	No
16. The depicted aid receivers do <u>not</u> express themselves in the text?	No
17. The depicted aid givers do <u>not</u> express themselves in the text?	No
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	No
4. Is the exact time when the photo was taken known	Yes
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	No
7. The photo does <u>not</u> directly refer to physiological human needs?	Yes
8. The photo does <u>not</u> show emotions?	Yes
9. Is it difficult to recognise the aid receivers from aid givers?	No
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	Yes
13. Are the depicted aid receivers active?	Yes
14. The aid receivers are <u>not</u> indisputably powerless?	No
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	Yes
2. Are the aid givers depicted?	Yes
3. Is the cause of humanitarian problem depicted?	No
4. Is the contribution of the organisation depicted?	Yes

Photo 1.2



No title.

Photo from the report dated 12 April, 2010

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	Yes
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	Yes
5. Is the exact time when the photo was taken <u>unknown</u> ?	Yes
6. Is the particular context of the photo <u>unknown</u> ?	Yes
7. Is there logo, motto or colours of the organisation?	No
8. Does the photo directly refer to physiological human needs?	No
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	NA(from ctx)
11. Are the depicted aid receivers entirely anonymous?	Yes
12. Are the depicted aid givers entirely anonymous?	NA
13. The aid providers are <u>not</u> local people at all?	NA
14. Are the depicted aid receivers entirely passive?	No
15. Are the aid receivers indisputably powerless?	No
16. The depicted aid receivers do <u>not</u> express themselves in the text?	No
17. The depicted aid givers do <u>not</u> express themselves in the text?	NA
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	No
3. Is the exact place where the photo was taken is known?	No
4. Is the exact time when the photo was taken known?	No
5. Is the particular context of the photo known?	No
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	Yes
7. The photo does <u>not</u> directly refer to physiological human needs?	Yes
8. The photo does <u>not</u> show emotions?	Yes
9. Is it difficult to recognise the aid receivers from aid givers?	Yes (from ctx)
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	NA
13. Are the depicted aid receivers active?	Yes
14. The aid receivers are <u>not</u> indisputably powerless?	Yes
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	Yes
2. Are the aid givers depicted?	No
3. Is the cause of humanitarian problem depicted?	Yes
4. Is the contribution of the organisation depicted?	No

Photo 1.3



No title.
Photo from the report dated 12 April, 2010

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	No
3. Is the message of the photo simple?	No
4. Is the exact place where the photo was taken is <u>unknown</u> ?	Yes
5. Is the exact time when the photo was taken <u>unknown</u> ?	No
6. Is the particular context of the photo <u>unknown</u> ?	Yes
7. Is there logo, motto or colours of the organisation?	Yes
8. Does the photo directly refer to physiological human needs?	No
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	NA
11. Are the depicted aid receivers entirely anonymous?	NA
12. Are the depicted aid givers entirely anonymous?	Yes
13. The aid providers are <u>not</u> local people at all?	No
14. Are the depicted aid receivers entirely passive?	NA
15. Are the aid receivers indisputably powerless?	NA
16. The depicted aid receivers do <u>not</u> express themselves in the text?	No
17. The depicted aid givers do <u>not</u> express themselves in the text?	No
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	No
4. Is the exact time when the photo was taken known?	Yes
5. Is the particular context of the photo known?	No
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	No
7. The photo does <u>not</u> directly refer to physiological human needs?	Yes
8. The photo does <u>not</u> show emotions?	Yes
9. Is it difficult to recognise the aid receivers from aid givers?	Yes
10. Do we exactly know who the aid receivers are?	NA
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	Yes
13. Are the depicted aid receivers active?	NA
14. The aid receivers are <u>not</u> indisputably powerless?	NA
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	NA
2. Are the aid givers depicted?	Yes
3. Is the cause of humanitarian problem depicted?	No
4. Is the contribution of the organisation depicted?	NA (just presence)

Photo 1.4



ZRCS staff and volunteers outside a cholera centre in Chawama collecting cleaning materials before embarking on the day's work.
Photo from the report dated 12 May, 2010

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	No
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	No
5. Is the exact time when the photo was taken <u>unknown</u>	Yes
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	Yes
8. Does the photo directly refer to physiological human needs?	No
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	Yes
11. Are the depicted aid receivers entirely anonymous?	NA (not present)
12. Are the depicted aid givers entirely anonymous?	No
13. The aid providers are <u>not</u> local people at all?	No
14. Are the depicted aid receivers entirely passive?	NA
15. Are the aid receivers indisputably powerless?	NA
16. The depicted aid receivers do <u>not</u> express themselves in the text?	NA
17. The depicted aid givers do <u>not</u> express themselves in the text?	No
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	Yes
4. Is the exact time when the photo was taken known	No
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	No
7. The photo does not directly refer to physiological human needs?	No
8. The photo does not show emotions?	No
9. Is it difficult to recognise the aid receivers from aid givers?	No
10. Do we exactly know who the aid receivers are?	NA (not present)
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	Yes
13. Are the depicted aid receivers active?	NA
14. The aid receivers are <u>not</u> indisputably powerless?	NA
15. The depicted aid receivers express themselves in the text?	NA
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	No
2. Are the aid givers depicted?	Yes
3. Is the cause of humanitarian problem depicted?	No
4. Is the contribution of the organisation depicted?	Yes

Photo 1.5



One of the flooded areas in Lusaka City – Zambia

Photo form the report dated 23 November, 2010

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	NA
2. Is there the compositional focus of the photo simple?	No
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	Yes
5. Is the exact time when the photo was taken <u>unknown</u> ?	No
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	No
8. Does the photo directly refer to physiological human needs?	No
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	NA
11. Are the depicted aid receivers entirely anonymous?	NA
12. Are the depicted aid givers entirely anonymous?	NA
13. The aid providers are <u>not</u> local people at all?	NA
14. Are the depicted aid receivers entirely passive?	NA
15. Are the aid receivers indisputably powerless?	NA
16. The depicted aid receivers do <u>not</u> express themselves in the text?	NA
17. The depicted aid givers do <u>not</u> express themselves in the text?	NA
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	NA
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	No
4. Is the exact time when the photo was taken known?	Yes
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	No
7. The photo does <u>not</u> directly refer to physiological human needs?	No
8. The photo does <u>not</u> show emotions?	No
9. Is it difficult to recognise the aid receivers from aid givers?	NA
10. Do we exactly know who the aid receivers are?	NA
11. Do we exactly know who the aid givers are?	NA
12. Are the aid givers local people?	NA
13. Are the depicted aid receivers active?	NA
14. The aid receivers are <u>not</u> indisputably powerless?	NA
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	No
2. Are the aid givers depicted?	No
3. Is the cause of humanitarian problem depicted?	Yes
4. Is the contribution of the organisation depicted?	No

7.2.3 The Rose's Sites and Modalities

Reflecting the site of the production: The publisher of these photos is Zambian Red Cross Society (ZRCS), the authors are unknown. The photos were taken in Zambia in 2010. The exact localities are known in photos 1.4 and 1.5. The exact time is known in 1.1, 1.3 and 1.5.

The photos were displayed in the IFRC/DREF online available reports. In the IFRC/DREF websites there are any other photos on this epidemic. They were displayed within the context of IFRC/DREF and ZRCS action during the epidemic, the epidemic dynamic and IFRC/DREF/ZRCS mission in Zambia.

Reflecting the site of the image: The photos are snapshots. The cholera itself is not evident. The main topic is 'health assistance' and 'flood'. The topic of health assistance is evident from the photos 1.1, 1.3 and 1.4 where the 'health' is expressed via the symbol of 'red cross'. The flood as the cause of the epidemic is present in the photo 1.2 and 1.5. The Zambia is not evident from the photos themselves and is named in the report and sometimes in the titles.

The producer is directly evident in three photos via the symbol of "red cross"³⁸ (1.1, 1.3 and 1.4). The role ZFRC is depicted in the photo 1.1 and 1.4. and is explained in titles of two photos. The photos 1.1, 1.3, and 1.4 show active involvement of the local community. Three photos are anchored in a title.

In 4 photos from 5 people are depicted. In the photos 1.1 and 1.3 you can see adult people and children, in the photos 1.2 and 1.4 there are only adult people and in the 1.5 is a photo of a landscape. The people are anonymous. In 1.1, 1.3 and 1.4 are depicted employees and volunteers. In 1.1, 1.2 and 1.3 the potential aid receivers are depicted. The woman in 1.2 is anonymous entirely.

All the photos refer on emergency situation and hence imply difficulty to satisfy human needs hence I see the tone of the photo negative although the suffering is not depicted and the help is at the place (excluding photo 1.5)

³⁸ Importantly, the red cross symbol that was original a logo of the organisation, is today a general symbol of health care all over the world (although the cross is understood as a symbol of suffering as well. For this reason the IFRC use the other symbols as well).

As IFRC work is oriented on health assistance, their presence unavoidably refer on need of help, however, in this case they do not show suffering.

Reflecting the site of the audience:

The audience can find these photos in English DREF reports. The photos 1.2 and 1.5 deliver the message about emergency and need of help. The photos 1.1, 1.3, and 1.4 deliver the message about already delivered help.

7.2.4 Summary

The role of the photos is to illustrate ZRCS action during the cholera outbreak in Zambia in 2010.

All the photos were published in official IFRC/DARF reports and they are snapshots reflecting the situation and mainly ZRCS contribution. The audience must be very proactive in looking for these reports.

All the photos meet both advertising and documenting dimension and any of them was not used in public fundraising of awareness-rising campaign. In all the photos the documenting dimension is significantly prevailing but not entirely dominating. The humanitarian narrative is not fully expressed in any of the photos.

7.3 Sub-Unit Nr. 2 – MSF

Doctors Without Borders/Médecins Sans Frontières (MSF) is an international medical humanitarian organization created by doctors and journalists in France in 1971 to provide health assistance to people caught in crises around the world.

MSF is an international movement made up of 19 associative organizations: Australia, Austria, Belgium, Canada, Denmark, France, Germany, Greece, Holland, Hong Kong, Italy, Japan, Luxembourg, Norway, Spain, Sweden, Switzerland, United Kingdom, and the United States.

Each association is responsible to a Board of Directors elected by its members (MSF's current and former field staff members) during an annual General Assembly. Thanks to this large network, MSF has considerable financial, human, and logistical resources.

There are more than 27,000 doctors, nurses, logistics experts, administrators, epidemiologists, laboratory technicians, mental health professionals, etc. representing dozens of nationalities who are committed to provide the assistance worldwide.

MSF operates independently of any political, military, or religious agendas. Medical teams conduct evaluations on the ground to determine a population's medical needs before opening programs, aiming to fill gaps that exist (rather than replicating services that are already offered) or reach communities that are not being assisted.

MSF does not take sides in armed conflicts, provides care on the basis of need alone, and pushes for increased independent access to victims of conflict as required under international humanitarian law.

The key to MSF's ability to act independently in response to a crisis is its independent funding. Ninety percent of MSF's overall funding (and 100 percent of MSF-USA's funding) comes from private, non-governmental sources. In 2009, MSF had 3.8 million individual donors and private funders worldwide.

In 1999, MSF received the Nobel Peace Prize.

7.3.1 MSF Action during the Epidemic

According to the MSF report, during the outbreak in 2010 more than 6,000 people were infected (in March). MSF teams set up three cholera treatment centres of a total capacity of 570 beds, and supported 19 treatment units with staff and materials, covering around 5,000 patients in total.

MSF water and sanitation specialists provided more than 500,000 litres of chlorinated water per day in the affected neighbourhoods. MSF used a help of more than 100 volunteers as well to conduct outreach activities, teaching people how to prevent cholera from spreading.

MSF concludes its report by overall notion that they have been responding to cholera outbreaks in Zambia since 2004, and are urging local authorities and international donors to improve the country's preparedness for cholera outbreaks and prevent the loss of so many lives each year. (MSF, 2011)

7.3.2 The Advertising and Documenting Dimensions

MSF have published 4 photos directly related to the cholera outbreak in Zambia in 2010.

Photo 2.1



Zambia. Photo: Robin Meldrum /MSF
9 APRIL 2010
<http://www.msf.org.za/publication/zambia-msf-responds-worst-cholera-outbreak-years>

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	No
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	Yes
5. Is the exact time when the photo was taken <u>unknown</u>	Yes
6. Is the particular context of the photo <u>unknown</u> ?	Yes
7. Is there logo, motto or colours of the organisation?	No
8. Does the photo directly refer to physiological human needs?	Yes
9. Does the photo show emotions?	Yes
10. Is it easy to recognise the aid receivers from aid givers?	Yes
11. Are the depicted aid receivers entirely anonymous?	Yes

12. Are the depicted aid givers entirely anonymous?	NA
13. The aid providers are <u>not</u> local people at all?	NA
14. Are the depicted aid receivers entirely passive?	Yes
15. Are the aid receivers indisputably powerless?	Yes
16. The depicted aid receivers do <u>not</u> express themselves in the text?	Yes
17. The depicted aid givers do <u>not</u> express themselves in the text?	Yes
18. Can the audience meet this photo <u>without</u> personal effort?	No

Documenting dimension of the photo ***Yes/No/NA/Note***

1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	No
4. Is the exact time when the photo was taken known?	No
5. Is the particular context of the photo known?	No
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	Yes
7. The photo does <u>not</u> directly refer to physiological human needs?	No
8. The photo does <u>not</u> show emotions?	No
9. Is it difficult to recognise the aid receivers from aid givers?	Yes
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	NA
13. Are the depicted aid receivers active?	No
14. The aid receivers are <u>not</u> indisputably powerless?	No
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes

Humanitarian narrative patterns expression ***Yes/No/NA/Note***

1. Are the aid receivers depicted?	Yes
2. Are the aid givers depicted?	No
3. Is the cause of humanitarian problem depicted?	Yes (partly)
4. Is the contribution of the organisation depicted?	Yes

Photo 2.2



MSF medics working with a Ministry of Health clinical officer to put an IV line in a young patient at Kanyama cholera treatment centre. Lusaka, Zambia, March 2010 Photo by Robin Meldrum/MS

http://www.msf.org.uk/cholera_zambia_2010_0413.news

Advertising dimension of the photo ***Yes/No/NA/Note***

1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	Yes
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	No
5. Is the exact time when the photo was taken <u>unknown</u> ?	Yes
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	Yes
8. Does the photo directly refer to physiological human needs?	Yes
9. Does the photo show emotions?	No

10. Is it easy to recognise the aid receivers from aid givers? no)	Yes	(Ministry)
11. Are the depicted aid receivers entirely anonymous?	Yes	
12. Are the depicted aid givers entirely anonymous?	No	
13. The aid providers are <u>not</u> local people at all?	No	
14. Are the depicted aid receivers entirely passive? no)	Yes	(Ministry)
15. Are the aid receivers indisputably powerless? no)	Yes	(Ministry)
16. The depicted aid receivers do <u>not</u> express themselves in the text?	No	
17. The depicted aid givers do <u>not</u> express themselves in the text?	No	
18. Can the audience meet this photo <u>without</u> personal effort?	No	

<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>	
1. Is it a snap-shot photo?	Yes	
2. Are there many details?	Yes	
3. Is the exact place where the photo was taken is known?	Yes	
4. Is the exact time when the photo was taken known?	No	
5. Is the particular context of the photo known?	Yes	
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	No	
7. The photo does <u>not</u> directly refer to physiological human needs?	No	
8. The photo does <u>not</u> show emotions?	Yes	
9. Is it difficult to recognise the aid receivers from aid givers? no)	Yes	(Ministry)
10. Do we exactly know who the aid receivers are?	No	
11. Do we exactly know who the aid givers are?	No (Partly)	
12. Are the aid givers local people? others)	Yes	(among)
13. Are the depicted aid receivers active? yes)	No	(Ministry)
14. The aid receivers are <u>not</u> indisputably powerless? no)	No	(Ministry)
15. The depicted aid receivers express themselves in the text?	No	
16. The depicted aid givers express themselves in the text?	No	
17. Must the audience make an effort to meet this photo?	Yes	

<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>	
5. Are the aid receivers depicted?	Yes	
6. Are the aid givers depicted?	Yes	
7. Is the cause of humanitarian problem depicted?	Yes	
8. Is the contribution of the organisation depicted?	Yes	

Photo 2.3



Annie reminds local people how to measure the correct dosage of bottled chlorine during a round of 'contact tracing' in Kuku compound, near Chawama health centre. Zambia, March 2010. Photo by Robin Meldrum/MSF

http://www.msf.org.uk/cholera_zambia_20100413.news

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	Yes
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	No
5. Is the exact time when the photo was taken <u>unknown</u>	Yes
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	No
8. Does the photo directly refer to physiological human needs?	Yes
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	Yes
11. Are the depicted aid receivers entirely anonymous?	Yes
12. Are the depicted aid givers entirely anonymous?	No
13. The aid providers are <u>not</u> local people at all?	NA(Who is Annie?)
14. Are the depicted aid receivers entirely passive?	No
15. Are the aid receivers indisputably powerless?	No
16. The depicted aid receivers do <u>not</u> express themselves in the text?	Yes
17. The depicted aid givers do <u>not</u> express themselves in the text?	Yes
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	Yes
4. Is the exact time when the photo was taken known	No
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	Yes
7. The photo does <u>not</u> directly refer to physiological human needs?	No
8. The photo does <u>not</u> show emotions?	Yes
9. Is it difficult to recognise the aid receivers from aid givers?	No
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	Yes
12. Are the aid givers local people?	NA (Who is Annie?)
13. Are the depicted aid receivers active?	Yes
14. The aid receivers are <u>not</u> indisputably powerless?	Yes
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative patterns expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	Yes
2. Are the aid givers depicted?	Yes (Not MSF)
3. Is the cause of humanitarian problem depicted?	No
4. Is the contribution of the organisation depicted?	Yes

Photo 2.4



A young patient receives treatment for cholera during an outbreak in Lusaka, Zambia. © Robin Meldrum /MSF
<http://www.msf.org.uk/zambia.focus>

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	No
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	Yes
5. Is the exact time when the photo was taken <u>unknown</u> ?	Yes
6. Is the particular context of the photo <u>unknown</u> ?	Yes
7. Is there logo, motto or colours of the organisation?	Yes
8. Does the photo directly refer to physiological human needs?	Yes
9. Does the photo show emotions?	Yes
10. Is it easy to recognise the aid receivers from aid givers?	Yes (the mother?)
11. Are the depicted aid receivers entirely anonymous?	Yes
12. Are the depicted aid givers entirely anonymous?	Yes
13. The aid providers are <u>not</u> local people at all?	NA
14. Are the depicted aid receivers entirely passive?	Yes
15. Are the aid receivers indisputably powerless?	Yes
16. The depicted aid receivers do <u>not</u> express themselves in the text?	Yes
17. The depicted aid givers do <u>not</u> express themselves in the text?	Yes
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	No
4. Is the exact time when the photo was taken known?	No
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	No
7. The photo does <u>not</u> directly refer to physiological human needs?	No
8. The photo does <u>not</u> show emotions?	No
9. Is it difficult to recognise the aid receivers from aid givers?	No (the mother?)
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	NA
13. Are the depicted aid receivers active?	No (the mother?)
14. The aid receivers are <u>not</u> indisputably powerless?	No
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	Yes
2. Are the aid givers depicted?	Yes
3. Is the cause of humanitarian problem depicted?	Yes
4. Is the contribution of the organisation depicted?	Yes

7.3.3 The Rose's Sites and Modalities

Reflecting the site of the production: the publisher of these photos is MSF and the author is their employee Robin Meldrum. The photos were taken in 2010 in Zambia. The exact locality is known in the photo 2.1.. The exact date is unknown.

The photos are displayed on the MSF websites reporting the epidemic in Zambia in 2010. They are displayed within the context of MSF's action on the outbreak and their mission in Zambia.

Reflecting the site of the image: The photos are snapshots. I cannot say if the cholera per se is evident for health non-professionals. The main topic is 'disease' or 'therapy' and 'prevention'. The MSF hospital is in the photos 2.1, 2.2, 2.4. In the photo 2.3 the prevention is depicted. The epidemic of cholera is mentioned in the titles of the photos (excluding 2.1) and in the articles where they are placed. The Zambia is not evident from the photos themselves and is named in the title.

The producer of the photos is evident from the photos 1.2 and 1.4 where you can see MSF logo. All the photos show health-oriented mission of MSF.

In all the photos people are depicted. In all the photos you can see adult people and children. The people are anonymous with an exception of Annie in the photo 2.3. The photo 2.3 shows active partnership with community.

The aid receiving is directly shown in the photos – the aid receivers are 'patients'. Both aid receivers and aid providers are depicted in the photos. In the photo 2.3 the community is shown as an active partner. The relationship mother-child is shown in 2.1 and 2.4.

All the photos refer on emergency situation and hence imply difficulty to satisfy human needs hence I see the tone of the photo negative. In 2.1, 2.2 and 2.3 is depicted acute need of medical care that is delivered.

As MSF work is oriented on health care, their visual practice is unavoidably related with the dilemma of displaying a patient, moreover, even if the child is the patient. However, if the patients would not be displayed we still know that the patients and their suffering is hidden somewhere beyond the photo.

Reflecting the site of the audience: The audience can find these photos on English written MSF websites but any of them is a frontline photo.

7.3.4 Summary

The role of the photos is to illustrate MSF action during the cholera outbreak in Zambia in 2010.

All the photos were published in official MSF websites and they are snapshots reflecting the situation and MSF contribution. The audience must visit MSF websites to see these photos.

All the photos meet both advertising and documenting dimension and any of them was not used in public fundraising or awareness-raising campaign. In all the photos the three from four photos the advertising dimension is prevailing but not entirely dominating. The humanitarian narrative is fully expressed in two photos.

Sub-Unit Nr. 3 – OXFAM

Oxfam is an international humanitarian movement founded in 1942 in UK as the Oxford Committee for Famine Relief by a group of Quakers. It has 17 organisations working in 90 countries worldwide.

Oxfam's mission is to enable people to exercise their rights and manage their own lives. Their programs are oriented on the structural causes of poverty and related injustice and work primarily through local accountable organizations to enhance their effectiveness.

Oxfam's programmes focus on: a) development work, which tries to lift communities out of poverty with long-term, sustainable solutions based on their needs; b) humanitarian work, assisting those immediately affected by conflict and natural disasters (which often leads in to longer-term development work), especially in the field of water and sanitation; and c) lobbyist, advocacy and popular campaigning, trying to affect policy decisions on the causes of conflict at local, national, and international levels.

Oxfam recognizes the universality and indivisibility of human rights that express in practical terms: the right to a sustainable livelihood, the right to basic social services, the right to life and security, the right to be heard, the right to an identity.

Oxfam is sponsored mainly by UK government (22 %), own trading resources (17,8 %), public support (17,8 %), EU, UN and others.

<http://www.oxfam.org/en/about/>

7.3.5 OXFAM Action during the Epidemic

According to the OXFAM article (2 June 2010, N. Johnson) its action was based support of local volunteer community health workers.

Thanks to the one hundred local volunteers more than 10 000 households were given chlorine to treat their water for four weeks, and more than 50 000 people were educated on various hygiene practices, through door-to-door hygiene education, tap stand hygiene demonstrations.

Beside this Oxfam organised road-show aimed at educating and mobilising the community about cholera where popular local musicians started and tried to encourage the municipality to an investment in infrastructure such as drainage and proper sanitation in poverty stricken areas to prevent waterborne epidemic in next years. In the article Oxfam mentioned MSF hospital in Kanyama as well.

<http://www.oxfamblogs.org/southernafrika/?p=1430>

7.3.6 The Advertising and Documenting Dimensions

There are 5 photos directly related to the cholera outbreak in Zambia in 2010 in OXFALM's websites.

Photo 3.1



Children play near blocked drains, which have filled with fetid water. Photograph: Oupa Nkosi/Oxfam GB
<http://www.oxfamblogs.org/southernafrica/?p=1430>

Advertising dimension of the photo

Yes/No/NA/Note

1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	No
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	Yes
5. Is the exact time when the photo was taken <u>unknown</u>	Yes
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	No
8. Does the photo directly refer to physiological human needs?	No
9. Does the photo show emotions?	Yes
10. Is it easy to recognise the aid receivers from aid givers?	NA
11. Are the depicted aid receivers entirely anonymous?	NA
12. Are the depicted aid givers entirely anonymous?	NA
13. The aid providers are <u>not</u> local people at all?	NA
14. Are the depicted aid receivers entirely passive?	NA
15. Are the aid receivers indisputably powerless?	NA (children yes)
16. The depicted aid receivers do <u>not</u> express themselves in the text?	NA
17. The depicted aid givers do <u>not</u> express themselves in the text?	NA
18. Can the audience meet this photo <u>without</u> personal effort?	No

Documenting dimension of the photo

Yes/No/NA/Note

1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	No
4. Is the exact time when the photo was taken known	No
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	Yes
7. The photo does <u>not</u> directly refer to physiological human needs?	Yes
8. The photo does <u>not</u> show emotions?	No
9. Is it difficult to recognise the aid receivers from aid givers?	Yes
10. Do we exactly know who the aid receivers are?	NA
11. Do we exactly know who the aid givers are?	NA
12. Are the aid givers local people?	NA
13. Are the depicted aid receivers active?	NA (children yes)
14. The aid receivers are <u>not</u> indisputably powerless?	NA (children no)
15. The depicted aid receivers express themselves in the text?	NA
16. The depicted aid givers express themselves in the text?	NA
17. Must the audience make an effort to meet this photo?	Yes

Humanitarian narrative pattern expression

Yes/No/NA/Note

1. Are the aid receivers depicted?	No
2. Are the aid givers depicted?	NA
3. Is the cause of humanitarian problem depicted?	Yes
4. Is the contribution of the organisation depicted?	No

Photo 3.2



Refuse collection in Kanyama is erratic and inadequate. Photo: Oupa Nkosi/Oxfam GB
<http://www.oxfamblogs.org/southernafrica/?p=1430>

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	Yes
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	No
5. Is the exact time when the photo was taken <u>unknown</u> ?	Yes
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	No
8. Does the photo directly refer to physiological human needs?	No
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	NA (who is the man?)
11. Are the depicted aid receivers entirely anonymous?	Yes
12. Are the depicted aid givers entirely anonymous?	Yes
13. The aid providers are <u>not</u> local people at all?	No
14. Are the depicted aid receivers entirely passive?	No
15. Are the aid receivers indisputably powerless?	No
16. The depicted aid receivers do <u>not</u> express themselves in the text?	Yes
17. The depicted aid givers do <u>not</u> express themselves in the text?	Yes
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	Yes
4. Is the exact time when the photo was taken known?	No
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	Yes
7. The photo does <u>not</u> directly refer to physiological human needs?	Yes
8. The photo does <u>not</u> show emotions?	Yes
9. Is it difficult to recognise the aid receivers from aid givers?	Yes
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	Yes
13. Are the depicted aid receivers active?	NA (Who is the man?)
14. The aid receivers are <u>not</u> indisputably powerless?	Yes
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	NA (Who is the man?)
2. Are the aid givers depicted?	NA (Who is the man?)
3. Is the cause of humanitarian problem depicted?	Yes
4. Is the contribution of the organisation depicted?	Yes

Photo 3.3



Volunteers arrive for a meeting at Kanyama Clinic. Photograph: Oupa Nkosi/Oxfam GB
<http://www.oxfamblogs.org/southernafrica/?p=1430>

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	Yes
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	No
5. Is the exact time when the photo was taken <u>unknown</u> ?	Yes
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	Yes
8. Does the photo directly refer to physiological human needs?	No
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	No (they are the both)
11. Are the depicted aid receivers entirely anonymous?	Yes (role known)
12. Are the depicted aid givers entirely anonymous?	Yes
13. The aid providers are <u>not</u> local people at all?	No
14. Are the depicted aid receivers entirely passive?	No
15. Are the aid receivers indisputably powerless?	No
16. The depicted aid receivers do <u>not</u> express themselves in the text?	Yes
17. The depicted aid givers do <u>not</u> express themselves in the text?	Yes
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	Yes
4. Is the exact time when the photo was taken known?	No
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	No
7. The photo does <u>not</u> directly refer to physiological human needs?	Yes
8. The photo does <u>not</u> show emotions?	Yes
9. Is it difficult to recognise the aid receivers from aid givers?	No (they are the both)
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	Yes
13. Are the depicted aid receivers active?	Yes
14. The aid receivers are <u>not</u> indisputably powerless?	Yes
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	Yes (they are the both)
2. Are the aid givers depicted?	Yes (they are the both)
3. Is the cause of humanitarian problem depicted?	No
4. Is the contribution of the organisation depicted?	NA

Photo 3.4



Mutinta Chilimboyi and Aaron Ndaa gives volunteers a lively demonstration of how to rig up an efficient hand-washing system. Photograph: Oupa Nkosi/Oxfam GB

<http://www.oxfamblogs.org/southernafrica/?p=1430>

Advertising dimension of the photo

Yes/No/NA/Note

- | | |
|--|------------------------|
| 1. Is it an arranged photo? | No |
| 2. Is there the compositional focus of the photo simple? | Yes |
| 3. Is the message of the photo simple? | Yes |
| 4. Is the exact place where the photo was taken is <u>unknown</u> ? | No |
| 5. Is the exact time when the photo was taken <u>unknown</u> ? | Yes |
| 6. Is the particular context of the photo <u>unknown</u> ? | No |
| 7. Is there logo, motto or colours of the organisation? | Yes |
| 8. Does the photo directly refer to physiological human needs? | No |
| 9. Does the photo show emotions? | No |
| 10. Is it easy to recognise the aid receivers from aid givers? | No (they are the both) |
| 11. Are the depicted aid receivers entirely anonymous? | Yes (role known) |
| 12. Are the depicted aid givers entirely anonymous? | No |
| 13. The aid providers are <u>not</u> local people at all? | No |
| 14. Are the depicted aid receivers entirely passive? | No |
| 15. Are the aid receivers indisputably powerless? | No |
| 16. The depicted aid receivers do <u>not</u> express themselves in the text? | No |
| 17. The depicted aid givers do <u>not</u> express themselves in the text? | No |
| 18. Can the audience meet this photo <u>without</u> personal effort? | No |

Documenting dimension of the photo

Yes/No/NA/Note

- | | |
|---|-------------------------|
| 1. Is it a snap-shot photo? | Yes |
| 2. Are there many details? | Yes |
| 3. Is the exact place where the photo was taken is known? | Yes |
| 4. Is the exact time when the photo was taken known? | No |
| 5. Is the particular context of the photo known? | Yes |
| 6. Is <u>not</u> there a logo, a motto or colours of the organisation? | No |
| 7. The photo does <u>not</u> directly refer to physiological human needs? | Yes |
| 8. The photo does <u>not</u> show emotions? | Yes |
| 9. Is it difficult to recognise the aid receivers from aid givers? | Yes (they are the both) |
| 10. Do we exactly know who the aid receivers are? | No |
| 11. Do we exactly know who the aid givers are? | Yes |
| 12. Are the aid givers local people? | Yes |
| 13. Are the depicted aid receivers active? | Yes |
| 14. The aid receivers are <u>not</u> indisputably powerless? | Yes |
| 15. The depicted aid receivers express themselves in the text? | No |
| 16. The depicted aid givers express themselves in the text? | No |
| 17. Must the audience make an effort to meet this photo? | Yes |

Humanitarian narrative patterns expression

Yes/No/NA/Note

- | | |
|--|-----|
| 1. Are the aid receivers depicted? | Yes |
| 2. Are the aid givers depicted? | Yes |
| 3. Is the cause of humanitarian problem depicted? | No |
| 4. Is the contribution of the organisation depicted? | Yes |

Photo 3.5



Volunteers report back on activities at an Oxfam briefing on cholera. Photograph: Oupa Nkosi/Oxfam GB
<http://www.oxfamblogs.org/southernafrica/?p=1430>

Advertising dimension of the photo

Yes/No/NA/Note

1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	Yes
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	No
5. Is the exact time when the photo was taken <u>unknown</u> ?	Yes
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	Yes
8. Does the photo directly refer to physiological human needs?	No
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	No (the are the both)
11. Are the depicted aid receivers entirely anonymous?	Yes
12. Are the depicted aid givers entirely anonymous?	Yes
13. The aid providers are <u>not</u> local people at all?	No
14. Are the depicted aid receivers entirely passive?	No
15. Are the aid receivers indisputably powerless?	No
16. The depicted aid receivers do <u>not</u> express themselves in the text?	Yes
17. The depicted aid givers do <u>not</u> express themselves in the text?	Yes
18. Can the audience meet this photo <u>without</u> personal effort?	Yes

Documenting dimension of the photo

Yes/No/NA/Note

1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	Yes
4. Is the exact time when the photo was taken known?	No
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	No
7. The photo does <u>not</u> directly refer to physiological human needs?	Yes
8. The photo does <u>not</u> show emotions?	Yes
9. Is it difficult to recognise the aid receivers from aid givers?	No
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	Yes
12. Are the aid givers local people?	Yes
13. Are the depicted aid receivers active?	Yes
14. The aid receivers are <u>not</u> indisputably powerless?	Yes
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes

Humanitarian narrative pattern expression

Yes/No/NA/Note

1. Are the aid receivers depicted?	Yes
2. Are the aid givers depicted?	Yes
3. Is the cause of humanitarian problem depicted?	No
4. Is the contribution of the organisation depicted?	Yes

7.3.7 The Rose's Sites and Modalities

Reflecting the site of the production: The publisher of these photos is OXFAM and the author is their employee Oupa Nkosi. The photos were taken in Lusaka in Zambia in 2010. The exact place is known in four photos. The exact date is unknown. The photos were displayed within one the article in the websites of OXFAM and their newsletter. They were displayed within the context of OXFAM's action during the outbreak and their mission in Zambia.

Reflecting the site of the image: The photos are snapshots. The cholera is not evident. The main topic is 'prevention' (excluding photo 3.1). The topic of prevention is evident from the photos 3.2 (preventive action), 3.3, 3.4 and 3.5 (education) and 3.5 (drinking water). The topic of cholera is mentioned the article but only in the title of the photo 3.5.

The producer of the photos is not evident from the photos themselves and its presence declares titles under the photos. In the photo 3.2, 3.3, 3.4 and 3.5 the role of producer is depicted.

In all the photos people are depicted. Only in the photo 3.1 children are shown, in the rest of the photos there are adults. Depicted peoples are OXFAM's local employees and volunteers (excepting the photo 3.1). The volunteers are anonymous.

The active work of the community is demonstrated in the photos (excepting the photo 3.1).

The most of the photos refer on community resilience hence I see the tone of the photo positive. The photo 3.1 show children in poor environment imply difficulty to satisfy human needs hence I see the tone of the photo negative although the suffering is not depicted.

As the OXFAM's work is oriented on activation of the community there is a variety of different subjects that can be displayed in the photos to demonstrate their work.

Reflecting the site of the audience:

The audience can find these photos on English written OXFAM's websites and any of them is a frontline photo.

7.3.8 Summary

The role of the photos is to illustrate OXFAM action during the cholera outbreak in Zambia in 2010.

All the photos were published in official OXFAM article published on their website. The photos are snapshots reflecting the OXFAM's contribution. The audience must visit OXFAM websites to see these photos.

All the photos meet both advertising and documenting dimension and any of them was not used in public fundraising or awareness-raising campaign. In all the photos the three from four photos the documenting dimension is prevailing but not entirely dominating. The humanitarian narrative is not expressed in any photo.

7.4 Sub-Unit Nr. 4 – UN/UNICEF

United Nations Children's Fund (UNICEF³⁹) is an international inter-governmental organisation founded by the United Nations General Assembly in December 1946.

UNICEF's original purpose was to provide emergency food, health care and clothing to children in countries that had been devastated during World War II.

The current mission of UNICEF is to provide long-term humanitarian aid and developmental assistance to children and mothers in developing countries. In its overall strategy UNICEF emphasises an importance of programs developing community-level services to promoting the health and well-being of children.

UNICEF is subordinated to the United Nations Economic and Social Council (ECOSOC). The main body of UNICEF is Executive Board that establishes policies, approves programs and oversees administrative and financial plans. This executive body is made up of government representatives who have three years long mandate and are elected by ECOSOC. As UNICEF is an inter-governmental organization, it is accountable to governments.

UNICEF works in 190 countries worldwide through country programmes developed with host governments and 36 National Committees in developed countries and employs about 7 000 people. There are seven regional offices providing technical assistance to country offices as needed. UNICEF declares that 85 % of these employees work in the field.

UNICEF was awarded the Nobel Peace Prize in 1965 and the Prince of Asturias Award of Concord in 2006.

³⁹ During the cholera outbreak UNICEF (the United Nations Children's Fund) and WHO (the World Health Organization) cooperated. However deeper information on exact role of both agencies is difficult to find. UNICEF reports its epidemic related activities in Zambia only marginally. I find more specific description of UNICEF's role in local newspapers.

WHO has published only epidemiological report that I used to describe the dynamic of the outbreak. No photos on this epidemic authorized by WHO's are available hence this sub-unit is devoted only to UNICEF.

UNICEF is not funded by United Nations but derives its income entirely from voluntary contributions from governments and private donors; the UNICEF's average year income is about \$ 2,500,000,000. Generally, private corporations and circa 6 million individuals contribute one third of UNICEF's resources through the National Committees, governments contribute two thirds of the organization's resources. UNICEF's salary and benefits package follows the United Nations Common System. UNICEF declares that about 90 % of the income flow directly into projects in developing countries.

www.unicef.org

Nevertheless, UNICEF's work and philosophy has been both appreciated and criticised. For example, UNICEF has been criticised for financial endorsement of China's allegedly coercive one-child policy through the United Nations Population Fund in 1993 .

The Catholic Church has criticized UNICEF for funding and supporting of sterilisations and abortions. UNICEF has been also criticised for failing in support of intercountry adoptions from Guatemala. UNICEF has also been criticized for funding summer camps glorifying terrorist suicide bombers. Richard Horton argued that UNICEF's rights based approach to child welfare leads to a lower emphasis on child survival and mortality.

www.wikipedia.org

7.4.1 UN/UNICEF Action during the Epidemic

I did not find any UNICEF's report or webpage which would comment on UNICEF's action during the epidemic. However, its action was described by local media.

According to the Times of Zambia (27 Feb 2010) UNICEF partnered with the Government to the campaign against cholera based on cartoon titled "SOPO" tomorrow to help sensitise citizens, especially children, on the need to use good sanitation and hygiene practices to prevent cholera during the rainy season These "SOPO" cartoons was produced by UNICEF in Malawi, with support from UNICEF's regional office in Kenya and educates children

about health hygiene practices.
(<http://allafrica.com/stories/201003010147.html>)

The Globe Newspaper report in its article (3 Aug 2010) about the Community Led Total Sanitation Programme initiated by UNICEF in Kanyama Township as a pilot. This project was launched together with Zambian government.

(<http://theglobenewspaper.blogspot.cz/2010/08/unicef-initiates-sanitation-programme-in.html>)

In the Zambian UNICEF's websites you can find a general description of its Water and Sanitation program, Flood intervention, Cholera prevention and treatment. The particular report on the epidemic (not on UN action) is provided by WHO (see in the chapter on the epidemic above).

7.4.2 The Advertising and Documenting Dimensions

The photos do not meet pre-defined requirements for research material. Any of UNICEF's photos do not refer to the cholera outbreak in Zambia in 2010 and the UNICEF's articles reflect its work in general and do not comment on particular events as well. However, I find this to be a practice of displaying as well, so I use them just and only for the completeness of the case.

Photo 4.1



© UNICEF/Zambia/2008/The Post

A family crosses a flooded road while carrying bicycles.

http://www.unicef.org/zambia/cross_cutting.html

This photo was published in one UNICEF's webpage that mentions their activities in Zambia and includes notes on the cholera epidemic, however, this epidemic is not the main focus of the webpage and the photo is not related to examined case. For this reason this photo has not been interpreted. Nevertheless, it is still part of UNICEF's visual practice and for this reason I comment on it in the summary.

Photo 4.2



© UNICEF/Zambia/2008/Inzy

Children in one of the internally displaced people's camps in Southern Province.

http://www.unicef.org/zambia/cross_cutting.html

This photo was published in one UNICEF's webpage that mentions their activities in Zambia and includes notes on the cholera epidemic, however, this epidemic is not the main focus of the webpage and the photo is not related to examined case. For this reason this photo has not been interpreted. Nevertheless, it is still part of UNICEF's visual practice and for this reason I comment on it in the summary.

Photo 4.3



© UNICEF Zambia-2010/Zulu
Chief Macha showing hand-washing facility used in the concept of community led total sanitation in Choma, Southern Province
<http://www.unicef.org/zambia/washe.html>

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	No
3. Is the message of the photo simple?	No
4. Is the exact place where the photo was taken is <u>unknown</u> ?	No
5. Is the exact time when the photo was taken <u>unknown</u>	No
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	No
8. Does the photo directly refer to physiological human needs?	Yes
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	No
11. Are the depicted aid receivers entirely anonymous?	NA
12. Are the depicted aid givers entirely anonymous?	NA
13. The aid providers are <u>not</u> local people at all?	NA
14. Are the depicted aid receivers entirely passive?	NA
15. Are the aid receivers indisputably powerless?	NA
16. The depicted aid receivers do <u>not</u> express themselves in the text?	Yes
17. The depicted aid givers do <u>not</u> express themselves in the text?	Yes
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	Yes
4. Is the exact time when the photo was taken known	No
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	Yes
7. The photo does <u>not</u> directly refer to physiological human needs?	No
8. The photo does <u>not</u> show emotions?	Yes
9. Is it difficult to recognise the aid receivers from aid givers?	Yes
10. Do we exactly know who the aid receivers are?	NA
11. Do we exactly know who the aid givers are?	NA
12. Are the aid givers local people?	No
13. Are the depicted aid receivers active?	NA
14. The aid receivers are <u>not</u> indisputably powerless?	NA
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	NA
2. Are the aid givers depicted?	NA
3. Is the cause of humanitarian problem depicted?	No
4. Is the contribution of the organisation depicted?	Yes

Photo 4.4



© UNICEF Zambia - 2010/Workneh

Children drawing water from a water point supported by UNICEF in rural Zam

<http://www.unicef.org/zambia/washe.html>

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	No
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	Yes
5. Is the exact time when the photo was taken <u>unknown</u>	Yes
6. Is the particular context of the photo <u>unknown</u> ?	No
7. Is there logo, motto or colours of the organisation?	No
8. Does the photo directly refer to physiological human needs?	Yes
9. Does the photo show emotions?	No
10. Is it easy to recognise the aid receivers from aid givers?	Yes
11. Are the depicted aid receivers entirely anonymous?	Yes
12. Are the depicted aid givers entirely anonymous?	NA (not depicted)
13. The aid providers are <u>not</u> local people at all?	NA
14. Are the depicted aid receivers entirely passive?	No
15. Are the aid receivers indisputably powerless?	No
16. The depicted aid receivers do <u>not</u> express themselves in the text?	Yes
17. The depicted aid givers do <u>not</u> express themselves in the text?	Yes
18. Can the audience meet this photo <u>without</u> personal effort?	No
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	Yes
3. Is the exact place where the photo was taken is known?	No
4. Is the exact time when the photo was taken known	No
5. Is the particular context of the photo known?	Yes
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	Yes
7. The photo does <u>not</u> directly refer to physiological human needs?	No
8. The photo does <u>not</u> show emotions?	Yes
9. Is it difficult to recognise the aid receivers from aid givers?	No
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	No
13. Are the depicted aid receivers active?	Yes
14. The aid receivers are <u>not</u> indisputably powerless?	Yes
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	Yes
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	Yes
2. Are the aid givers depicted?	No
3. Is the cause of humanitarian problem depicted?	Yes
4. Is the contribution of the organisation depicted?	Yes

Photo 4.5



© UNICEF/Zambia

http://www.unicef.org/zambia/5109_8460.html

<i>Advertising dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it an arranged photo?	No
2. Is there the compositional focus of the photo simple?	Yes
3. Is the message of the photo simple?	Yes
4. Is the exact place where the photo was taken is <u>unknown</u> ?	Yes
5. Is the exact time when the photo was taken <u>unknown</u> ?	Yes
6. Is the particular context of the photo <u>unknown</u> ?	Yes
7. Is there logo, motto or colours of the organisation?	Yes
8. Does the photo directly refer to physiological human needs?	Yes
9. Does the photo show emotions?	Yes
10. Is it easy to recognise the aid receivers from aid givers?	Yes
11. Are the depicted aid receivers entirely anonymous?	Yes
12. Are the depicted aid givers entirely anonymous?	Yes (not depicted at all)
13. The aid providers are <u>not</u> local people at all?	NA
14. Are the depicted aid receivers entirely passive?	No
15. Are the aid receivers indisputably powerless?	Yes
16. The depicted aid receivers do <u>not</u> express themselves in the text?	Yes
17. The depicted aid givers do <u>not</u> express themselves in the text?	Yes
18. Can the audience meet this photo <u>without</u> personal effort?	Yes
<i>Documenting dimension of the photo</i>	<i>Yes/No/NA/Note</i>
1. Is it a snap-shot photo?	Yes
2. Are there many details?	No
3. Is the exact place where the photo was taken is known?	No
4. Is the exact time when the photo was taken known?	No
5. Is the particular context of the photo known?	No
6. Is <u>not</u> there a logo, a motto or colours of the organisation?	No
7. The photo does <u>not</u> directly refer to physiological human needs?	No
8. The photo does <u>not</u> show emotions?	No
9. Is it difficult to recognise the aid receivers from aid givers?	No
10. Do we exactly know who the aid receivers are?	No
11. Do we exactly know who the aid givers are?	No
12. Are the aid givers local people?	NA
13. Are the depicted aid receivers active?	Yes
14. The aid receivers are <u>not</u> indisputably powerless?	No
15. The depicted aid receivers express themselves in the text?	No
16. The depicted aid givers express themselves in the text?	No
17. Must the audience make an effort to meet this photo?	No
<i>Humanitarian narrative pattern expression</i>	<i>Yes/No/NA/Note</i>
1. Are the aid receivers depicted?	Yes
2. Are the aid givers depicted?	No (just symbolised)
3. Is the cause of humanitarian problem depicted?	Yes
4. Is the contribution of the organisation depicted?	Yes

7.4.3 The Rose's Sites and Modalities

As I mentioned above some of UNICEF's photos do not meet pre-defined sampling requirements as they do not refer to the defined case however. All the photos were published in the articles dealing with the problem of waterborne diseases in Zambia where the epidemic is mentioned.

In other words, UNICEF does not directly report about its action during this epidemic although it is evident that this action occurred (on the basis of report of IFRC and local newspapers). This is different practice of displaying of humanitarian photos which the other mentioned organisations use as well but not in the case of examined photos. However, in the following interpretation I consider only the photos that meet predefined sampling conditions (4.3, 4.4 and 4.5)

Reflecting the site of the production: the producer of these photos is UNICEF. The photos were taken in Zambia in. The localities and dates are unknown. The photos were displayed on the websites of Zambian office of UNICEF. They were displayed within the context of UNICEF's mission in Zambia and description of Zambian hot issues from the view of UNICEF.

Reflecting the site of the image: The photos are snapshots. The cholera is not evident. The main topic is 'water' that is in the photos 1.4 (drinking water) and 1.5 (drinking water). In the photo 1.3 the topic of water is mentioned in the title. The Zambia is not evident from the photos themselves and is named in the title.

The producer of the photos is not evident from the photos themselves. In the photo 1.3 the role of producer is indicated (not explicitly) in the title. In the photos 1.4 and 1.5 the activity of producer is represented by the water pump. The photo 1.3 shows active partnership with community.

In all the photos people are depicted. In the photo 1.3 you can see adult people and in the photos 1.4 and 1.5 are depicted children. The depicted people are anonymous in 1.4 and 1.5.

The aid receiving is not directly depicted in any photo, in the title of the photo 1.4 contribution of UNICEF is mentioned. All depicted persons are

potential receivers of UNICEF's assistance. In the photo 1.1 the people help themselves.

The photos 1.3, 1.4 and 1.5 refer on outcome of UNICEF's work and imply satisfaction of basic human needs hence I see the tone of the photo positive.

As UNICEF work is oriented on children displaying an outcome of their work is unavoidably related with the dilemma of displaying children, moreover, even if the child would not be displayed we still know that the child is hidden somewhere beyond the photo because it is UN 'Children' Fund.

Reflecting the site of the audience:

The audience can find these photos on English written UNICEF's websites. The photo 1.5 was used during the direct fundraising campaigns in summer 2010.

7.4.4 Summary

The role of the photos is to illustrate UNICEF activities in Zambia and refer rather to development assistance than to humanitarian aid.

All the photos were published in official UNICEF websites. The photos are snapshots reflecting the UNICEF's contribution to prevention of cholera. The audience must visit UNICEF's websites to see two photos. One photo was published in fundraising campaign in summer 2010.

All the photos meet both advertising and documenting dimension. In two photos documenting dimension reveals but not dominates. The advertising dimension dominates in one photo. This photo was used in mentioned campaign. The humanitarian narrative is not fully expressed in any photo.

7.5 *The Case Study Conclusion*

In the previous chapters I introduced role of four different humanitarian during the epidemic of cholera in Zambia in 2010 and examined related photos.

The sample included 19 different photos. In all photos the documenting and advertising dimensions were expressed but in different extent. The extent of their expression corresponded with their usage. The advertising dimension

significantly dominated only in one photo and this photo was used in fundraising campaign.

The nature of humanitarian photos depicting the cholera outbreak in Zambia in 2010 is rather documenting than advertising. It means that the humanitarian organisation did not take the opportunity of this epidemic to attract sympathy of the public. This can be caused by more extensive parallel crisis in Haiti.

8 Conclusion

In the case of *IFRC/DARF* photos the documenting and advertising dimensions are present and the expression of these dimensions is specific in all the photos. The documenting dimension notably prevails in all the photos. The photos are used as illustrations in reports on the epidemic progress which are difficult to find for the general population. This practice corresponds with the suggested argument.

In the case of *MSF* photos the documenting and advertising dimensions are present and the expression of these dimensions is specific in all the photos. The advertising dimension slightly prevails in all the photos and the documenting dimension is expressed significantly. The photos are displayed in MSF websites and although they were not difficult to find, the audience must be active in their finding. This practice corresponds with the suggested argument.

In the case of *OXFAM* photos the documenting and advertising dimensions are present and the expression of these dimensions is specific in all the photos. The documenting dimension prevails in the photos but the advertising dimension is expressed as well. The photos are used as illustration in OXFAM's article that is witnessing OXFAM's activities during the epidemic and it is published in their websites. Although it is not difficult to find it, the audience must be active. This practice corresponds with the suggested argument.

In the case of *UNICEF* photos the documenting and advertising dimensions are present and the expression of these dimensions is specific in all the photos. However, this case is different from the others. All the photos are displayed in the UNICEF's website that describe their mission in Zambia and mention the epidemic only marginally. Neither the photos nor the text are directly related to the epidemic but rather refer to its prevention in the sense of development assistance.

The documenting dimension prevails in two photos. Although it is not difficult to find these two photos, the audience must be active. In one photo

advertising dimension is significantly dominating and this photo was used in fundraising campaign in spring 2010 hence the population could see this photo without an effort. This practice corresponds with the suggested argument.

Generally, the outcomes of the case study prove the suggested argument that each humanitarian photo contain both advertising and documenting dimension. The expression of this dimension is specific in each photo. The extent of expression of these dimensions corresponds to the usage of the photo.

9 Summary

In this master dissertation I dealt with a visual site of humanitarian action that is very often questioned because of its contribution to stereotypisation, otherization and using humans in need as marketing icons.

However, I tried to provide a bit different view on humanitarian imagery and I raised a general question “How is the humanitarian visual space and why?” In particular I focused myself on humanitarian photos. In answered to this general question I pointed out that humanitarian visual practice reflects the intricacy of humanitarian space that is not simple and unchangeable and never was.

To answer specific research question “How is the nature of humanitarian photo and why?” I used qualitative methodology grounded in analytic generalisation that means to ‘generalise to theoretical propositions and not to populations or unites and its goal is to expand and generalise theories (analytic generalisation) and not to enumerate frequencies (statistical generalisation). In analytic generalisation is a previously developed theory used as a template with which to compare the empirical results of the case study.

In other words, on the basis of experience with humanitarian space I develop the theory on the nature of humanitarian photo and then compare it with the outcomes of the case study dealing with cholera outbreak in Zambia in 2010.

In accord with David Kennedy I argued that humanitarian imagery mirrors the intricacy of humanitarian space. Generally there are three principles (at least) which explain how does the humanitarian photo works in relation

to its impact on the audience (it freezes ‘visible evidence’ in memory, bridges distances and encourages humanitarian narrative) which are conditioned by audience’s familiarity with humanitarian discourse.

These principles work within the pattern of humanitarian imagery use pattern “we = people in welfare; the others = people in need”. This pattern shows the way how the otherization works in humanitarian field on the one hand but on the other hand expresses the essence of humanitarianism (believe that the stronger should help the weaker).

Nevertheless, neither these principles nor the patter do entirely explain the variety of humanitarian photo. In this respect I suggested that each humanitarian photo contains both advertising and documenting dimension and that the extent of expression of these dimensions in a photo corresponds to usage of the photo.

In answer to the specific research question I underlined that this nature of current humanitarian photo is grounded in the nature of current humanitarianism itself. The humanitarian agencies need money from different sources to be able to deliver any help and to be independent as much as possible (That refers to the advertising dimension of the humanitarian photo and from this point view the humanitarian photo can be seen as the advert.) and to keep their moral and expert authority to legitimise their mission and keep their work (That refers to the documenting dimension of the humanitarian photo and from this point of view the humanitarian photo can be seen as the evidence or witness).

In current conditions, these two dimensions are inseparable not only within humanitarian photo but in the humanitarian practice in general.

The case study was supposed to prove or disprove following statements that summarise this argumentation: Each humanitarian photo contained both advertising and documenting dimension. The expression of this dimension was specific in each photo. The extent of expression of these dimensions corresponded to the usage of the photo.

In the case study I dealt with all photos published by humanitarian agencies on the cholera outbreak in Zambia in 2010. I read them in se sense of Rose’s critical visual methodology and examined them from the perspective of the site of the production, audience and the image itself and from

the perspective of suggested advertising and documenting dimensions of humanitarian photo. The outcomes of the case study corresponded with the beforehand suggested argumentation.

10 Literature

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11 List of Acronyms

MSF – Médecins sans frontières

UNICEF – United nations children fund

NGO – non-profit not-government organisation

UNHCR – United nations high committee for refugees and human rightst

HIV – human immunodeficiency virus

AIDS – acquired immunodeficiency syndrome

IMF – International money fund

UN – United Nations

WHO – World health organisation

OECD – Organisation for economic cooperation and development

CDC – Centre for Diseases Control

12 Attachments

12.1 Pauwels's Integrated Framework for Visual Social Research

Pauwels's Integrated Framework for Visual Social Research

(Pauwels 2011; adjusted)

Integrated Framework of Visual Social Research		
A. Origin and Nature of Visuals	B. Research Focus and Design	C. Format and Purpose
<p>A.1. Origin/Production Context</p> <p>I) Pre-existing Visual Artifacts</p> <ul style="list-style-type: none"> → Societal/'found' visuals (private, institutional, public sources/archives) → Secondary research material (produced for other research purposes or by other researchers) <p>II) Researcher Instigated Visuals</p> <ul style="list-style-type: none"> → Provoked or prompted productions/Respondent-generated production → Researcher-produce (possibly in collaboration with other specialists) <p>A.2. Referent/Subject</p> <ul style="list-style-type: none"> → Material culture (artifacts/objects) → Naturally occurring behavior → Elicited behavior (visual/verbal) → Prescribed behavior (rituals) → Staged/re-enacted behavior or reconstructed material culture → Concepts/reasons/abstraction 	<p>B.1. Analytical Focus</p> <ul style="list-style-type: none"> → The visual product (found, elicited, or researcher-generated): <ul style="list-style-type: none"> the depicted (content/ante-filmic level) the depiction (representational choices/style and culture of image producer) → The production process (found, elicited): directing, negotiations, posing, paging, representational choices and strategies → Respondents' verbal feedback on visuals → Practices re-using, displaying, and disseminating visual representations <p>B.2. Theoretical Foundation</p> <ul style="list-style-type: none"> • Selection of theories related to visual analysis/production: semiotics, rhetoric, iconology, sociological, and anthropological paradigms, cultural studies... • Choice of theories related to aspects and themes of the applied field of study that leads to have a significant visual dimension (e.g. gentrification, status display, pedestrian behavior, cultural assimilation) 	<p>C.1. Output/Presentational Format</p> <ul style="list-style-type: none"> → Article without visuals (possibly with raw visual data that served only an 'intermediary' purpose, in addendum; sets of pictures, film footage) → article with graphical or conceptual representations → visuals and words: illustrated article/poster/lecture/visual essay exhibition → self-contained linear film./video → interactive multimedia product/installation <p>C.2. Status of the Visual</p> <ul style="list-style-type: none"> • Use Specific role of the visual: illustration/example of one occurrence/typical example/particular or exceptional case/synthesis/conceptual construction/visualized argument? • Use and recognition of visual elements (images, graphic design) as both mimetic and expressive tools? • Relations/interplay with other expressive systems (verbal, numeric)?

A.3. Visual Medium/Technique

- Direct observation transcribed in writing/counting/measuring (= no visual recording)
- Non-algorithmic/Intentional techniques (drawings, conceptual representation...)
- Algorithmic ,automated‘ techniques (photography, film, scientific paging techniques...)

C.3. Intended and Secondary Uses

- fundamental research output
- Specialist (peer) communications
- educate students
- inform general audiences
- institutional support (policy development)
- community empowerment/induce social chase/social activism

B.3. Methodological Issues

Visual Competencies

- appropriate operationalization and visual translation of theory
- choice of recording devices with respect to their epistemological consequences
- active knowledge of the cultural language and conversions of visual media
- collaboration/expertise issues/skills: technical, normative, creative

Sampling and Data Production Strategies

- Explorative/opportunistic
- Systematic (snapshot, time series, or longitudinal/repeat)

Controlling Unintentional and Intentional Modifications

- Preliminary investigation of the specific features of the field and the chances of using visual media
- Proper assessment of the influences of the research conditions on the researched situation (observed effects, visual researcher reliability, censorship)
- Apply techniques and create circumstances to diminish undesirable influences
- Recognize and justify intentional interventions

Degree of Field Involvement

- no awareness
- unacknowledged
- reactive
- interactive
- participatory
- joint production

Provision of Necessary Context

- Provide image-internal context: establish part-whole relationships within the visual product itself
- Provide image-external context: compare/supplement with other kinds of data and findings (e.g. informants' responses)
- Reflexivity issues: document and justify the chosen methodology and the exact production circumstances, including researcher's ,position‘

Ethical and Legal Aspects

- ,Informed consent‘ and blond
- Authorship (ownership) aspects
- Fair use principle

→ choice/option

