

DOCTORAL DISSERTATION

AN ANALYSIS OF MULTI-MEDIA REPRESENTATIONS
OF
CHILDREN'S EXPERIENCE OF WAR
BY HUMANITARIAN ORGANIZATIONS

by

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Abstract

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This research examines some of the processes humanitarian organizations use to represent war-affected children. Employing discourse analysis of online imagery guided by principles of the UN Convention on the Rights of the Child and theories of child development in war, this study analyzes multi-media representations of war-affected youths in Iraq and Afghanistan from the websites of four humanitarian organizations: The United Nations High Commissioner for Refugees (UNHCR), International Rescue Committee (IRC), War Child Canada, and Photo-voice (UK). I augment this analysis with a sampling of interviews of key informants to gain their insights about this imagery on their websites. This analysis comprises a complex system of signification that represents and communicates via three interrelated mediational components comprised of mission statements, visual archives, and reflections of key informants within each humanitarian organization. The study assesses humanitarian organizations' ability to foreground the perspectives of war-affected children and their families

and to recognize the extent to which these representations reflect diverse and complex experiences of such children in the context of everyday life.

This interdisciplinary approach looking across time and context, illuminates some degree of contradiction, even counter-productiveness, between the means and ends of some humanitarian organizations. Systematic analysis based on criteria from the U.N. CRC and on reflections of key informants, indicates that many images of war-affected children foreground economic and public interests (e.g., fundraising, media attention) or the interest of awareness (e.g., lobbying) at the expense of rendering passive the subjects of these images. While such a complex system of signification may appeal to donors and public awareness of sympathy, it also downplays or denies children's right to participate in their own representation and social change. Analysis of these mediational components explains *how* such images construct specific views of humanitarian organizations about the photographed children, clarifies the power dynamics within each organization, and the criteria in producing and choosing images. In addition to findings about the nature of images of representing children growing up in war circumstances, this dissertation contributes an analytic framework that humanitarian organizations may use to assess their multi-media communications.

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Dedicated to all children of the Iran-Iraq war (1980-1988)

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Chapter One: Introduction

Statement of Problem and Significance

Who are War-Affected Children?

In this study, the phrase *war-affected children* refers to any children who have been directly exposed to a war event, displaced to refugee camps, or subjected to any of the long-term effects of war, such as “displacement, poverty, homelessness, exploitation, political instability, interrupted education, unhealthy living conditions, discrimination, and a lack of resources for ‘youthful pleasure’” (Daiute, 2010, p. xvi).

The Discourse of Problematic Imagery

Most perceptions and understanding of experiences of war-affected children come from sources such as news media, reports of humanitarian aid workers, and research and practices in the conflict areas. Across these contexts, images are powerful sources of information that are prone to political and economic appropriation. Images in the context of war document the reality of modern war (such as the killing of innocent, unprotected civilians in city streets), but at the same time they also become a commodity, and are therefore prone to exploitation (Kleinman & Kleinman, 1996).

Scholars have explained that the processes of producing imagery of human distress are socially-constructed and prone to various political and economic uses and abuses (Bleiker & Kay, 2007; Campbell, 2003; Hoijer, 2004; Kleinman & Kleinman, 1996; Konstantinidou, 2008; Messenger-Davis, 2004; Papademas, 2004; Sontag, 2003; Well, 2007). States and governments, depending on their interests, have managed and manipulated news media on war and on people’s experiences in war context. From the perspective of the state, government needs to manage the

reporting of war (Wells, 2007). Since the Vietnam War, governments have had considerable control over the management of war news. They justify their influence, in some cases censorship, of war news in the name of national interests and respect for the families of soldiers.

Governments draw on two methods of managing war news including the pooling system and the system of embedding journalists (Carter & Weaver, 2003; Hammond, 2003; both cited in Wells, 2007, p. 57). As a result, militaries have secured “tighter control over how the war was represented,” for example, “both the British and the US military used the press pool system in the 1991 Gulf War to control which journalists get access to daily briefing and sites of conflict” (Wells, 2007, p. 57). Furthermore, the pooling system—which was used by the military—restrains the transmission of news (Wells, 2007). The notions of “the Pentagon’s PR-ization of warfare,” and “representational strategy” refer to the complex institutional and technological processes among political, military, and corporate interests that decide on what we are able to see. Therefore, since the Vietnam War, each war involving Anglo-Americans (i.e., the Falklands, Persian Gulf, Somalia, Kosovo, Afghanistan) was “media-ized and PR-ized” (Louw, 2003, cited in Konstantinidou, 2008, p. 164). Hoijer (2004) argues that the media’s reporting on war zones becomes part of propaganda strategies. For instance, Hoijer states of the war in Afghanistan, “American authorities put pressure on the media to refrain from reporting civilian casualties and suffering so as not to adversely affect public support for the bombings” (2004, p. 515). Ottosen (2002) (cited in Hoijer, 2004, p. 515) describes how CNN executives trained staff to maintain a balance between reports of casualties in Afghanistan and victims of the terror attacks on the World Trade Center and Pentagon. Depending on their intended audiences, images like this, including those of war-affected children, have been politically and economically appropriated. The visual media’s representation of wars is a tool for practicing cultural governance (Campbells,

2003), which entails “a set of historical practices of representation, in which the struggle for the state’s identity is located” (Campbells, 2003, P. 57). Because there is a close relationship between the media and military (Campbell, 2003), photographs of war zones have also functioned as political discourse and sites of struggles among different powers—including government, military, and opposition—to control corresponding narratives of war (Wells, 2007).

Being a spectator to distant suffering is a relatively modern experience, and our understanding of distant others’ experiences of war is largely the result of the impact of their imagistic representation (Campbell, 2003; Sontag, 2003). These visual representations have changed as a result of technological changes such as the use of more advanced cameras and the increasing speed with which images are uploaded to global media (i.e., Internet). In Sontag’s words, a photograph acts as a contemplative site, in which the meanings of image result from the complex processes of the “interplay of the photographic representation, its location, accompanying text, moment of reading, as well as the frames of reference brought to it by the reader/viewer” (Sontag, 2003, cited in Campbell, 2003, P.101).

In terms of the power of images and of reactions to images of suffering, Campbell (2003) indicated two contradictory ideas among scholars. These include: the “CNN effect” and “compassion fatigue.” The “CNN effect” is the idea that the “power of news imagery is such that it can alter the course of state policy simply by virtue of being broadcast” (Campbell, 2003, p.99). The idea of “compassion fatigue” corresponds to the argument that “the abundant supply of imagery has dulled our senses and created a new syndrome of communal inaction” (Campbell, 2003, p.99). Sontag has challenged both of these notions. Of “compassion fatigue,” she asserted that if people are politically inactive, it is not because of media saturation but because of a passivity that derives from the fact that the political situations through which images are

represented are already set, especially through military intervention [governance]. Of the “CNN effect,” both Sontag (2003), and Campbell (2003) stated that an image by itself cannot be a means of social change, unless appropriate political consciousness and feeling also previously exist. An image needs to enable the viewer to understand the agency of the violence it depicts. Once the actual agency of violence is indicated, the viewer can then at least begin to formulate a response (Andersen, 1989).

Rhetorical function of images means that the selection of images is directed to serve a specific purpose (Wells, 2007). Children, in particular, serve certain rhetorical functions in the coverage of war and disaster (Hojjer, 2004; Kleinman & Kleinman, 1996; Konstantinidou, 2008; Messenger-Davis, 2004; Papademas, 2004; Well, 2007). Wells stated “In war reporting, images of children are critical sites on which narratives about the legitimacy, justification and outcomes of war are inscribed” (Wells, 2007, p. 55). For instance, “the rhetoric of pictures of Iraqi children in the British press (*The Guardian* and the *Daily Mirror*) during the 2003 UK/US invasion of Iraq” (Wells, 2007, P. 55) demonstrates two distinct narratives, one of liberation and another of innocent suffering.

In the dominant victim-code utilized by the media, images of children, women, and the elderly serve a prominent position and inscribe “better,” or even “ideal,” victims (Hojjer, 2004). For example, children are often portrayed as objects of adults’ protection and care, or as actual or potential victims, thus becoming symbolic capital within certain defined codes. Passivity and emotionalism, among other traits, are characteristic of the way in which children are portrayed in the context of war (Messenger-Davis, 2004). That is to say, there exists a persistent theme of victimhood and lack of autonomy on the children’s part. Many images of children of war, however, do not explain or inform their viewers about the experiences of children in everyday

life within war and post-war situations (Messenger-Davis, 2004). These images may become aesthetically depoliticized as they depict children in ways that are detached from social context (Kleinman & Kleinman, 1996). These representations of human suffering often trivialize local peoples and institutions, a tactic that some analysts argue suits an ideology that appeals to the desire to authorize foreign aid and foreign intervention (Kleinman & Kleinman, 1996).

Multi-Media Representations Used on Websites of Humanitarian Organizations

The websites of humanitarian organizations are important because certain phenomena are presented in particular ways, while others are absent. Humanitarian organizations websites have different sections with some repeating elements such as ‘who they are’, ‘how they help’ and ‘how you can help’. These repeating elements on the website are usually accompanying with some images. These images on the websites are parts of a multi-media presentation that represents and communicates via three interrelated mediational components: mission statements, visual archives, and reflections of key informants within each humanitarian organization. The images and their captions enact values and policies, some stated explicitly and others implicitly in the mission statements of these organizations. For many humanitarian organizations, a prerequisite to earning funding is visibility (Barnett, 2005). Since the 1980s, humanitarian actions have been transformed, their purposes politicized, and their organizations institutionalized (Barnett, 2005). A given state can compel and direct humanitarian action according its own values and aims, such that state interest determines funding decisions instead of the humanitarian principle of relief based on need (Barnett, 2005). In this way, humanitarian organizations serve institutional and political purposes, so therefore visibility becomes a vital factor in legitimizing their work and sometimes in securing funds (Barnett, 2005). For instance the two following images are from the first page of a website of a humanitarian aid organization:

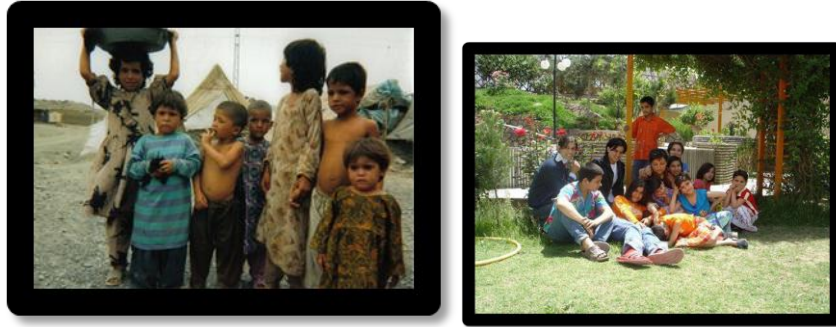


Figure 1 & 2. Two images next to each other displayed on the first page of a website of a humanitarian aid organization, Khorasan. Adopted from <http://www.khorasan.org.uk/>

“Khorasan is a small charity that cares for children in Afghanistan whose parents are either dead or who have no means of looking after them. Before being cared for by Khorasan, all the children had suffered loss of relatives, their homes and security” (Khorasan; <http://www.khorasan.org.uk/>). Here is the text next to these images: “All the children in the orphanage have experienced trauma before Khorasan provides the love and sensitive care needed to help them as well as food, shelter, education and recreation. You can help the children too by: Sending a donation; Sponsoring a child; Making a regular contribution by direct debit; Local fundraising on Khorasan’s behalf” (Khorasan; <http://www.khorasan.org.uk/>).

Khorasan is one among many humanitarian organizations that use images of children in their online representation. In seeing these images, I have been compelled to ask: what can be learned from a theory-based analysis of multi-media representation of war-affected children by humanitarian organizations? I pursue that overarching question in this dissertation, and also ask: what do these representations imply about children’s voice?

By definition, humanitarian organizations respect, strengthen, and monitor children’s rights and dignity, so one would expect that their representations of children would do the same. A systematic analysis of this imagery is required to understand how such representations are

generated and what ends they actually serve. This responsibility is explicitly indicated not only in the twentieth anniversary of the United Nations Conventions for the Rights of Child (CRC, U. N. General Assembly, 1989), but also through the set of promises in the mission statement of each organization.

Applying an interdisciplinary approach to look across time and context, many images of children in war contexts that humanitarian organizations publicize online suggest that their missions are genuine, yet it is essential that there be a systematic analysis of this imagery in order to assess how such representations are generated and what ends they actually serve. This entails identifying the cultural and political processes that contribute to professional appropriations of suffering, so as to resist essentializing and naturalizing human misery (Kleinman & Kleinman, 1996).

Main Purpose

This research examines some of the processes humanitarian organization use to represent war-affected children. The analysis comprises a complex system of signification that represents and communicates via three interrelated mediational components comprised of mission statements, multi-media archives, and reflections of key informants within each humanitarian organization. Employing discourse analysis of online imagery guided by principles of the CRC and theories of child development in war, this study analyzes multi-media representations of war-affected youths in Iraq and Afghanistan from the websites of four humanitarian organizations: The United Nations High Commissioner for Refugees (UNHCR), International Rescue Committee (IRC), War Child Canada, and Photo-voice (UK). The study assesses

humanitarian organizations' ability to foreground the perspectives of war-affected children and their families and to recognize the extent to which these representations reflect diverse and complex experiences of such children in the context of everyday life.

Summary of Research Questions

This dissertation pursues two overarching questions: What can be learned from a theory-based analysis of multi-media representation of war-affected children by humanitarian organizations? And what do these representations imply about children's voice? These concerns involve a number of other questions: (1) Which characteristics and dimensions of children's experiences of war do the child-serving humanitarian organizations use in their photographic representations of children in war? (2) What different purposes do humanitarian organizations have in representing children in war, and how are these various dimensions prioritized? (3) How well do the images reflect the written claims of the organizations about these children? (4) To what degree were children and their families informed, involved, and engaged in the process of production of these representations? (5) Based on this analysis, what directions for future research and practice (use of imagery by humanitarian organizations) are indicated?

Overview of the Research Design

This research examines some of the processes humanitarian organizations use to represent war-affected children. Employing discourse analysis of online imagery guided by principles of the CRC and theories of child development in war, this study analyzes multi-media representation of war-affected youths in Iraq and Afghanistan from the websites of four humanitarian organizations: The United Nations High Commissioner for Refugees (UNHCR), International Rescue Committee (IRC), War Child Canada, and Photo-voice (UK). I augment this analysis with a sampling of interviews of key informants to gain their insights about the

images on their websites. I have analyzed multi-media presentations of these organizations devoted to the rights of war-affected children, with their multi-media components including pictures, their captions, mission statements, and reflection by creators of such messages. These components are repeating sections across the websites of the humanitarian organizations. Therefore, I used images as metaphors for the way the child is represented with these diverse visual, verbal, and compositional (website) expression. Therefore, the discourse analysis of the imagery of the child on the websites and reflection around those websites aim to identify all purposeful communication as “discourse” because they are social and involve symbolic interaction. This analysis comprises three phases: discourse analysis of mission statements, visual archive, and reflections of key informants within each humanitarian organization. Below is the short description of each phase:

Short Description of Three Phases of Research Design

Analysis is based on criteria from the United Nations children’s rights documents (CRIN, 2009; Hart, 1992; 1999; Hodgkins &Newell, Unicef, 2007) and on strategies gathered from close reading of prior discourse analyses that consider both verbal and non-verbal symbol systems as communications (Daiute & Lightfoot, 2004; Daiute, 2010; Parker, 1999; Rose, 2007). The United Nations Convention on the Rights of the Child (CRC) is the first legally international body of laws specifically about children. The principles of this convention are based on a set of basic standards called human rights, which set minimum entitlements and freedoms that need to be respected by government. This convention was adopted by the United Nation General Assembly on 20 November 1989, when world leaders decided that there was a need for a separate convention that emphasizes and ensures rights of individuals under 18 years of age (based on this convention, a child is defined as a human being younger than 18). All member

states except two (the United States and Somalia) ratified this convention. The CRC includes 54 articles, inclusive to all children, addressing children's rights in different aspects. There are four core principles: "Non-discrimination; devotion to the best interest of the child; the right to the life, survival and development; respect for the view of the child" (<http://www.unicef.org/crc/>).

This dissertation adopts some of the principles of the CRC as reference for analysis. For instance, the criterion of Voice comes from the concept of participation (Hart, 1992, 1999); Article 12, the child's opinion; Article 13, freedom of expression; and Article 17, access to appropriate information. Article 12, the right of the child to be heard, is a required process of children's participation in all matters that affect their lives and children's right to involvement in action and decisions that impact their lives.

Using the lenses of children's rights documents and theories of child development in war to analyze the imagery of organized humanitarianism is a new interdisciplinary approach that engages politics, human rights, visual methodology, and environmental and developmental psychologies. This research includes three phases:

In *Phase One*, goals and mission statement on the websites of four prominent humanitarian organizations helping war-affected children are analyzed. The aim is to understand the extent of which texts in goals and mission statements of each organization echo the local people's voices; the way these organizations describe the nature of their work with children; the degree to which children and their parents were informed, involved, and engaged in the process of production of these representations; and how each organization describes their purpose of communication.

In *Phase Two*, extensive analysis was done on multi-media representations of war-affected children in Iraq and Afghanistan on the websites of four selected humanitarian

organizations. The images are part of multi-media representations with three interrelated components: Mission statements, captions/introduction and reflection of creator of these representations. The aim was to understand the various ends the individual images and collective photo galleries are being used to serve. Typologies of visual representation of children are recognized.

In *Phase Three*, interviews are conducted with a sample of representatives of key informants from such organizations about different goals and the process of the production of relevant images on their websites. The aims are to understand the role of these groups' respective decision-makers in preparing representations of children, and to examine how their perspectives may differ.

Summary of Results

This dissertation provides a platform for an interpretive framework and analysis strategy, based on U.N. CRC. This platform has the potential to lead to an advocacy tool by which humanitarian organizations may self-critically evaluate the visual content of their publication communication. As described in this dissertation the tool would consider *the criterion of Voice*, the *Elements* making up the image, *Evidence of the impact of war*, *Dimensions of the purpose of the communication*, and the degree to which the image makes a persuasive argument. The analysis indicates that images of war-affected children are parts of complex multi-media presentations that not only represent but also communicates via three interrelated mediational components comprising mission statements, visual archives, and reflections of key informants within each humanitarian organization. This analysis explains *how* such images construct specific views of humanitarian organizations about the photographed children, and it clarifies the power dynamics within each organization, as well as their criteria in producing and choosing the

images. An interdisciplinary approach to looking across time and context, illuminates some degree of contradiction, even counter-productiveness, between the means and ends of these humanitarian organizations. Systematic analysis based on criteria from the U.N. CRC and on testimony from key informants, indicates that many images of war-affected children foreground economic and public interests (e.g., fundraising, media attention) or the interest of awareness (e.g., lobbying) at the expense of rendering passive the subjects of these images. Therefore, this complex system of signification appeals to donors and raises public awareness, but it also downplays or denies children's right to participate in their own social change.

Summary of Dissertation Chapters

Chapter Two explains the theoretical views employed by this dissertation. Chapter Three introduces the system of analysis based on U.N. CRC as well as on criteria from theories of child development in war. This chapter provides details of three phases of research methods following up with three examples of discourse analysis of imagery. Chapter Four summarizes the results of discourse analysis imagery and missions statements of the four organizations. Chapter Five explains whether and how the imagery enact the written claims of the organization about these children. This chapter also examines reflections from key informants of such organization about their practices, and then follows up with two examples of the organizations, one with higher representational consistency and Voice, and the other with lower consistency and Voice. Chapter Six summarizes the results of this study and discusses implementation of this research. In addition, future research directions and practices are introduced.

Chapter Two: What is Known and What Needs to be Done: An Interdisciplinary Approach to the War-affected Child

Chapter Two explains the theoretical views of this dissertation. The chapter also lays out a foundation necessary for an interdisciplinary approach to analyze online visual representations of war-affected children, influenced by two fundamental assumptions in developmental and ecological psychology as well as by Articles of the U.N. CRC. The theoretical concept of *cultural tools* (Vygotsky, 1978) has assumed a significant role in shaping my research. I apply this concept in three ways: The first is advocacy for war-affected children's self-representation. In other words, image-based participatory projects have potential for being cultural tools for these children. The second use of cultural tools is the creation of a set of criteria based on the CRC to analyze online visual representations as well as their mission statements. In this case, these criteria act as a cultural tool to analyze these forms of representation. The third use is understanding online images of war-affected children as cultural tools that potentially influence donors' responses for social change and raise public awareness about children's rights and their implementation. These images are part of a complex system of signification that represents and communicates via three interrelated mediational components comprised of mission statements, visual archives, and reflections of key informants within each humanitarian organization.

This chapter takes the following steps: First, I present two theoretical foundations based on socio-cultural theory of human development. Second, I review the dominant psychological studies of war-affected children and conceptual and methodological problems of trauma discourse. Third, I discuss the concept of cultural tools with its applications in participatory photography, and Articles of the CRC as tools for analysis of online visual representations on the website of humanitarian organizations. The result is a new interdisciplinary approach that

engages human rights, visual methodology, and environmental and developmental psychologies through the lenses of children's rights documents and theories of child development in war to analyze the imagery of organized humanitarianism.

Developmental and Ecological Approaches: Two Theoretical Assumptions

This dissertation draws on socio-cultural theory, based on two fundamental assumptions as follows: (A) Person and environment are considered a unit of analysis, with emphasis on process and performance; (B) Child development is a social-cultural- political process such that the definition of child development must be based on the context and circumstances in which a child grows up, including conflict areas that challenge their rights. In this way, human development is an interaction and participation in meaningful and purposeful activities in the context of everyday life.

Based on these two assumptions, in order to understand children's experience of war, it is necessary to shift the level of analysis from individuals to person-environment with consideration of their cultural-historical and everyday social context. Furthermore, child development should be considered a social-cultural-political process, not just a maturational process. In this sense it is necessary to consider child development in relation to circumstances where children grow up, including the complex situations that challenge their rights. In this view, development occurs within actual social processes including conflicts, and "developmental trajectories are defined in terms of social struggles, which may be debilitating or transcendent" (Daiute, 2010, p. 706). Since this dissertation draws on socio-cultural approaches to human development, it is helpful to review dominant trends in psychological studies of war-affected children. There are some limitations that can be identified in these studies on children affected by war.

Psychological Research and Practice on War-Affected Children

The dominant trend in psychological studies of war-affected children is the focus on the traumatic impact of war on children (Abdeen et al, 2008; Angel, B., Hjern, A., & Ingleby, D. 2001; Haj-Yahia, 2008; Paardekooper, de Jong, and Hermanns, 1999; Qouta et al., 2008; Sack, Clarke, and Seeley, 1996). These studies are mostly derived from a biomedical perspective, which attempts to measure psychological impact of war on children by assessing depression, posttraumatic stress disorder (PTSD), and the ability to function in daily life (Daiute, 2009). Within this perspective, several studies demonstrate high prevalence of PTSD among war-affected children (Abdeen et al, 2008; Angel, B., Hjern, A., & Ingleby, D. 2001; Haj-Yahia, 2008; Paardekooper, de Jong, and Hermanns, 1999; Qouta et al., 2008; Sack, Clarke, and Seeley, 1996). I was compelled to ask: When can we say that an event was traumatic? Based on Janoff-Bulman's notion of trauma (1989), when a traumatic event happens, which is often sudden and unexpected, it shatters our basic and fundamental assumptions about invulnerability. Our fundamental assumptions refer to the basic beliefs that form "our internal representations or theories about ourselves, the external world, and how these interact" (Janoff-Bulman, 1999, p.306). In the case of a traumatic event, these basic assumptions which previously serve as a comfortable guide for us become inadequate and painfully false. The basic assumptions in every person depend on both cognitive development and the persons' interaction with the social factors including family, friends, schools and physical environments. Barber (2008) suggested that the assumption that the violence of war is experienced uniformly by individuals across conflicts is too simplistic a notion because each conflict has its own specificity, and in order to do research on/with children in conflict areas, we need to consider the complexity and specificity of each conflict. He suggested that war is a "potentially" traumatic event for children, depending on the

nature of exposure (direct or indirect), type of event, and degree, duration of the event, and past history of the event (Barber, 2008). It is not only a war event but also the human support available before and after the event that determines the psychological well-being of children. Scholars argued that there are a number of conceptual and methodological problems evident in the discourse on trauma of war-affected children (Boyden & Mann, 2000; Daiute & Turniski, 2005; Eyber & Ager, 2004; Garbarino & Kostelny, 1996; Mann, 2004). Below are summaries of conceptual and methodological problems in the discourse on trauma of war-affected children.

Conceptual Problems in the Discourse of Trauma

Children are often perceived to be vulnerable victims of war rather than resilient active agents who are capable of transforming and influencing the situation and environments in which they live. In this way, young people's responses to war are universally determined regardless of differences in contexts and cultures. This approach mainly comes from the notion of universal concept of childhood. Until the early 1980s, child development theory was mainly influenced by the notion of universal concept of childhood, which maintains that all youths undergo similar stages of development regardless of their social, cultural, and economic contexts (Eyber & Ager, 2004). Traditionally, psychology emphasized deterministic roles of individuals' characters in the relationship of person-environment. Since the 1980s, child development theory has been influenced by a social constructivist approach, which emphasizes the role of social groups within communities and societies, in specific, the social, cultural, and political factors in the processes of child development.

Methodological Problems in the Discourse of Trauma

The majority of studies on children and political violence are primarily quantitative and clinical in orientation. Scholars (Eyber & Ager, 2004) demonstrate that medical assessment (such as PTSD) tends to interpret people's suffering in predetermined psychiatric categories. These studies argue that the mere use of medical assessment tends to pathologize survivors of conflict (Boyden & de Berry, 2004). In applying discourse on trauma, "criterion of functionality" (Criterion F for PTSD, DSM-IV 1994) is usually ignored by researchers (Eyber & Ager, 2004). The "criterion of functionality" describes the impairment of function in social, occupational, or other important social areas. In the case of impairment in functionality, someone can be recognized as traumatized (and diagnosed with PTSD). Researchers usually apply the number of symptoms rather than *how* these symptoms affect daily lives and functions of youth (Eyber & Ager, 2004).

Trauma discourse mainly relies on past experiences, whereas studies (Boyden & Mann, 2000; Eyber & Ager, 2004) demonstrate that youths are more concerned with their current situations and their ongoing stressors, such as enduring humiliation, social isolation, and poverty related to loss of livelihood, which may lead to the destruction and impairment of coping resources in both children and communities in which they live. 'Self-report measures,' commonly used in studies of the psychological effects of war, has some methodological limitations such as "inadequate memory, false report, and the desire of children and youth to portray themselves in a favorable way to interviewer" (Macksoud and Aber, 1996, p.85). The studies on this topic are mainly drawn from adult informants, and this interpretation of adults on children's experience has some problems. First, it potentially ignores subjectivity of children and its influence on their responses; second, this interpretation underestimates children's insights and

assumes children's testimony is unreliable; third, it assumes children's experience of war will be the same for children everywhere (Ajdukovic and Ajdukovic, 1998; Boyden, 2004).

There are some other difficulties that limit the accessibility of researchers to war-affected children still living in conflict areas. Language barriers often make it difficult to develop the kind of sensitive and sustained relationships between respondents and researchers that is essential for good field work (Macksoud, Aber, & Cohn 1996). The instability of conflict areas and the difficulties of following the same group of children over an extended period of time make it hard for researchers to conduct follow up studies (Naudeau, 2005). Security management in most of the war-affected areas is also considered to be a major constraint on doing 'participant observation' and applying the basic tools of ethnography. Also in many war-affected areas, due to security issues, researchers are not able to spend enough time on-site to gather information and develop insights.

Developmental and Ecological Approach: The Concept of Cultural Tools

There are dynamic relationships between person-environment in shaping individuals' behavior in physical and social contexts (Barker, 1968). With similar emphasis on the mutual relationship between individuals and their environments including their social context Vygotsky (1978) focused on process, which is different from conventional experimental work.

Psychological issues need to be regarded as a *system* encompassing economic, social, and policy structures as well as daily life of an environment (Bronfenbrenner, 1978). Also, Bronfenbrenner (1978) emphasized that to understand human development, it is essential to consider the interrelationships "between and among" forces and different scales that influence human development (Bronfenbrenner, 1978, cited in Saegert & Winkel, 1990). Bronfenbrenner deals

with the structure *in which* development takes place, whereas Vygotsky emphasized the process of development and *how* learning and enculturation happen through mastery of culture tools and use of language. Vygotsky demonstrates how human behavior is formed through and characterized by the use of signs and tools as cultural *mediators* in human-environment interactions.

Drawing on Vygotsky (1986), the social-cultural approach asserts that child development is a social process, and through social relationships a child learns about the world and the way it works. From this perspective, individuals are active agents in their own environment. Based on Vygotsky's point of view, provision of *cultural tools* is necessary for human development, since these cultural tools act as *mediators* in the human-environment interaction. Concerning higher forms of human behavior, in Vygotsky's idea the individual actively modifies the stimulus situation as part of the *process* of responding to it. It was the *entire* structure of this activity which produces the behavior that Vygotsky calls 'mediating.'

Vygotsky extended the concept of mediation in human-environment interaction to the use of signs as well as tools:

Like tool systems, sign systems (language, writing, number systems) are created by societies over the course of human history and change with the form of society and the level of its cultural development. Vygotsky believes that the internalization of culturally produced sign systems bring about behavioral transformation and forms the bridge between early and later forms of individual development (Vygotsky, 1978, intro by Cole , Scribner,1978, p.7).

Vygotsky states that human beings change nature by using tools, and in doing so, transform themselves.

Humans' capacity for tool-use and language enables children to utilize auxiliary tools to solve difficult tasks, to overcome impulsive action, to plan a solution to problems prior to its execution, and to master their own behavior. Signs and words serve children as a means of social contact and cultural tool with other people. Vygotsky emphasized the influence of social interaction on human development and learning. Through social interaction humans learn how to use cultural tools and signs and, in this way, become masters in usage of tools. Focusing on performance, Vygotsky's central questions are: What are children doing? How are they trying to satisfy task demands (individually or with the help of experienced individuals)?

Based on Vygotsky's socio-cultural theory of development, every function in child's cultural development appears twice, first in the society level and between people and then in the individual level through the process of internalizing the cultural function. Based on this notion, Daiute (2008) suggested that socio-political contexts with which children interact not only affect them but also define them. Based on socio-cultural theories (Engestrom & Miettinen, 1999, cited in Daiute, 2008) social institutions affect individual life and individuals can transform these institutions.

This social-cultural approach led to a shift in the level of analysis from child as individual to child as active agent in social relations (Daiute, 2010). Regarding the mediational effects of children's social ecologies on children's experiences of war, a number of studies have considered social ecological factors in research on war-affected children (Boyden & Mann, 2000; Daiute, 2010; Garbarino & Kostelny, 1996), such as children's uses of cultural tools to mediate their experiences in war (Daiute, 2010). These studies attempt to understand children's response to war events by including the effects of other social ecologies in children's life. Children's responses to war-related events depend not only on their age, gender, and cognitive development,

but also on other contexts that are social (e.g., parents, families and peers) and physical (e.g., schools, and other community-based institutions). In fact, children's response to war-events is mediated by developmental processes as well as children's social ecologies, including parents, families, peers, etc. (Apfel and Simon, 1996; Betancourt and Khan, 2008; Garbarino & Kostelny, 1996).

As Daiute (2008) argues, "development occurs within actual social processes including conflicts, and developmental trajectories are defined in terms of social struggles, which may be debilitating or transcendent" (p.706). Erik Erikson (1980, cited in Hart et al. 1997) believed psychosocial crises prompt identity development. Tensions in a child's life provide challenges and potentials for each stage of development. Consistent with this notion, children's experiences of war and post-conflict situations can provide challenges and potentials for their development. Important questions here include: how to facilitate these experiences and how to give children chances to reflect on these challenges? Young people growing up amidst political violence use various verbal expressions (e.g., narrating experiences, writing letters to officials, conducting collaborative inquiries) in the context of realistic, purposeful community activities to understand and manage their circumstances (Daiute, 2010).

This notion requires children's participation in critical and creative activities that introduce them to social and peer relations. Children's participation in critical and creative activities might include discussions of war, and symbolic activities that promote understanding of their own points of view. Inviting them to create self-representations is one way that humanitarian aid organizations can encourage young people to reflect their opinions. In other words, children's self-representation through participatory photography has potential to become a cultural tool with which to mediate their experiences in post conflict situations.

Children growing up amidst war or inequality are capable of critical reasoning about those issues (Daiute, 2008, 2006). Developmental theorists have agreed on “biosociobehavioral” nature of child development, but some put more emphasis on social factors while others emphasize biological factors (Daiute, 2008). For instance, while one theory (Piaget, 1968) posits children are not able of critical reflection before age of 12, another theory contends that children’s critical reflection depends on the challenges children face in their lives (Burton, Obeidallah, & Allison, 1996, cited in Daiute, 2008, p.705). The underestimation of children’s competency by many aid organizations extends not only to the matter of self-representation, but also to the acquisition of consent forms. The idea that children cannot (or should not) consent until age 18 is based in part on a universal concept of childhood and child development (Piaget, 1968) in which children need to pass through certain stages of development to be deemed competent. Valentine (1999) argues that there is a qualitative difference between the competence of children and adults to consent, which depends on “what knowledge they have and how they use this knowledge” (p.143). Later in this research, I will illustrate the challenges of gaining consent from children in the context of post-conflict situation, especially for the production of imagery for the websites of humanitarian organizations.

The theoretical concept of *cultural tools* (Vygotsky, 1978) has played a significant role in contemplating different parts of this research. As I explained above, based on Vygotsky’s point of view, provision of *cultural tools* is necessary for human development. Vygotsky considered the use of signs and tools to be cultural *mediators* in the human-environment interaction. I applied this concept at different levels: One level is the use of cultural tool and its importance in child development to advocate for war-affected children’s self-representation through participatory photography. Applying innovative participatory methods assumes, moreover, that

people do something with symbols—verbal and non-verbal alike (Daiute, 2004; 2010). The key issue is that since children are capable of using various symbolic systems to communicate and interact socially, humanitarian aid organizations can and should revise their means of producing and portraying public images of children by inviting them to participate in their own representation. Considering cultural historical activity theory and the concept of cultural tool (Vygotsky, 1978), participatory photography can serve as a cultural tool that plays a mediating role in war-affected children’s everyday lives. Promoting self-representation of children through participatory photography potentially extends children’s skills in photography and fosters their interaction with peers within their communities, but also broadens their understanding of their contexts, culture, and rights.

At another level, drawing on the concept of *cultural tools*, I created a set of criteria based on the CRC to analyze online visual representations and to make meaning of the practices of child-serving humanitarian organizations. Images on the websites of humanitarian organizations are parts of a complex multi-media presentation that represents and communicates via three interrelated mediational components: mission statements, visual archives, and reflections of key informants within each humanitarian organization.

Imagery and their corresponding textual material as cultural tools

The process of self-representation through image-based projects carries potential to mediate children’s experiences of post-conflict situations in their everyday lives. In this way, children can learn about their environments and potentially raise awareness about their situations and rights. There is a “strong tendency on the part of adults to underestimate the competence of children while at the same time using them in events to influence some cause; the effect is patronizing” (Hart, 1999). When it comes to the matter of representing these children, the

dominant image is that of needing protection; children's right to participate in their own representation often is dismissed as a luxury (Hart, R., 1999). This fact has significance in the context of websites of humanitarian organizations that seek the visibility prerequisite to earning funding (Barnett, 2005) by presenting reductive images of war-affected children. This dissertation's literature review on imagery of children in the context of war suggests that many such images do not inform their viewers about the experiences of children in everyday life within war and post-war situations (Messenger-Davis, 2004). Furthermore, the processes of producing images of human distress are clearly socially-constructed and therefore prone to various political and economic uses and abuses (Bleiker & Kay, 2007; Campbell, 2003; Hoijer, 2004; Kleinman & Kleinman, 1996; Konstantinidou, 2008; Messenger-Davis, 2004; Papademas, 2004; Sontag, 2003; Well, 2007). Passivity and emotionalism, among other traits, are characteristic of the way in which children are commonly portrayed in the context of war (Messenger-Davis, 2004). That is to say, there exists a persistent theme of victimhood and lack of autonomy on the children's part.

It is important in the context of post-conflict situation to involve children in the process of self-representation because visual representations address the ways knowledge is represented, understood, and spoken about. That is to say, visual information is a form of *discourse* for a given organization, which indicates how the power systems function in that organization. Discourse "refers to patterns of meaning which organize the various symbolic systems human beings inhabit, and which are necessary for us to make sense to each other" (Parker, 1999, P.3). In other words, discourse refers to "groups of statements which structure the way a thing is thought, and the way we act on the basis of that thinking. Discourse is a particular knowledge

about the world which shapes how the world is understood and how things are done in it” (Rose, 2007, p. 142).

Images and their corresponding textual material convey specific viewpoints (Andersen, 1989); at the same time, different approaches to photography embody different frames of references (in Sontag’s words, 2003) through which we give meanings to political phenomena (Bleiker and Kay, 2007). For instance Bleiker and Kay (2007) revealed three co-existing or competing approaches to photographic representations of HIV/AIDS in Africa: the naturalist approach, humanist approach, and pluralist approach. They asserted that understanding these three approaches to photography helps viewers recognize that the process of representation is inherently incomplete and prone to political uses and abuses. The naturalist approach to photography assumes photographs to be authentic representations of external realities. The humanist approach assumes photography to be a political tool for directing public opinion towards specific purposes. This suggests that images of suffering can evoke compassion in viewers and, therefore, that this compassion can become a catalyst for (positive) social and political changes. The pluralist approach to photography maintains that photography performs socio-political functions, as a method to validate multiple local practices and understandings. Therefore, in the pluralist approach, photography can provide ordinary people with the power of self-determination, a phenomenon that potentially disturbs existing hierarchies.

In the new sociology and anthropology of childhood, an emphasis has been placed on giving voice to children, incorporating new methods in research that allow for *working ‘with’* young people as opposed to *working on, about or for* children (Luttrell, 2010). There are some methodological tools that help to capture children’s view of their experiences of war. These tools include the following: children’s own photographic images of important aspects of their daily

life and their value (Hart, 2004); group role-playing exercises (Hart, 2004); social history projects (Daiute & Turniski, 2005); spider diagrams on war and displacement (Eyber & Ager, 2004); radio programs about their experiences of displacement; and participatory rapid appraisal (PRA), including issue matrix, health curative matrix, and body maps.

Within studies that are using cameras with children, scholars believe that photographs by children provide content that might otherwise be overlooked. Photography-based research has the potential to redirect and challenge the gaze, or dominant look, and provide opportunity for “alternative narratives” (Luttrell, 2010, p.224), raise awareness, promote justice, and advocate ‘visual rights.’ Scholars have asked children to create their own photo and verbal journals of their lives. For instance, in her longitudinal image-based inquiry, Luttrell (2010) conducted a participatory photography research with 34 children in the fifth grade attending a public elementary school in a low-income, mostly immigrant community in Worcester, MA. The participants took pictures of their everyday lives, documented places such as the school, their community and home to represent “what matters most.” Her research aims to understand how young people perceived the “linguistic, cultural, race/ethnic and economic diversity of their school and understood family-school relationships” (p. 224). The result of her studies reveals three interrelated sites for meaning-making of children from their images: picture taking, picture viewing, and picture content. Luttrell (2010) suggested children’s *picture use* must be seen as a part of their larger social context, and with these three sites of meaning-making, children are enabled to “communicate across and about social distinction and cultural differences” (p. 232). Children’s *picture use* (in Luttrell’s definition of three sites of meaning making including picture taking, picture viewing and picture content) can be considered a cultural tool (in Vygotsky’s

notion) that offers potential for children to communicate about important socio-political and environmental processes in their life.

Hart (1999) asserted that “giving children a voice in their own self-determination will improve the protective aspects of the CRC” (p. 14). He emphasized that participation is a dynamic, constructive process through which children “develop a sense of shared responsibility and skills that will enable them to continue to participate as adults” (Hart, 1999, p. 8). Children’s participation is a democratizing experience and is important for their social and personal development. Vygotsky indicated that such opportunity for social interaction should also contribute to children’s mental development since mental development is closely tied to social and emotional development, and it is not an individual process but rather a more social and cultural one. Similarly Daiute (2008) noted that children’s participation in society is part of their development and can be considered a potentially transformative force of social change, in case that children “disagree with family practice or participate in new activities auguring trajectories that differ from tradition” (p. 711)

Hart et al. (1997) outlined the benefits of children’s participation in community-based programs as follows: safe space for children and youth; development of cognition, development of autonomy, development of self-concept and identity; community identity and community development; development of social competence and social responsibility. The participation of children has a great influence on their self-awareness, self-reliance, independence, maturity, creativity, and peer networking. Hart et al. (1997) reviewed different theories of child development (psychodynamic perspective, social-psychological perspective, narrative psychology) to identify the benefit of participation and major principles. Their results reveal that being democratically involved in community-based programs is beneficial to young people’s

development as well as to their community development. Hart et al (1997) explained this point as following: “These benefits include the development of their sense of personal identity and identity with their community, their social competence and skills of participation, and their degree of political self-determination” (Hart et al., 1997, p. 52). One of the principles of participation is to enable children to critically think about their own lives and community (Hart et al., 1997). Consistent with this point is the position that participatory photography can be an opportunity for children participants to think about their own lives and community.

Considering the benefit of children’s participation in community-based programs such as participatory photography, child-serving humanitarian aid organizations need to provide opportunities within which young people feel empowered, which happens only if young people’s action make a difference and they feel their opinion counts. Participatory photography can be a means through which young people become aware of their living conditions and a means through which they can construct their own stories.

Right-based Approach

At another level, drawing on the concept of cultural tool, I used the CRC as a cultural tool to analyze and make meaning of practices of online representations of war-affected children by humanitarian organizations. Within Vygotsky’s socio-cultural theory of development, developmental analysis of the CRC refers to “whether and how children are treated as members of sociopolitical life” (Daiute, 2008, p. 705).

The concept of childhood as persons with their own rights has challenged the traditional view on childhood as dependent (Ruck & Horn, 2008). Employing a developmental approach, Ruck, Keating, Abramovitch , and Kogel (1998) examined children’s and adolescents’ knowledge of different types of rights and the ways to ensure these rights. The result of their

study suggested young people's knowledge of rights depends on how they view and *experience* the rights on their own lives. The developmental analysis of children's rights should consider how children interact in society "not only in terms of abstract cognitive processes but also in terms of what is going on in their environments" (Daiute, 2008, p.706). The concept of "mediation" (Vygotsky,1978) provides a thorough understanding of the representations of war-affected children on the analyzed websites and how they function as mediators for its participants (if these representations were the result of participatory process) to create their own narratives.

In terms of the articles of the convention, I have chosen the ones that mainly focus on children's participation and voice, as well as the articles that offer general principles and are crucial for implementation of the range of children's rights, such as right to survival and development (article 6). Below is a summary of selected articles from the United Nations Convention on the Right of the Child, and an explanation of how each is being applied to shape criteria for analysis of this dissertation. The Convention on the Rights of the Child (CRC) is the first human rights treaty to involve nongovernmental humanitarian organizations with an official role (Article 45 [a]) in reporting on its implementation.

Children of war have been addressed in the CRC under the titles "refugee children" and "armed conflicts." Although war-affected children are entitled to all the rights indicated in the CRC, only three articles explicitly highlight the rights of children in a conflict area. These include Article (22), Refugee Children; and Article (38), Protection of children affected by armed conflict; Article (39), Rehabilitative Care. These three articles only address specific groups of children growing up in conflicts (refugees and child soldiers), and they are not inclusive enough to embrace other categories of children growing up in conflict areas, such as

children who are subjected to any of the long-term effects of war, and their complexity of their life.

Drawing on socio-cultural theory, Daiute (2008) provided a discourse analysis of conceptions of the child major actors responsible for ensuring children rights in a number of representative children's rights documents. She maintained that a lack of explicit notions of child development leaves the rights specified in the CRC vulnerable and prone to be interpreted based on state's best interests rather than children's best interest, in Daiute's words, "notions of child development implicit in the CRC documents leaves children rights vulnerable to the politics of treaty-making" (p. 703). Therefore, she emphasized the need to highlight the socio-cultural aspects of the CRC, "especially in relations to the children's right-based understandings and opportunities for children's self-determination" (p. 703). It is noteworthy to state here that this effort to balance these two sets of rights (protection and participation) becomes more intense for children in the context of war and conflict. Overemphasizing the protection of these children may underestimate their capabilities and competence to function in their everyday lives.

Daiute (2008) explained that the "development of higher order processes, like those required for rights-based understanding and self-determination, occur in the symbolic activity of discourse" (p. 705). Similarly, James and Prout (1990, 1997) characterized childhood as socially constructed, adding that children's roles are differentiated according historical period and culture (as cited in Morrow, 1999, p. 152). According to this view, "children are active social agents who shape the structures and processes around them (at least at the micro-level)" (Morrow, 1999, p. 152). Morrow maintains that competent children as "active social agents" does not mean they are as "mature, rational and competent and social as adults." Considering the social and cultural construction of childhood, he argues that we need a more complex account of children's rights

that urges “taking into account children’s different competencies, but also their different social and cultural backgrounds and experiences” (p. 153). Morrow suggests that there is a potential shift in approaches to children’s rights from children’s needs and protection to children’s participation. This participatory approach invites, empowers, and considers children to be competent agents capable of affecting all aspects of their own lives.

List of Selected Articles from the CRC, and Their Applications for Analysis in the Current Study

In the following sections, I describe selected articles of U.N. Convention on the Rights of the Child. Fourteen Articles of the CRC will be presented by their official definitions from U.N. General Assembly (1989). After a short description, I will explain how the specific article will provide useful criteria of analyzing online visual representations of war-affected children on the websites of humanitarian aid organizations.

Article 6: Rights to survival and development.

Article 6 of the United Nations Convention on the Rights of the Child addresses survival and developmental rights. Based on this article, “1. States Parties recognize that every child has the inherent right to life. 2. States Parties shall ensure to the maximum extent possible the survival and development of the child.” This article is considered one of the general principles and crucial to the implementation of the whole convention.

Implementation for research analysis

An important condition for the survival and development of a child is their protection from violence and exploitation, which is more challenging in conflict and post-conflict situations. Therefore, this dissertation considers Article 6 to be one of the fundamental principles in

corresponding with other articles in the convention. To evaluate imagery of war-affected children, Article 6, (survival and developmental rights) along with other articles will be applied to analyze the evidence of war impact and tracing of evidence of war and post-conflict situation. Other articles comprising this criterion include as follows: Article 19, protection from abuse and neglect; Article 20, protection of child without family; Article 22, refugee children; Article 27, standard of living; Article 28, rights for education; and Article 31, leisure recreation. Each of these articles addresses a different aspect of a child's life and its effects on a child's wellbeing, survival, and development.

Article 12: Respect for the child's opinion.

Article 12 of the CRC addresses the child's opinion and respect for the views of the child. Based on this article,

1. States Parties shall assure to the child who is capable of forming his or her own views the right to express those views freely in all matters affecting the child, the views of the child being given due weight in accordance with the age and maturity of the child. 2. For this purpose, the child shall in particular be provided the opportunity to be heard in any judicial and administrative proceedings affecting the child, either directly, or through a representative or an appropriate body, in a manner consistent with the procedural rules of national law.

Implementation for research analysis

There are some important points in Article 12 that are useful to highlight. It addresses three important points: the right to free expression, the right to be heard, and the right to have one's view given "due weight." This article is also one of the general principles crucial to the implementation of the convention. The assumption of this article is that children must be

regarded as active holders of rights; therefore, all human rights must be extended to children as well. In other words, this article along with other rights from CRC (including right to freedom of expression [Article 13], and other civil rights to freedom of thought, conscience and religion [Article 14], and freedom of association [Article 15]) addresses the importance of children's status as active individuals with fundamental human rights and feelings of their own (Hadgkin & Newell, 2007). According to Hadgkin and Newell (2007), this right does not directly address self-determination rights for child, but it acknowledges their rights to decision-making (especially in judicial systems and in the areas that affect their lives). Respect for child's opinion (Article 12) is one of three foundations—along with right to freedom of expression (Article 13) and right to access to appropriate information (Article 17)—informing the rationale for some of the criteria used in analysis of data for this dissertation. Two criteria include *Voice* and *Dimension of Purpose of Communication*.

Article 13: Child's right to freedom of expression.

Article 13 of the United Nations Convention on the Rights of the Child addresses the child's right to freedom of expression. According to this article,

1. The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.
2. The exercise of this right may be subject to certain restrictions, but these shall only be such as are provided by law and are necessary: (a) For respect of the rights or reputations of others; or (b) For the protection of national security or of public order (*ordre public*), or of public health or morals.

Right to freedom of expression (Article 13) requires access of appropriate information in any form of the child's choice, to "seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice." The second part of this article says the exercise of this right may be subject to certain restrictions approved by laws (for respecting others' reputation and for protecting national security). One of the possible implementations of this right might be providing appropriate tools for children to express their idea, especially in sensitive cases and issues in which external restriction (such as some cultural practices) prevents them from freely expressing their ideas.

Implementation for research analysis

Right to freedom of expression is closely related to the respect for children's opinions (Article 12) and their right to access to appropriate information (Article 17). These three rights (right to freedom of expression [Article 12], respect child's opinion [article 13] and right to access appropriate information [Article 17]) comprise the core of an important criterion for this dissertation, *Voice* in the analysis of visual representation, mission statements, and interviews.

Article 16: Child's right to privacy.

Article 16 of the United Nations Convention on the Rights of the Child addresses Children's right to privacy. Based on this article,

1. No child shall be subjected to arbitrary or unlawful interference with his or her privacy, family, home or correspondence, nor to unlawful attacks on his or her honour and reputation.
2. The child has the right to the protection of the law against such interference or attacks.

Children's right to privacy (Article 16) not only includes their privacy, family, and correspondence, but also the respect to their privacy needed for respecting honor and reputation (Hadgkin & Newell, 2007). Hadgkin and Newell (2007) suggest that this right protects children from unlawful and arbitrary intrusion. The second part of this article deals with the right to the protection of law against such interference. This right (Article 16) raises some issues related to children's physical environment and their relationship and communication with others including seeking professional and counseling advice.

Implementation for research analysis

One potential implication will be emphasizing the role of media to protect children's privacy, especially when children are victims of violence. Child's right to privacy (Article 16) might have specific potential implication for war photography of children, and the way children are represented in news media. Child's right to privacy (Article 16) is closely related to the respect for children's opinion (Article 12) and their right to access to appropriate information (Article 17). These three rights are required for definition of the criterion of child's ***Voice*** and evaluation of ***the Dimension of the Purpose of Communication***, criteria for discourse analysis of multi-media representation.

Article 17: Child's access to appropriate information.

Article 17 of the United Nations Convention on the Rights of the Child addresses Child's access to appropriate information. This article states that,

States Parties recognize the important function performed by the mass media and shall ensure that the child has access to information and material from a diversity of national and international sources, especially those aimed at the promotion of his or her social, spiritual and moral well-being and physical and mental health. To this end, States Parties

shall: (a) Encourage the mass media to disseminate information and material of social and cultural benefit to the child and in accordance with the spirit of article 29; (b) Encourage international cooperation in the production, exchange and dissemination of such information and material from a diversity of cultural, national and international sources; (c) Encourage the production and dissemination of children's books; (d) Encourage the mass media to have particular regard to the linguistic needs of the child who belongs to a minority group or who is indigenous; (e) Encourage the development of appropriate guidelines for the protection of the child from information and material injurious to his or her well-being, bearing in mind the provisions of articles 13 and 18.

Right to appropriate information (Article 17) highlights the important role of mass media in providing appropriate information for children in order to foster their mental, physical, and social well-being. In order to fulfill this right, state parties need to address the following aspects: (a) promoting mass media's distribution of suitable social and cultural materials for children, especially in term of their education; (b) inviting international cooperation in providing diverse and rich cultural material; (c) encouraging the writing and reading of children's books; (d) incorporating linguistic needs for children from ethnic minority groups.

Hadgkin and Newell (2007) believe the right to access appropriate information (Article 17) is closely related to children's right to freedom of expression (Article 13), their development (Article 6), their participatory rights, and respecting children's points of view (Article 12). Right to access appropriate information (Article 17) addresses the important role for media in promoting educational needs for children (Article 29).

Implementation for research analysis

Right to access appropriate information (Article 17) notes the role of media in representing children and providing a venue for them to express themselves and learn about their rights. In this way, the media act as a cultural tool and a means of children's development. This right, along with three other rights (child's right to freedom of expression [Article 13], respecting child's point of view [Article 12], and child's right to privacy [Article 16]) together form a foundation for several criteria for the analysis of data in this dissertation. These criteria include *Voice* and the *Dimension of Purpose of Communication*.

Article 19: Child's right to protection from all forms of violence.

Article 19 of the United Nations Convention on the Rights of the Child addresses child's right to protection from all forms of violence. Based on this article, "1. Parties shall take all appropriate legislative, administrative, social and educational measures to protect the child from all forms of physical or mental violence, injury or abuse, neglect or negligent treatment, maltreatment or exploitation, including sexual abuse, while in the care of parent(s), legal guardian(s) or any other person who has the care of the child. 2. Such protective measures should, as appropriate, include effective procedures for the establishment of social programmes to provide necessary support for the child and for those who have the care of the child, as well as for other forms of prevention and for identification, reporting, referral, investigation, treatment and follow-up of instances of child maltreatment described heretofore, and, as appropriate, for judicial involvement."

Hadgkin and Newell (2007) state that child's right to protection from all forms of violence (Article 19) goes beyond the arbitrary definition of "abuse." This right emphasizes the protection from all forms of violence while children are in the care of parents or others, and for

this goal, it strongly requires that states use different measurements (legislative, administrative, social, and educational) to protect children from all forms of violence. This right is closely related to survival and developmental rights (Article 6).

Implementation for research analysis

For the purpose of this dissertation, I apply Article 19 (child's right to protection from all forms of violence) as one of a few the principles, along with Article 6 (child's rights to survival and development), to analyze and trace the ***Evidence of war's impact*** and to evaluate the child's living conditions depicted in the image.

Article 20: Protection of a child without family.

Article 20 of the United Nations Convention on the Rights of the Child addresses protection of a child without family (children deprived of their family environment). This article states,

1. A child temporarily or permanently deprived of his or her family environment, or in whose own best interests cannot be allowed to remain in that environment, shall be entitled to special protection and assistance provided by the State. 2. States Parties shall in accordance with their national laws ensure alternative care for such a child. 3. Such care could include, inter alia, foster placement, kafalah of Islamic law, adoption or, if necessary, placement in suitable institutions for the care of children. When considering solutions, due regard shall be paid to the desirability of continuity in a child's upbringing and to the child's ethnic, religious, cultural and linguistic background.

Hadgkin and Newell (2007) state that the right of protection of child without family requires special protection and assistance. This special care is defined partly by national tradition; for instance, Islamic law does not recognize adoption and it emphasizes preserving the original

family relationship, which is also common in Central and Eastern Europe. The special care and solution of children without family need to be decided considering the child's own best interests, as well as ethnic, cultural, religious, and linguistic background.

Implementation for research analysis

This right to protection of children without family (Article 20) is especially important in dealing with post-conflict situation, since there might be some children who lost their family and their caring environment. In this dissertation, I include this right (right to protection of children without family, Article 20) as part of the principles for criteria of the Evidence of war impact.

Article 22: Refugee children.

Article 22 of the United Nations Convention on the Rights of the Child addresses refugee children. This article states,

1. States Parties shall take appropriate measures to ensure that a child who is seeking refugee status or who is considered a refugee in accordance with applicable international or domestic law and procedures shall, whether unaccompanied or accompanied by his or her parents or by any other person, receive appropriate protection and humanitarian assistance in the enjoyment of applicable rights set forth in the present Convention and in other international human rights or humanitarian instruments to which the said States are parties. 2. For this purpose, States Parties shall provide, as they consider appropriate, cooperation in any efforts by the United Nations and other competent intergovernmental organizations or non-governmental organizations cooperating with the United Nations to protect and assist such a child and to trace the parents or other members of the family of any refugee child in order to obtain information necessary for reunification with his or her family. In cases where no parents or other members of the family can be found, the

child shall be accorded the same protection as any other child permanently or temporarily deprived of his or her family environment for any reason, as set forth in the present Convention.

Hadgkin and Newell (2007) state that Article 22, right of refugee children, emphasizes that refugee children are also entitled to the rights of the convention, regardless of their nationality status. They assert that Article 22

must be read in conjunction with Articles 7 and 8 (right to nationality and family relations) and Article 9 (separation from parents only when necessary in the best interests of the child), Article 10 (rights to family reunification, to be dealt with in a positive, humane and expeditious manner), Article 20 (children without families), Article 35 (trafficking of children), article 37 (deprivation of liberty a measure of last resort) and Article 39 (recovery and rehabilitation after experience of armed conflict, torture and other forms of abuse).

Implementation for research analysis

Article 22 (refugee children) is especially important because the office of the United Nations High Commissioner for Refugees (UNHCR) estimates that about half of the world's 10 million refugees are children. Article 22 requires state parties to apply appropriate measures to ensure that a child who is seeking refugee status or is considered a refugee (either with or without parents) will receive special protection and humanitarian assistance. For this purpose, this right requires state parties to cooperate appropriately with suitable intergovernmental organizations, the United Nations organizations, and NGOs to protect children and assist them in potentially reuniting with family members.

Article 27: Child's right to an adequate standard of living.

Article 27 of the United Nations Convention on the Rights of the Child addresses child's right to an adequate standard of living. This article states that,

1. States Parties recognize the right of every child to a standard of living adequate for the child's physical, mental, spiritual, moral and social development. 2. The parent(s) or others responsible for the child have the primary responsibility to secure, within their abilities and financial capacities, the conditions of living necessary for the child's development. 3. States Parties, in accordance with national conditions and within their means, shall take appropriate measures to assist parents and others responsible for the child to implement this right and shall in case of need provide material assistance and support programmes, particularly with regard to nutrition, clothing and housing. 4. States Parties shall take all appropriate measures to secure the recovery of maintenance for the child from the parents or other persons having financial responsibility for the child, both within the State Party and from abroad. In particular, where the person having financial responsibility for the child lives in a State different from that of the child, States Parties shall promote the accession to international agreements or the conclusion of such agreements, as well as the making of other appropriate arrangements.

Hadgkin and Newell (2007) state that child's right to adequate standard of living (Article 27) goes beyond the survival needs of children, such as food, clothing, and housing. This right also aspires to the maximum extent of development (Article 6), noting that a child's environment entails not only the address or basic survival needs, but also other social, moral, and spiritual needs. Hadgkin and Newell (2007) also state that based on this right, parents are directly

responsible for providing an adequate standard of living, and state parties need to assist parents in this.

Implementation for research analysis

This is one of the main rights (child's right to an adequate standard of living, Article 27) used analyzing both visual and textual information provided on the website of humanitarian organization. Child's right to an adequate standard of living (Article 27) is a challenging objective, especially in post-conflict situations and refugee camps. Many of the visual representations of children of war attempt to address this concern. From both environmental and ecological perspectives, environment assumes a significant role in child development. Therefore the quality of a child's environment and interaction of the child with different aspects of this environment—including physical, mental, spiritual, moral, and social qualities—have important roles in his development.

Child's right to an adequate standard of living (Article 27) along with other rights (the maximum extent of development (Article 6), protection from all forms of violence (Article 19), protection of a child without family (Article 20), refugee children (Article 22), child's right to an adequate standard of living (Article 27), right to education (Article 28), right to leisure (Article 31)) form one of the main criteria for analyzing the visual and textual data in this dissertation.

Article 28: Child's right to education.

Article 28 of the United Nations Convention on the Rights of the Child addresses child's right to education. This article states,

“1. States Parties recognize the right of the child to education, and with a view to achieving this right progressively and on the basis of equal opportunity, they shall, in

particular: (a) Make primary education compulsory and available free to all; (b)

Encourage the development of different forms of secondary education, including general and vocational education, make them available and accessible to every child, and take appropriate measures such as the introduction of free education and offering financial assistance in case of need; (c) Make higher education accessible to all on the basis of capacity by every appropriate means; “(d) Make educational and vocational information and guidance available and accessible to all children; (e) Take measures to encourage regular attendance at schools and the reduction of drop-out rates.

2. States Parties shall take all appropriate measures to ensure that school discipline is administered in a manner consistent with the child’s human dignity and in conformity with the present Convention.

3. States Parties shall promote and encourage international cooperation in matters relating to education, in particular with a view to contributing to the elimination of ignorance and illiteracy throughout the world and facilitating access to scientific and technical knowledge and modern teaching methods. In this regard, particular account shall be taken of the needs of developing countries.

Child’s right to education (Article 28) needs to be established on the basis of equal opportunity and progressively.

Hadgkin and Newell (2007) state that child’s right to education (Article 28) depends on the basis of equal opportunity for all. This is particularly important in dealing with discrimination against girls, children with disabilities, minorities, and children from rural communities. They maintain that Article 28 defines a core minimum education, which is free,

compulsory elementary education. This right requires state parties to provide different forms of secondary schools, as well as providing higher education based on capacity.

Child's right to education (Article 28) is especially important in post-conflict situations and refugee centers. One of the impacts of war is disruption to education, which directly affects "children's development" and limits their ability to flourish to the "maximum extent" (Article 6). As Hadgkin and Newell (2007) state, education is part of human rights and crucial to economic growth. School disruption in post-conflict situations might have different reasons such as lack of educational facility, instability of situation in conflict and post-conflict situation, and generally poverty that prevents children from being able to attend class. Child's right to education (Article 28) is closely related to rights of survival and development (Article 6), and child's right to an adequate standard of living (Article 27).

Implementation for research analysis

For the purpose of this dissertation, I consider child's right to education (Article 28) to be one of the most important criteria in evaluating the evidence of the impact of war. In this way, for instance, if an image shows a child going to school and participating in his or her everyday life activity, this means the child is resilient and there is no obvious impact of war, and vice versa. Similarly, school disruption in post-conflict situation is considered as an impact of war.

Article 31: Child's right to leisure.

Article 31 of the United Nations Convention on the Rights of the Child addresses child's right to leisure, play, and culture. This article states,

1. States Parties recognize the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in

cultural life and the arts. 2. States Parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.”

Hadgkin and Newell (2007) refer to child’s right to leisure, play, and culture as the “forgotten right” because it often appears from an adult’s point of view as a luxury rather than necessity and important to child development. They state the emphasis of child’s right to leisure, play, and culture (Article 31) emphasizes child’s right not to work. Hadgkin and Newell (2007) maintain that each of the words *rest*, *leisure*, *recreational activities* and *play* has a different emphasis, and it is important to differentiate among these different forms. For instance, rest mainly refers to basic necessities of physical and mental relaxation and sleep. Leisure is a broader term referring to children’s ability to have time and freedom to do as they please; recreational activities encompass a wide range of activities including sports, arts, crafts, and scientific or agricultural pursuits, all undertaken by choice with the purpose of pleasure. Finally Hadgkin and Newell (2007) state that play refers to a range of activities by children that are not under control of adult and do not follow necessarily any rule.

Implementation for research analysis

Child’s right to leisure, play, and culture (Article 31) is one of the main articles used to trace the Evidence of war’s impact since play is a fundamental part of child development. One significant aspect of an adequate standard of living is availability and accessibility of opportunities for play (free play). Play is a critical aspect of children’s life. Studies show that a lack of play is considered a means of accessing stress in children. The importance of play for war-affected children can be studied considering two main theoretical views: one from psychoanalytic theorists (Bettelheim, 1987; Erikson, 1963; Freud, 1920) who emphasize the

cathartic effects of play for children, which helps to relieve stress. Therefore, “play disruption, which refers to child’s inability to express thoughts and feelings related to their situation” (Naudeau, 2005, p.51), is a sign of stress in children and has developmental impact on them. Fantasy and imaginative play are a vital part of child development, and war constricts the child’s ability to use play and fantasy for progression because in such circumstances play is involved in day-to-day mastery of the ongoing trauma. The other important theoretical view on the importance of play comes from psychologists such as Piaget (1962) and Vygotsky (1978) who emphasize the restorative role of play, which modify real life events to ones which fit their wishes and turn a negative and stressful phenomenon into a more pleasant one. For instance in the play and replay of war scenes, children may play the hero instead of passive victim so that they can process the event in a more supportive environment. Therefore it is important to provide suitable play materials and props to facilitate this kind of play, and to provide play facilitators to assure children that the activity is just play (Naudeau, 2005).

Child’s right to leisure, play, and culture (Article 31) will be part of my rationale for the criterion of Evidence of impact of war to determine whether the represented child in the image is traumatized or not. Since play is considered to be part of the child’s developmental process, if the image displays a child at play (regardless of poor quality of environment), it can be claimed that the child is resilient and active in his or her everyday life. Child’s right to leisure and play is closely related to rights to survival and development (Article 6), right to education (Article 28), and right to adequate standard of living (Article 27).

Article 32: Child labour.

Article 32 of the United Nations Convention on the Rights of the Child addresses Child Labour. This article states,

1. States Parties recognize the right of the child to be protected from economic exploitation and from performing any work that is likely to be hazardous or to interfere with the child's education, or to be harmful to the child's health or physical, mental, spiritual, moral or social development. 2. States Parties shall take legislative, administrative, social and educational measures to ensure the implementation of the present article. To this end, and having regard to the relevant provisions of other international instruments, States Parties shall in particular:

- (a) Provide for a minimum age or minimum ages for admission to employment;
- (b) Provide for appropriate regulation of the hours and conditions of employment;
- (c) Provide for appropriate penalties or other sanctions to ensure the effective enforcement of the present article.

Hadgkin and Newell (2007) emphasize that state parties need to consider this right with regard to other international laws in this term. "States Parties must have regard "to the relevant provisions of other international instruments," the most relevant being International Labour Organization (ILO) Conventions and Recommendations, including in particular the Minimum Age Convention, 1973 (No.138) and the Worst Forms of Child Labour Convention, 1999 (No.182) (see pages 729 and 759). The Committee on the Rights of the Child consistently encourages States Parties to ratify these Conventions." Child labour (Article 32) requires state parties to protect children from economic exploitation, and for this aim to use all forms of measurement (legislative, administrative, social, and educational) to ensure the implementation of this right. These measurements might include assigning minimum age and maximum hour regulations, as well as defining penalties for those who break these standards.

Implementation for research analysis

Child labour (Article 32) is closely related to child's right to education (Article 28), since any work that disrupt child's education may prevent children's development to a major extent (Article 6). Child labour (Article 32) is also closely related to child's right to protection from abuse and neglect (Article 19); child's right to adequate standard of living (Article 27); and child's right to leisure, play, and culture (Article 31). Therefore this right (Article 32) will be part of the criteria that deals with evidence of war impact.

Child Labour (Article 32) is particularly important in post-conflict situations, where many children have to work in local communities because of economic instability of their family. While working in local community might show at one level their activeness and beneficial participation on behalf of their family, the disruption in education as result of the working in the community is nevertheless unacceptable. In particular, many of these children as the result of previous conflict as well as poverty have to work long hours and under inadequate conditions.

Article 38: Protection of children affected by armed conflict.

Article 38 of the United Nations Convention on the Rights of the Child addresses Protection of Children affected by armed conflict. This article states that,

1. States Parties undertake to respect and to ensure respect for rules of international humanitarian law applicable to them in armed conflicts which are relevant to the child.
2. States Parties shall take all feasible measures to ensure that persons who have not attained the age of fifteen years do not take a direct part in hostilities.
3. States Parties shall refrain from recruiting any person who has not attained the age of fifteen years into their armed forces. In recruiting among those persons who have attained the age of fifteen years but who have not attained the age of eighteen years, States Parties shall endeavour to give

priority to those who are oldest. 4. In accordance with their obligations under international humanitarian law to protect the civilian population in armed conflicts, States Parties shall take all feasible measures to ensure protection and care of children who are affected by an armed conflict.

Implementation for research analysis

One important aspect of Article 38, protection of children affected by armed conflict, requires state parties to protect and care for children who have been affected by armed conflict. This obligation is also defined under international humanitarian law, in which civilian population needs to be protected and state parties have to assure protection of children in armed conflict. This law does not give us explanation of this protection.

Hadgkin and Newell (2007) state that under article 38, concerning the protection of children affected by armed conflict, state parties are directly assigned to protect civilian population under international humanitarian law. Under international humanitarian law, children under 15 years old should not take part in hostilities, and state parties need to take feasible measures to prevent this. Also, state parties need to recruit the oldest when recruiting 15 to 18 year olds. Child labour (Article 38) is also closely related to child's right to protection from abuse and neglect (Article 19); child's right to adequate standard of living (Article 27); and child's right to leisure, play, and culture (Article 31). Therefore this right (Article 38) will be part of the criteria that deals with evidence of war impact.

Article 39: Rehabilitative care.

Article 39 of the United Nations Convention on the Rights of the Child addresses Rehabilitative Care or rehabilitation of child victims. This article states,

1. States Parties shall take all appropriate measures to promote physical and psychological recovery and social reintegration of a child victim of: any form of neglect, exploitation, or abuse; torture or any other form of cruel, inhuman or degrading treatment or punishment; or armed conflicts. Such recovery and reintegration shall take place in an environment which fosters the health, self-respect and dignity of the child.

Hadgkin and Newell (2007) note the emphasis on promoting health, self-respect, and dignity of children who are victims of any form of violence and neglect. They maintain such a rehabilitative care should be available to all victim children without any discrimination, for the sake of children's best interest and the maximum extent of their survival and development (Article 6), as well as with respect for the children's opinions (Article 12). Right of rehabilitation of child victims (Article 39) requires state parties to take appropriate measures to provide suitable physical and psychological environments for recovery and social reintegration of these children.

Implementation for research analysis

This right is closely related to other rights (Article 6) supporting the maximum extent of survival and development. So for the purpose of this dissertation, I apply this right as a criterion for evaluating *the Evidence of war impact*.

The Oslo Challenge Protocol

Ten years after the UN Convention on the Rights of the Child (CRC, 1989), on 20 November 1999, the Norwegian government and UNICEF held a meeting in Oslo to discuss the development of Children's rights and their relations to the media.

The Oslo Challenge is result of that discussion, which sets a series of challenges that require the acknowledgement of the important relationships between children and media (in every aspect of a child's life) by governments; organizations and individuals working for children; media professionals at all levels and in all media; the private sector, including media owners; children, young people, and parents; and teachers and researchers. The Oslo Challenge applied to everyone exploring, developing, monitoring and participating in complex relationships between children and the media. (Unicef.org). The following is the list of challenges facing states, organizations, parents, teachers, researchers and children in relations of using media. This information is adopted from <http://www.unicef.org/malaysia/Factsheet-CRC-Oslo-Challenge.pdf>

The Oslo Challenge: Challenge to Governments

The Oslo Challenge protocol has defined challenge facing government in relations of using media as following:

To recognize children as an investment rather than a cost, and as potential rather than a burden, and to strive to integrate this reality into policy, including that related to the media; To meet national obligations set out under the Convention on the Rights of the Child and to report regularly to the Committee on the Rights of the Child on policies and actions aimed at fulfilling Articles 12, 13, and 17; To ensure that resources are provided so that children and young people have access to information; To explore ways in which, without compromising professional independence, support can be given to media initiatives aimed at providing greater access to children, serving their needs and promoting their rights; To recognize that an independent media is fundamental to the pursuit of democracy and freedom and that censorship and control are inimical to the best

interests of both children and adults, and thus to create an effective and secure environment in which the media can work professionally and independently (Unicef.org).

The Oslo Challenge: Challenge to Organizations and Individuals Working for Children

The Oslo Challenge protocol has defined challenge facing organizations and individuals working for children in relations of using media as following:

To respect the need for independence of the media as a component of democratic society;
To work together with media professionals to promote and protect children's rights and to respond to children's needs; To provide effective media liaison services to ensure that media have access to reliable sources of information on children's issues; To facilitate accurate coverage of child-related issues by developing media liaison policies that discourage misrepresentation in the interest of publicity and fundraising (Unicef.org).

The Oslo Challenge: Challenge to Media Professionals at all Levels and in all Media

The Oslo Challenge protocol has defined challenge facing media professionals at all levels and in all media in relations of using media as following:

To raise awareness in the media professions about the rights of children and how they can be protected and promoted by good professional practices or harmed through inappropriate policies or actions; To work ethically and professionally according to sound media practices and to develop and promote media codes of ethics in order to avoid sensationalism, stereotyping (including by gender) or undervaluing of children and their rights; To resist commercial pressure that lead to children's issues and the rights of children to freedom of expression, fair coverage and protection from exploitation,

including as consumers, being given low priority; To work to enhance the relationship between children and the media so that both grow and improve in understanding of the positive and negative power and potential of the relationship (Unicef.org).

The Oslo Challenge: Challenge to Children and Young People

The Oslo Challenge protocol has defined challenge facing children and young people in relations of using media as following:

To know and understand their rights as laid down in the Convention on the Rights of the Child, and to find and develop ways to contribute to the fulfillment of those rights, including the rights of access to information and to diverse points of view, and to find ways to promote their own active participation in the media and in media development;

To learn as much as they can about the media so that they can make informed choices as media consumers and gain maximum benefit from the diversity the media offer; To grasp opportunities to participate in production of media output and to provide feedback to media producers, both positive and negative; To share their opinions about the media with those who can help to support a positive relationship between children and the media: parents, teachers and other adults and young people (Unicef.org).

The Oslo Challenge: Challenge to the Private Sectors, including Media Owners

The Oslo Challenge protocol has defined challenge facing the private sectors in relations of using media as following:

To take into account the rights of children to access, participation, media education and protection from harmful content in the development of new media products and technologies; To make the best interests of the child a primary consideration in the

pursuit of commercial and financial success, so that today's children become adults in a global society in which all people are protected, respected and free (Unicef.org).

The Oslo Challenge: Challenge to Parents, Teachers and Researchers

The Oslo Challenge protocol has defined challenge facing parents, teachers and researchers in relations of using media as following:

To acknowledge and support the rights of children to have access to media, participate in it and use it as a tool for their advancement; To provide a protective and supportive environment in which children can make choices as media consumers that promote their development to their full potential; To be as informed as possible about trends and directions in the media and, where possible, to contribute actively to forming such trends and directions through participation in focus groups, feedback mechanisms and by using procedures laid down for comment and complaints on media content (Unicef.org).

The Oslo Challenge protocol is part of rationale for evaluating representations of young people because of its emphasis on their rights, dignity, and respect. Although, this protocol aims for fair and accurate representation of young people and more opportunities for children to engage with the media, this protocol will not be used as part of the analytic framework.

What we still need to know

Using the lenses of children's rights documents and socio-cultural theory of child development to analyze the imagery of organized humanitarianism is a new interdisciplinary approach that engages human rights, visual methodology, and environmental and developmental psychologies. There has not yet been such a study analyzing these multi-media representations

within a humanitarian context. But what can be learned from a theory-based analysis of visual representation of war-affected children by humanitarian organizations? What do these representations (images with their texts, the mission statements and reflection) imply about the children's voice, and their role as social-political agents? Applying innovative participatory methods assumes, moreover, that people do something with symbols—verbal and non-verbal alike (Daiute, 2004, 2010). The key issue is that since children are capable of using various symbolic systems to communicate and interact socially, humanitarian aid organizations can and should revise their means of producing and portraying public images of children by inviting them to participate in their own representation. This research employs various articles of CRC and the principle of socio-cultural theories of human development to analyze some of the processes by which images of war-affected children are represented by humanitarian organizations. These processes include organizations' goals, enactment of goals on their websites, inclusion of children participation, and reflection of key informants of such organization on their practices. The study assesses humanitarian organizations' ability to respect war-affected children's and their families' participation in being represented, and to recognize the extent to which these representations reflect diverse and complex experiences of such children in the context of everyday life.

Chapter Three: Description of Methodology: Examining Approach for Children in the Field

Chapter Three introduces an analytical framework based on the UN Convention on the Rights of the Child as well as criteria from socio-cultural theory of child development. Based on this system of analysis, I analyze online mission statements of four selected organizations (including The United Nations High Commissioner for Refugees [UNHCR], International Rescue Committee [IRC], War Child Canada, and Photo-voice [UK]), and multi-media representations of war-affected youths in Iraq and Afghanistan from the websites of these four organizations. This chapter provides details on three phases of research methods following up with three examples of discourse analysis of imagery. Discourse analysis serves to identify all references to the child's *voice* across three forms of representation of war-affected children, as well as to identify individuals' roles in the organizations producing this online imagery. I defined the concept of child's voice as reflections of child's opinion, which comes from the concept of participation (Hart, 1992, 1999); Article 12, the child's opinion; Article 13, freedom of expression; and Article 17, access to appropriate information. Article 12, the right of the child to be heard, is a required process of children's participation in all matters that affect their lives and children's right to involvement in action and decisions that impact their lives. At the end of this chapter, I will discuss the results of my discourse analysis of multi-media of war-affected children suggesting certain visual patterns among online visual representations of war-affected children within the selected humanitarian organizations.

Research Questions

This dissertation pursues the overarching questions: What can be learned from a theory-based analysis of visual representation of war-affected children by humanitarian organizations? And what do these representations (images with their texts, the mission statement and reflection) imply about the children's voice? This involves a number of other questions as following:

A: Which characteristics and dimensions of children's experiences of war do the child-serving humanitarian organizations use in their photographic representations of children in war?

B: What different purposes do humanitarian organizations have in representing children in war, and how are these various dimensions prioritized? Who are the different decision-makers in preparing the representations of children inside the humanitarian organization? How do their perspectives differ?

C: How well do the images reflect the written claims of the organizations about these children? How do the pictures align with the mission statement of organizations? How do the photos align in meaning with the text that goes alongside them in written reports?

D: To what degree were children and their families informed, involved, and engaged in the process of production of these representations?

F: Based on this analysis, what directions for future research and practice (use of multi-media representation by humanitarian organizations) are indicated?

Research Design Summary: Theory-based analysis from three perspectives that advocate for war-affected children

This research examines some of the methods humanitarian organizations use to represent war-affected children. Employing discourse analysis of online imagery guided by principles of the UN Convention on the Rights of the Child and theories of child development in war, this study analyzed multi-media representations of war-affected youths in Iraq and Afghanistan embedded in multi-media representation from the websites of four humanitarian organizations: The United Nations High Commissioner for Refugees (UNHCR), International Rescue Committee (IRC), War Child Canada, and Photo-voice (UK). I augment this analysis with a sampling of interviews of key informants to gain their insights about the imagery on their websites. This analysis comprises a complex system of signification that represents and communicates via three interrelated mediational components comprised of mission statements, visual archives, and reflections of key informants within each humanitarian organization.

Applying an interdisciplinary approach to look across time and context, many images of children in war contexts that humanitarian organizations publicize online suggest that their missions are genuine, yet it is essential that there be a systematic analysis of this imagery in order to assess how such representations are generated and what ends they actually serve. These images are parts of a complex multi-media presentation (see Figure 4) that not only represents, but also communicates via three interrelated mediational components comprised of mission statements, visual archives, and reflections of key informants within each humanitarian organization. Each form of representation (i.e., mission statement, visual archive, and reflection) within each organization acts as an interdependent part to communicate certain messages from

the organization. I analyze these three forms of representations based on criteria that emerged from articles of the CRC.

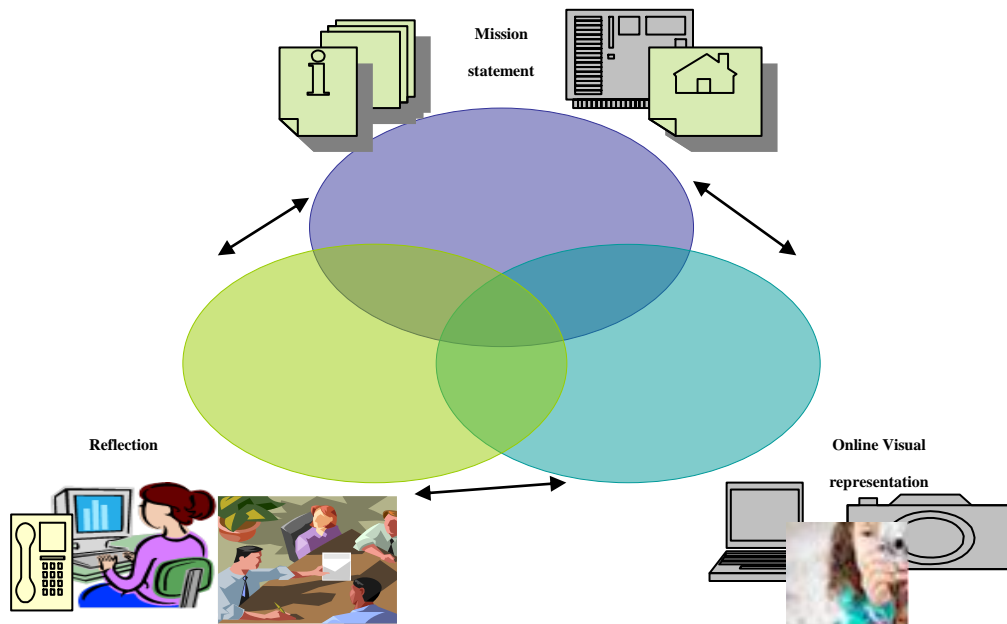


Figure 3. Multi-Media Representation of Children through three interdependent perspectives

Analysis of these mediational components explains *how* such images construct specific views of humanitarian organizations about the photographed children, and it clarifies the power dynamics within each organization as well as their criteria in producing and choosing the images. This complex system of signification acts as a *cultural tool* (Vygotsky, 1978) that influences donors' responses for social change and raises public awareness about children's rights and their implementation. This research includes three phases:

In *Phase One*, goals and mission statements on the websites of four prominent humanitarian organizations helping war-affected children are analyzed. The aim is to understand the extent of which texts in goals and mission statement of each organization echo the local people's voice; the way these organizations describe the nature of their work with children; to what degree children and their parents were informed, involved, and engaged in the process of

production of these representations; and how each organization describes their purpose of communication.

In *Phase Two*, extensive analysis was done on multi-media representations of war-affected children in Iraq and Afghanistan on the websites of four selected humanitarian organizations. The aim is to understand the various ends the individual images and collective photo galleries are being used to serve. Typologies of visual representation of children are recognized.

In *Phase Three*, interviews are conducted with a sample of representatives of key informants from humanitarian organizations about the different goals and the process of the production of relevant imagery on their websites. The aim was to understand the role of these groups' respective decision-makers in preparing representations of children, and to examine how their perspectives may differ.

In this study, a set of criteria emerged based on the CRC. These criteria altogether create a tool that have potentials to become a checklist for *humanitarian organization developmental tool*, based on which mission statements, visual archives, and reflections by representatives of the humanitarian organizations can be analyzed. The *developmental tool* for discourse analysis of imagery consists of five main categories, each consisting of four or five subcategories. These criteria mainly focus on children's right to participation and to express their opinions freely. They include the following: *the Voice, Elements, The Evidence of war Impact demonstrated in the image, the Dimension of Purpose of Communication, and the Persuasive argument*.

The concept of child's Voice comes from concept of participation (Hart,1992; 1999); the child's opinion (Article 12); freedom of expression (Article 13); as well as access to appropriate information (Article 17). Article 12, the right of the child to be heard, is a required process of

children's participation in all matters that affect their lives. For this aim, state parties need to provide provisions in order to fulfill this right. This is closely connected with the right of children's freedom of expression (Article 13) and their rights for information (Article 17). In other words, these three articles have a complementary role. For example, freedom of expression (Article 13) only happens when children can express their opinion in matters that affect their life. Each of these three articles is strongly connected to primary consideration of the best interest of the child (Article 3). That is to say, children's best interest will be assured if the children have the free choice to express their views on all matters affecting their lives. The information and methods need to be age-appropriate, sensitive to children's capacities, and provided in a safe and child-friendly environment (CRC, 2009).

Selection of four humanitarian organizations and their bios

I have chosen four particular humanitarian organizations for the major roles they play in helping war-affected children. These organizations are diverse in terms of scale of activity and their governance. They range from international humanitarian aid organizations to a small non-governmental organization. Each of them has indicated its promises to implement children's rights, and they are all located in different countries. The selected organizations include the United Nations High Commissioners for Refugees (UNHCR) headquartered in Switzerland; War Child Canada, which is part of the War Child International located in Australia, Canada, Holland Ireland, U.S., and U.K.; International Rescue Committee (IRC), located in United States; and Photo-voice Organization, from the United Kingdom. They all have visual information in the form of online photo galleries with descriptions of specific project explaining how they help children in Iraq and Afghanistan. Due to differing scales of their activities, the number of photo galleries on the website of each organization is different, which can be another type of discourse.

Short bios of each organization and their governance

The United Nations High Commissioner for Refugees (UNHCR) is the UN refugee agency created on December 14th 1950 to help displaced European refugees in the aftermath of World War II. Their website lists the UNHCR's main activities as: advocacy, assistance, asylum and migration, capacity building, durable solutions, emergency response, environment, fund raising, global need assessment, and protection. The agency is governed by the UN General Assembly and the Economic and Social Council (ECOSOC). It has a national and international staff of more than 7,190 working in 123 countries. Most of the operations of this agency are in the field, helping different groups of people who are affected by displacement, including asylum-seekers, children, internally displaced people, men, older people, and people with disabilities, refugees, returnees, stateless people, and women. Operation in the field ranges from recruiting new staff and ensuring their security in dangerous situations to obtaining medical supplies, food, and aircraft charters. In the field, UNHCR's core work is managed from a series of regional offices, branch offices, sub-offices, and field offices.

PhotoVoice is small organization based in the United Kingdom and initially run on a voluntary basis in 1998, becoming a registered charity in 2003. The central office is located in London but they work throughout the UK and around the world in partnership and on a consultancy basis with non-profit organizations, NGOs, community-based organizations, and UN bodies around the world. The main emphasis of this organization is to create conditions for participatory photography in order to gain meaningful improvement in the lives of participants. For this goal this organization mainly operates with the help of partnership organizations (usually a local organization or NGO with participatory approach). The agency's aim is to reach different groups of people, characterized as "unheard people", including individuals, local

communities, and organizations. The agency undertakes its practices under the Statement of Ethical Practice, which is defined on their website. Their aims can be classified as follows: designing participatory projects based on the needs of communities; promoting imagery produced through their projects through different means, such as old or new media and exhibitions; consulting with organizations wishing to include participatory photography; and providing training, materials, and resources to individuals and organizations that wish to implement participatory photography in their projects.

War Child Canada, as a body of a larger organization, War Child International, was founded in 1999, with the aspirations for “A world where no child knows war.” War Child International, as a family of independent humanitarian organizations, seeks to empower children who have been affected by armed conflict; it does so through protection, development, and survival rights. War Child International consists of three offices: War Child Holland, War Child Canada, and War Child (UK). They all seek to empower the voice of children by involving them in decisions affecting their lives. In the same way, War Child Canada seeks grass root solutions, with the belief that a community that has experienced conflict is also a source of recovery, and therefore the community itself needs to drive the recovery process. In this way War Child’s role defines its role as a facilitator and capacity builder, which works with grass roots local organizations. The agency recruits 95% of its staff from the community itself and encourages individuals to improve their skills for personal growth. The organization primarily helps young people in communities to improve access to education, diminish poverty, and create a protective environment for learning their rights.

International Rescue Committee (IRC) is as a humanitarian organization founded in 1933 at the request of Albert Einstein, committed to assisting with the worst humanitarian crises and

helping refugees to survive and rebuild their lives. With their slogan “From harm to home,” this agency now works in over 40 countries and more than 22 cities in U.S., rescuing lives, advocating for change, and resettling refugees. The main office is located in New York City. The agency seeks lasting solutions by promoting local capacity, human rights, participation, and accountability.

Two war-affected countries: Afghanistan and Iraq

Afghanistan and Iraq were chosen as the two countries for this research due to the researcher’s familiarity with both countries, and the fact that both countries are still dealing with conflict. Online photo galleries on these two countries were retrieved from the websites of the four selected organizations. For Afghanistan, the earliest online photo gallery illustrating the effects of war dates back to December 2002; and the latest photo gallery addressed issues around difficulty of resettlement in 2011. For Iraq, the oldest photo gallery showing the effects of war was from 2007, and the most recently available photo gallery is from 2011.

Details of Three phases of Research

This section provides information on individual criteria and their rationale, and sub-categories for analysis of this research. The details of three phases of research design (*Phase One*, *Phase Two*, and *Phase Three*) provide information on how this system of analysis works to analyze three forms of representations: (a) organization’s mission statement, (b) their multi-media representations, and (c) reflection by key informants from the organizations about their goals and practices.

Phase One: Goals and Mission Statement

Each selected organization has one or several sections on its website describing who they are, what they do, who they help, and which country they help. This information is referred to as *Mission Statement*, describing goals and purposes of the organization and their nature of their activity. By analyzing this material, I aim to understand how the organizations describe the nature of their work with children and their families; and what are the aspects of their work with children.

Analysis of each mission statement is done using a set of criteria based on the UN Convention on the Rights of the Child. These criteria include voice, representation of children, and how the nature of work is described. Below is the description of these criteria and subcategories. I will also provide an example of an analyzed mission statement.

The criterion of Voice

The criterion of Voice in analysis of Mission statement aims to understand to what degree the Mission Statement of each organization echoes the local people's voices. The rationale for this criterion, as it is mentioned in chapter two, is three articles of UN Convention on the Rights of the Child. These three articles include child's opinion (Article 12); freedom of expression (Article 13); and access to appropriate information (Article 17).

The criterion of Voice has four-part range of possible answers as following: (1) top-down approach: no information is provided to address the role of local people and children in planning and development of their community; (2) representing children and their families merely as receiving aid, vulnerable, helpless, traumatized, etc.; (3) representing children and their family as active in context of intervention: local people/children are in the context of the project that is helping them; (4) agency: organization's efforts are directed to give the most agency to the local

people and children: for example, a grassroots approach to community development in which the organization advocates and communicates to achieve positive social change.

One way to recognize *the criterion of Voice* is to identify how each organization describes the nature of their work with children and their families. For instance, the degree to which the organization addresses local people's role and supports their participation, competency, and resilience; or to what degree the mission statement addresses children as active agents with meaningful participation in their daily lives (e.g., education, playing, working and helping family).

Phase Two: Discourse analysis of multi-media archive.

The discourse analysis of multi-media representations includes two steps: step one is to analyze individual images in terms of the five criteria based on rights of the CRC; step two is to analyze the collective images within each photo-gallery based on frequency of age-group, gender, and each criterion in step one. Analysis of the collective images helps to understand the various ends each photo-gallery is trying to serve.

Step One: looking at individual images

To analyze each individual image, five criteria are defined based on the UN Convention on the Rights of the Child. These criteria are: *Voice; Elements; Evidence of the impact of war demonstrated in the image; Dimension of purpose of communication; Persuasive argument.*

Below are descriptions of each criterion and its rationale.

The criterion of Voice

The criterion of Voice for discourse analysis of image aims considers the extent to which children's opinion is echoed in the caption of each image. The caption is read to determine

whether the child in the image is the subject of the caption; if any name is given; whether any direct or indirect account from the subject of the image is indicated; and how war, conflict, and people are represented through the caption.

The rationale for this criterion, as mentioned in Chapter Two, is three articles of UN Convention on the Rights of the Child. These three articles include Article 12, child's opinion; Article 13, freedom of expression; and Article 17, access to appropriate information.

The criterion of Voice consists of five subcategories: (1) No caption or supplemental information; (2) No account from the child but reference to issues relevant to such children; (3) Reference to the child by name or by account of his/her specific story/activity to refer/illustrate issues relevant to such children; (4) Any other account of the subject of the image; (5) Account from the photographed child of what he/she is saying to the viewer and/or to the organization.

The highest subcategory (5) represents a higher degree of voice in the caption, meaning the caption was able to capture the child's opinion and viewpoint depicted in the image.

Using this criterion, I was able to examine the degree to which children were informed, involved, and engaged in the process of producing these visual representations. This criterion is hard to determine merely by looking at the image and reading through its caption. But, if the caption represents the child/children's point of view and their specific story, it can be said that there is an engagement of local people in the process of production of photographic representations. But in some cases, there is not enough information to make a determination. I will later explain how this lack of certainty shaped interview questions with key informants from each selected organizations. In short, this criterion prompts inquiry into children's right to informed consent when they are photographed, etc. (Article 16, protection of privacy).

Elements

After analyzing the caption of the image based on *the criterion of Voice*, each image's elements are examined, including the child's gender and age group. If a caption mentions the age of the child in the image, that is recorded; otherwise the age group is estimated and classified: (0-1 years) newborn; (1-3 years) toddler; (4-6 years) preschool; (7-12 years) school-aged, (12-18 years) adolescent. This is a useful criterion for calculating which age-groups and genders are represented more frequently in each photo-gallery and by each organization.

The Criterion of Evidence of the Impact of War Demonstrated in the Image

This criterion seeks evidence of impact of war on children and their family, as well as their environments of living in the displayed images. The rationale for this criterion, as mentioned in Chapter 2, originates from the rights defined by UN Convention on the Rights of the Child, which mainly emphasize survival needs of children and their right to the maximum extent of development. These rights include survival and developmental (Article 6); protection from abuse and neglect (Article 19); protection of a child without family (Article 20); Refugee Children (Article 22); right to have standard living (Article 27); right to education (Article 28); and right to leisure recreation (Article 31).

To identify the possible impact of war displayed in the image, I employed the following categories: (1) Details about human suffering: wounds, scars, mutilated figures, other; (2) Helplessness: loneliness, crying, etc.; (3) Long-term evidence of war: security forces, ruins and destruction, war apparatuses such as mines, displacement (external or internal), poverty, poor housing conditions, lack of access to health care and water, unemployment, disrupted education, malnutrition, looking dirty or skinny; (4) None/resilient: hope and desire for peace, school attendance, doing homework, participating in everyday life activities, playing, etc.

The criterion of Dimension of Purpose of Communication

This criterion is based on three articles from the CRC: Article 12, child's opinion; Article 16, protection of privacy; and Article 17, access to appropriate information. ***Dimension of purpose of communication*** in discourse analysis of image refers to the role of the image by considering both visual elements and textual representation of children. The criterion determines the extent to which the image and its textual information (caption) have been used as 'cultural' tools for communication between viewers and the photographed children. This entails identifying the role of image considering how the children as its subject are being displayed, as well as how much their voice is represented in the captions.

This criterion is comprised of four subcategories including: (1) Background: having no role other than background; (2) Passive/illustrative: to underline the point being made by the reporter/organizations (e.g. close-ups images); (3) Active/illustrative: Having active role/being actual subject of image, but to illustrate a wider point of view; and (4) Agent: including both active participant child and actual subject of caption.

An image might only function as a background role. In this way, an image might not inform the viewer about its subject. Information in the caption and the image are not related. An image might be passive/illustrative if the content of the caption does not represent by child/children's point of view (usually the point being made by the reporter and organizations), and the child/children are shown in passive mode. Many of the close-up images are located in this subcategory. An image can be an active/illustrative if the child/children in the image are being shown active participant in their everyday life, but the point in the caption does not necessarily represent their point of view, addressing and referring to bigger issues related to those children. Many of the images that show success of a sponsored project portray children as

active participants such as by going to school, playing, etc., but their captions refer to points made by the organization and address a bigger issue related to such children. Agent refers to a dimension of purpose of communication if the image shows active participation of the child and the child is actually the subject of the caption, for instance if the caption refers to his/her point of view.

The Criterion of Persuasive Argument

This criterion determines what the image is being used to accomplish. While this criterion might be understood similar to the criterion of dimension of purpose of the communication, it deals with different aspects of visual information: effects of the image, and their functions for specific use (rhetorical use of image). Based on this question, there are at least four possible reasons as to what the image is being used for: (1) None: irrelevant; (2) Gain sympathy for fund raising: assume lack and deficit; (3) Providing Evidence for claim made in caption or introduction of the photo-gallery; and (4) Support the development and participation of the child: assume his/her capacity to build on; empowering.

Step Two of Discourse analysis of multi-media archive: Looking Within each Photo-Gallery, Analyze the Whole Photo-Gallery

In this step, I look across all images of each photo-gallery to determine how certain images have been selected in order to communicate with their viewers about information indicated in relevant text accompanying with the photo gallery. In order to understand how each photo-gallery is rhetorically constructed, first, I identify what percentage of images concerns the subject of children, and I identify the most represented age-group and gender. Next, I summarize the results of the analysis of individual images from step one. Finally, I identify different visual typologies within each photo-gallery, which entails identifying visual patterns or different

characteristics of children's experiences of war that the humanitarian aid organizations use in their photographic representations of children in war.

In summary, step two of the discourse analysis of imagery considers the following questions:

What percentage of each photo-gallery employs images of a child or children as their subject?

This question determines the percentage of images with subject of a child or children within each photo-gallery. For each typology, what is the most represented age-group of children? Within each typology, what is the most represented gender of children? What is the frequency of the highest subcategory for each criterion? This question summarizes the results of analysis for each criterion in step one. For instance, in order to summarize the results of analysis for *the criterion of Voice* for the collective images, we need to know what percentage of images in each photo-gallery reflects account from the photographed child of what he/she is saying to the viewer and/or to the organization.

Each photo gallery presents itself by its introduction and the collection of a number of images, the number of images displaying children doing different activities, specific gender, etc. Part of the analysis of the whole photo-gallery is to identify the central issue of each photo-gallery. Finding the central issue helps to identify *the criterion of Dimension of Purpose of Communication* of the whole photo gallery. For instance, when the title of a photo gallery is *Afghanistan: Rebuilding of War-Torn Country*, how does the humanitarian aid organization represent this issue through a set of images, their captions, and introduction of the photo-gallery? The goal is to understand how this main issue within each photo-gallery forms and influences certain representations of children through their Voice, their Dimension of Purposes, and visual typologies. For this purpose, I read the introduction of each photo gallery and identify what the

gallery is being used to do, or its function: (1) Proving: to demonstrate success of sponsored projects and activities and eventually expand similar projects, (2) Fundraising, (3) Protecting, (4) Advocacy for participation and empowerment.

Below is an example of analysis of introduction of an online photo-gallery from UNHCR, entitled “Crisis in Iraq: Displacement”:

UNHCR and its partners estimate that out of a total population of 26 million, some 1.9 million Iraqis are currently displaced internally and more than 2 million others have fled to nearby countries. While many people were displaced before 2003, increasing numbers of Iraqis are now fleeing escalating sectarian, ethnic and general violence. Since January 2006, UNHCR estimates that more than 800,000 Iraqis have been uprooted and that 40,000 to 50,000 continue to flee their homes every month. UNHCR anticipates there will be approximately 2.3 million internally displaced people within Iraq by the end of 2007. The refugee agency and its partners have provided emergency assistance, shelter and legal aid to displaced Iraqis where security has allowed. In January 2007, UNHCR launched an initial appeal for US\$60 million to fund its Iraq programme. Despite security issues for humanitarian workers inside the country, UNHCR and partners hope to continue helping up to 250,000 of the most vulnerable internally displaced Iraqis and their host communities.

Posted on 12 June 2007 <http://www.unhcr.org/pages/49c3646c25d-page16.html>

For this particular example, fundraising and protection are two functions of the photo-gallery. The fundraising purpose is addressed as following:

In January 2007, UNHCR launched an initial appeal for US\$60 million to fund its Iraq programme. Despite security issues for humanitarian workers inside the country,

UNHCR and partners hope to continue helping up to 250,000 of the most vulnerable internally displaced Iraqis and their host communities.

And protection function addressed as following: “The refugee agency and its partners have provided emergency assistance, shelter and legal aid to displaced Iraqis where security has allowed.”

The point here is not about the selection of beautiful images and the telling of positive stories of post-conflict circumstances. What is important is how these photo-galleries—whether or not they show post-conflict hardships or success of NGO intervention—need to reflect diverse and complex experiences of such children in the context of everyday life. Analyzing this content is not easy because precedents are scarce for rigorous analysis of web-based NGO campaigns, and because of the irony in organizations’ pursuit of their benevolent missions by way of reducing children’s agency in their representation.

The reliability of this set of criteria was determined through the following process: Nine Ph.D. students and one professor analyzed four representative images. All participants had already completed a Collaborative Institutional Training Initiative (CITI test). First, I conducted a training session to explain the analytic tool, which can potentially be a checklist of categories and sub-categories for analysis of visual materials. Each training session takes about 30 minutes to explain. The first training session for 6 Ph.D. students and the professor took place during a meeting of a research group called Developmental Research Seminar, under the supervision of my advisor at the Graduate Center of the City University of New York. This group meets at least twice a month to make critical comments on each other’s research. A separate training session was held for the two other Ph.D. students. Following of each training session, I provided three examples of analyzed images to further clarify how this analytic tool works, and I gave the

participants enough time to think about why I chose these specific categories. I followed up this training with an email to the group, explaining the goals and criteria.

After receiving responses from the participants, I examined their answers and comments, which yielded these details on the reliability of each criterion: Reliability for *the criterion of Voice* was 80%, which means that a large majority of participants consistently verified how the children's opinions in the sample images were or were not reflected in the corresponding captions. Based on the participants' suggestions I made small adjustments to the description of subcategory (5), *the criterion of Voice*, and I added "Direct or Indirect" to the "accounts from the photographed child of what he/she is saying to the viewer and/or to the organization." Reliability for *the criterion of Evidence of Impact of the War* was (100%), which means that all participants responded consistently about evidence of war being displayed on images. Reliability for *the criterion of Dimension of Communication* was (65%), which means that a majority of participants responded consistently about this criterion, but there was cause for improvement to be made. Based on participants' responses, this criterion needed more explanation of both imagery aspects and textual information provided in the captions of the images. With some adjustments, I clarified the description of this criterion to consider both subjects of the image and the degree of agency of children displayed in the image. Reliability for *the criterion of Persuasive Argument* was 60%, which means that a majority of participants responded consistently about this criterion, describing what the image is used for, but there was cause for improvement to be made. For this, I clarified that the images are needed to be seen as a part of a larger context (i.e., the entire photo gallery that each image is belong to). And since these four examples are presented separately, it was not easy for the participants to determine the role of image without seeing the rest of the images from each photo gallery.

Phase Three: Interviews (reflections of a sample of representative of key informants of humanitarian aid organizations)

Phase three of the research method consisted of interviewing representatives working for humanitarian aid organizations. Interviewing these key informants is important, because the theoretical principles and research questions guiding this research call for diverse relevant perspectives about the goals of presentations visual archives displayed on the websites of humanitarian organization websites. In analysis of mission statement and visual materials, in some cases, there was not enough evidence to make a certain determination of the degree to which children were informed, involved, and engaged in the process of production of these visual representations. This lack of certainty shaped interview questions with key informants from each selected organizations.

Interviews with a sample of key informants help to understand the role of these groups' respective decision-makers in preparing representations of children, and to examine how their perspectives may differ. In general, interviews focused on inquiring into the different decisions made in preparing the representations of children inside the humanitarian organization; questioning how the decision makers' perspectives differ; identifying criteria that are given for writers and editors of humanitarian organization to use images of children in their accounts; and asking to what degree children were informed, involved, and engaged in the process of production of this imagery.

Initial contact with these key interview informants was established by sending invitation emails for cooperation in the research study. I originally attempt to recruit from the same organizations, which I later realized it is not significant. Therefore, I contacted eleven individuals working for the selected organizations or for similar child-serving humanitarian aid

organizations. The roles of these individuals were diverse, including two photographers, a photo-editor, a creative officer, a project director, a director of program of a local NGO in Afghanistan, a field worker (who worked closely with children and their families in both Iraq and Afghanistan), and a director of communication. Despite receiving seven initial positive responses (except one photographer that never responded), only four individuals provided time for the interviews. The rest of the participants either refused or canceled their appointments because of 'hectic' time at work; or out of reluctance to follow through after receiving the interview questions. Here is one of the examples of responses from one of the selected organizations: "Hi Aida, [Mr. D.] passed your request on to me. Thank you for your interest in [the organization] for your dissertation study. Unfortunately, this is a very hectic time for our marketing department (who handles much of the image generation and usage), and we will not be able to participate. Thanks and best of luck with your research!| Participant E, Creative Officer."

The four final interviewees, however, covered a diverse range of roles in such organizations. I managed to interview a photo editor of an international humanitarian aid organization, a director of program from a local NGO in Afghanistan, a photographer who has worked both with some humanitarian aid organizations and as a free-lancer, and a project manager of a U.K. participatory advocacy organization. Even the four final participants had their own reservations, and postponed or rescheduled their interview appointments. In one case, the interview was conducted six months after the participant's initial positive response to the interview invitation.

Within the interview invitation (see Appendix D), I acknowledged the fact that their participation would provide practical recommendations regarding the complex issues involved in representing children in war and post-conflict situations, and that information they provided

would be also saved for future use in similar research. In addition, I indicated that I may publish results of the study, but their names, or any identifying characteristics, would not be used in any of the publications. The invitation letter also specified that I had received IRB approval from my institution. Securing interviewees for assurance of their anonymity was challenging when they were discussing the goals of their organizations.

I conducted interviews via phone calls, except one interview that was conducted in-person in the United States. The majority of the interviews was conducted via international phone call, because out of four selected organizations, three of them were located outside of the United States. Interviews lasted from 30 to 90 minutes. With the interviewees' permission, I audiotaped our conversations so I could record the details accurately. At any time, participants were notified, they could refuse to answer any question or end the interview. In most of the cases, they asked to see the questions in advance. A set of semi-structure interview questions was designed for these interviews, focusing on their goals and their priorities, details on the production of the photographic representations for their websites, and the extent to which they invited children to participate in the process.

Interview questions varied based on the different roles of each participant in the process of production of this imagery. For instance interview questions for the photographers primarily focused on their roles in the field, questioning whether they engaged local people and children in the process of photographing, whether photographers were given any guidelines from the organizations for taking the pictures, and their role in the process of selection and editing of images for the websites.

Questions for the photo-editor mainly focus on the process of choosing pictures for a photo gallery, the criteria of selection of images, writing captions and introductions for photo-galleries, and questions about the ethical codes that guided their preference for particular images.

Interview questions for the director of a local NGO mainly inquired into the process of engaging children and their families, specifically in terms of obtaining their consent (or informed consents in case of obtaining permission from their parents) for being photographed; and whether there was ever any follow-up with them after the photographs had been taken.

During the interviews, especially with the photographers, I found it helpful to identify that I grew up (ages two to ten) in the midst of the Iran-Iraq war. Providing this information helped the interviewees to understand the importance of this self-reflexive research for me.

Interview analysis

Discourse analysis of interviews aimed to identify all references to the child ('s *voice*) across three forms of representation of war-affected children, as well as to identify those individuals' roles in organizations involved in the processes of producing this online imagery. As I defined the concept of child's Voice as reflection of child's opinion, which comes from the concept of participation (Hart, 1992, 1999); Article 12, the child's opinion; Article 13, freedom of expression; and Article 17, access to appropriate information. Article 12, the right of the child to be heard, is a required process of children's participation in all matters that affect their lives and children's right to involvement in action and decisions that impact their lives. Transcribed interviews were analyzed based on the same criteria for analysis of the mission statements.

These criteria include the following:

The criterion of Voice

The criterion of Voice in the analysis of interviews aims to understand to what degree the interviewees of each organization address the role of children and local people's voices. The rationale for this criterion, as it is mentioned in Chapter Two, is three articles of UN Convention on the Rights of the Child. These three articles include Article 12, child's opinion; Article 13, freedom of expression; and Article 17, access to appropriate information.

Here is the four-part range of possible categories for this criterion: (1) Top-down approach: no information is provided to address the role of local people and children in planning and development of their community; (2) Representing children and their families merely as receiving aid, vulnerable, helpless, traumatized, etc.; (3) Representing children and their family as active in context of intervention of the organization: local people/children are in the context of the project that is helping them; (4) Agency: organization's efforts are directed to give the most agency to the local people and children: for example, a grassroots approach to community development in which the organization advocates and communicates to achieve positive social change.

Identifying Different Decision-makers

Analysis of interviews partly involves identifying different decision-makers inside the humanitarian organization in preparing representations of children, and whether the perspectives of these decision-makers differ from each other. Another aim is to find out whether there is any interaction among these different groups involved in production of these representations. Therefore part of the analysis of the interviews is to find out about these decision-makers. Here is the range of possible individuals involved in the production of these imagery for humanitarian organizations: Local People, including children and their family; "Fixers," a person who serves

to connect a photographer with a local community; Photographers/Photo-journalists; “Writers,” who work closely with the photographer in the field and helps the photographer to write information about the pictures; Local non-governmental organizations (NGO); International NGO, and UN agencies; Director of Communication and publicity; Photo/Website Editor; and Others.

Analyzing for Child Self-Representation

Details of data analysis with three examples.

In the following section, I provide three examples of discourse analysis of imagery. Each example is followed by its source of image, its caption, and the criteria used in the individual image analysis.

Example One.



Figure 4. Example one for discourse analysis of imagery. Adopted from PhotoVoice online photo-gallery, “Visible Rights”, <http://www.photovoice.org/galleries>

Caption: **Right to education.** My name is Husna. I live in Ahmad Shah Baba. I am studying in 1st standard in Ayesha Sidiqi School. I want to become an engineer and work for my country. I am happy with my life. ©Tahmeena / MSPA/ PhotoVoice

Analysis of Caption Based on the criterion of Voice:

As explained in the beginning of this chapter, ***the criterion of Voice*** for discourse analysis of imagery aims to understand the extent to which children's opinion is echoed in the caption of each image. To accomplish this aim, I first read the caption to determine whether the child in the image is the actual subject of the caption. In this example, the child in the image is the actual subject of the caption, and her name is indicated. In addition, the child's opinion is represented by her direct account in the caption. Based on the five subcategories for ***the criterion of Voice***, this image represents account from the photographed child of what he/she is saying to the viewer and/or to the organization. Here are more details on *how* this subcategory is decided:

- Being actual subject of the image: yes the child is actual subject of caption
- Name: My name is Husna.
- Direct/Indirect account from the subject: My name is Husna. I live in Ahmad Shah Baba. I am studying in 1st standard in Ayesha Sidiqi School. I want to become an engineer and work for my country. I am happy with my life.
- Content of the caption: Representation of war and people by following terms: My name is Husna; live in Ahmad Shah Baba; want to become an engineer and work for my country. I am happy with my life

Elements: Description of the image.

Age: around 7 (since she also mentioned studying 1st grade)

Gender: female

The image shows a fairly close image of a young girl around 7 years old, in a neat school uniform consisting dark long sleeves coat and pants and a white headscarf. She is looking up to the corner (not confronting the camera) she is sitting on a bench, and has her school book open on her lap. The image seems to have been shot inside an enclosed environment possibly a classroom.

The Evidence of the impact of war demonstrated in the image

None/resilient: going to school, doing homework

The Dimension of purpose of communication

As explained in the beginning of this chapter, ***The Dimension of purpose of communication*** in discourse analysis of multi- media of war affected children refers to the role of the image by considering both visual elements and textual representation of children. This criterion determines the extent to which the image and its textual information (caption) have been used as ‘cultural’ tools for communication between viewers and the photographed children. This entails identifying the role of the image considering how the children as its subject are being displayed, as well as how much their voice is represented in the captions. So in this image, this criterion represents agent: including both active participant child and actual subject of caption.

Persuasive Argument: What is the image being used to do?

This criterion determines purposes of the image, and their functions for specific use (rhetorical use of image). Based on this criterion, this image functions to support the

development and participation of the child: assume his/her capacity to build on; empowering of the child.

Example two



Figure 5. Example two of discourse analysis of imagery. Adopted from UNHCR online photo-gallery: <http://www.unhcr.org/pages/49c3646c25d.html>

Caption: A small boy stands in the yard of his family's temporary shelter in a settlement in Baghdad's Resafa district. Access to basic services such as clean water, medical care and education is very limited. © UNHCR/H.Caux-Image 20 of 22

Analysis of Caption Based on the criterion of Voice

As I explained in the previous example, first, I read the caption to determine whether the child in the image is the actual subject of the caption. In this example, the child in the image is the actual subject of the caption, but his name is not given. The content of caption addressed situations in the temporary shelter. So based on the defined five subcategories, this image in terms of ***the criterion of Voice*** represents the subcategory which references to the child by

account of his/her specific story/activity (“A small boy stands in the yard of his family's temporary shelter in a settlement in Baghdad”) to refer/illustrate issues relevant to such children: (“Access to basic services such as clean water, medical care and education is very limited”).

Elements: Description of the image

Age: (5-7)

Gender: Male

The image shows a young boy (about 5-7 years of age) is standing outside of a shelter (semi-constructed building). The image shows the quality of the environment is poor: there appears to be dirty water on the ground and the ground is covered with garbage and mud, and there is a cloth line with wet clothes hanging on it in the background.

Evidence of the Impact of War Demonstrated in the Image

By looking at the image and reading its caption, this image represents evidence of the impact of war. Long-term evidence of war: poverty, poor housing conditions, lack of access to health care and water.

Dimension of purpose of communication

As mentioned before, ***The Dimension of Purpose of Communication*** in discourse analysis of imagery refers to the role of the image by considering both visual elements and textual representations of children. This entails identifying the role of image, considering how the children as its subject are being displayed, as well as how much their voice is represented in the captions. In this image, this criterion represents the subcategory of Active/Illustrative where the child is addressed by his condition housing and their location, but the image aims to illustrate

a wider point of view, which is to access to basic services such as clean water, medical care and education is very limited.

Persuasive Argument: What is the image being used to do?

This criterion determines effects of the image, and their functions for specific use (rhetorical use of image). Based on this criterion, this image functions to gain sympathy for the victimized child by assuming lack and deficit as well as to provide evidence for claims made in the caption. Access to basic services such as clean water, medical care and education is apparently very limited.

Example three



Figure 6. Example three for discourse analysis of imagery. Adopted from UNHCR online photo-gallery, <http://www.unhcr.org/pages/49c3646c25d-page16.html>

Caption: *Most of the Iraqi refugees crossing into neighbouring states do not register with UNHCR. Instead, they prefer to integrate into local communities and keep a low profile.* © UNHCR/J.Wreford, January 2007 Image 4 of 9

Analysis of Caption Based on the criterion of Voice

I read the caption first to determine whether the child in the image is the actual subject of the caption. In this example, the child in the image is not the actual subject of the caption, and his name is not given. In terms of *the criterion of Voice*, based on the defined five subcategories, this image represents the subcategory indicating, no account from the child but reference to issues relevant to such children: “Most of the Iraqi refugees crossing into neighbouring states do not register with UNHCR. Instead, they prefer to integrate into local communities and keep a low profile.”

Elements: Description of the image

Age: about (10-12)

Gender: Male

The image is a close-up of a face of a young boy between (10-12)

Evidence of the impact of war demonstrated in the image

None- the image is a close-up of a face of a young boy between (10-12) and the image excludes the child’s environment

Dimension of purpose of communication

This criterion entails identifying the role of an image considering how the children as its subject are being displayed, as well as how much their voice is represented in the captions. This image demonstrates the subcategory of Passive/Illustrative: to underline the point being made by

the reporter/organizations (e.g. close-ups images): “Most of the Iraqi refugees crossing into neighbouring states do not register with UNHCR. Instead, they prefer to integrate into local communities and keep a low profile.”

Persuasive Argument: What is the image being used to do?

This criterion deals with different aspects of visual information: effects of the image, and their functions for specific use (rhetorical use of image). Based on this question, this image provides no evidence and it is irrelevant what it is being used for.

Typologies within visual representations of children

The results of my discourse analysis of multi-media of war-affected children suggest certain visual patterns among online visual representations of war-affected children within the selected humanitarian organizations. After analyzing each image individually and collectively based on criteria driven from the CRC, I investigated whether there were similar patterns across all the photo-galleries, and strands of data. Across all the images, preliminary typologies include as follows, images that show:

- Individual child suffering: wounded, scars, mutilated figures
- Lonely, helpless: child portrayed in the context of adults’ care and protection
- Close-ups: minimizing the context and detached from their social contexts
- Children in the context of these suffering: long-term impact of war: such as security, ruins and destruction, dealing with war tools such as mines, displacement (either externally or internally), poverty, bad condition of housing,

lack of access to health care and water, unemployment, disrupted education, malnutrition, looking dirty-skinny;

- Portrayed children as active agents through working in local community to help their family (selling goods in market, working construction sites, etc.)
- Portrayed children as active agents with meaningful participation in their daily life (education, playing, arts, etc.)
- Child/Children in the context of a sponsored project



Figure 7. Example of preliminary categories, close-up images: minimizing the context and detached from their social contexts. The caption of this image is: *Afghan returnee children can now study after dark thanks to electricity generated by micro hydro projects.* © UNHCR/R. Arnold, September 2008. Adopted from online photo-gallery on UNHCR, <http://www.unhcr.org/pages/49c3646c25d-page11.html>

On closer examination, two general patterns among visual representations are seen. The first general pattern is evident in the types of images depicting children in the context of suffering. These depictions can be subdivided into three distinct types or groups: (1) immediate effects (child suffering with/through non-context factors), (2) long-term effects (child suffering in the context/cause of the suffering), and (3) effects of intervention (e.g., children in the context of the project that is helping them). Below are the examples from each category of context of the suffering:



*Figure 8. Children in the context of suffering: Immediate effects (child suffering with/through non-context factors. Adopted from “UNHCR online photo-gallery.
<http://www.unhcr.org/pages/49c3646c25d-page16.html>*

Caption: An 11-year-old Iraqi girl displays a scar from a wound received during a 2005 mortar attack. She fled to the relative safety of the north with her parents and eight siblings. © UNHCR /K. Brooks Image 8 of 12

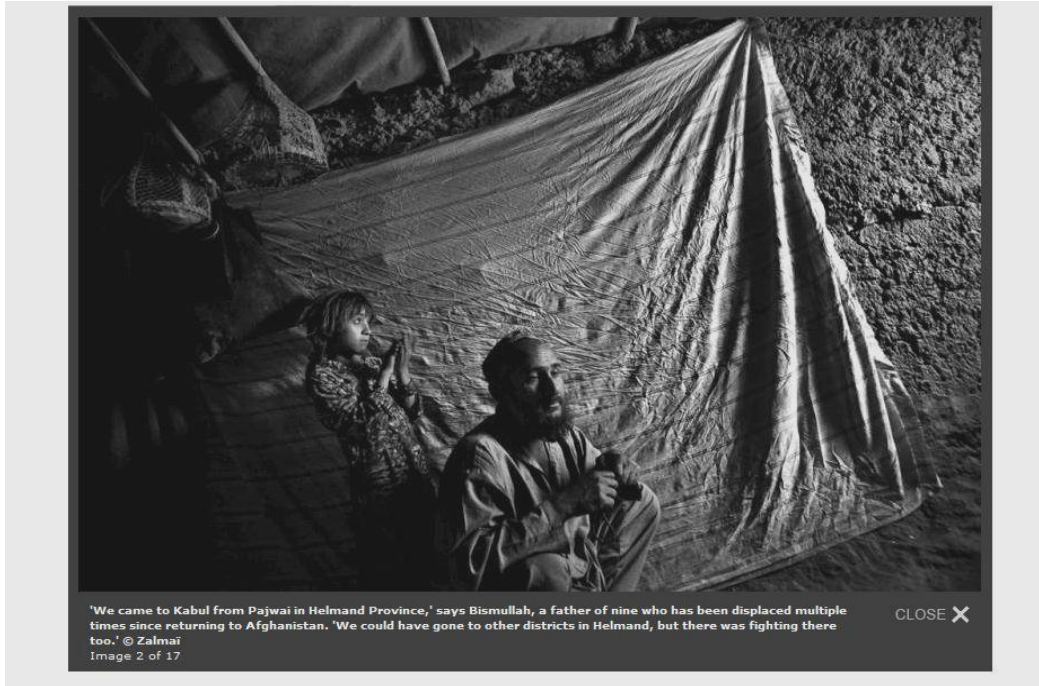


Figure 9. Children in the context of suffering: Long-term effects (child suffering in the context/cause of the suffering). Adopted from “UNHCR online photo-gallery” (Afghanistan uncertain to return) <http://www.unhcr.org/pages/49c3646c25d-page9.html> the caption reads: 'We came to Kabul from Pajwai in Helmand Province,' says Bismullah, a father of nine who has been displaced multiple times since returning to Afghanistan. 'We could have gone to other districts in Helmand, but there was fighting there too.' © Zalmāi Image 2 of 17



*Figure 10. Another example of Children in the context of suffering: long-term effects (child suffering in the context/cause of the suffering). Adopted from “UNHCR online photo-gallery”, <http://www.unhcr.org/pages/49c3646c25d-page9.html>, the caption reads: *Many of the youth returning to Afghanistan were born in exile and grew up in cities. For most, returning to a remote village with no educational or employment opportunities is a grim prospect.* © Zalmāi, Image 10 of 17*



Figure 11. Another example for typology based on context of the suffering: child suffering in the context/cause of the suffering. Adopted from “UNHCR online photo-gallery,” <http://www.unhcr.org/pages/49c3646c25d.html>, caption as follows: A mother and her daughter in the only bedroom of their shelter in Baghdad's Resafa district. The woman's husband and their four sons sleep on the floor in the small adjacent room. © UNHCR/H.Caux



*Figure 12. Another example of children in the context of suffering: long-term effects (child suffering in the context/cause of the suffering). Adopted from “PhotoVoice online photo-gallery, <http://www.photovoice.org/galleries>; here are more details from its caption: **Right to education.** Salim son of Momen. His father was killed in Helmand province. He has 5 brothers and 3 sisters. He and his two brothers are begging. His favorite food is meat. He doesn't go to school but he wants to become a doctor in the future and be rich. He said that the most important thing in life is education. By education we can change our life. For example: those who study and try harder, they have a happy life. And those who are illiterate they have more problems in their life. © Lisa/ MSPA/ PhotoVoice*



*Figure 13. Children in the context of suffering. Effects of intervention (e.g., children in the context of the project that is helping them). Adopted from photo-gallery of PhotoVoice, <http://www.photovoice.org/galleries>. **Right to education. Tent classroom for girls.** © Sesai / MSPA/ PhotoVoice*



(Photo: Melissa Winkler / The IRC)

With all these children shut away in congested urban neighborhoods across Jordan, it's sometimes difficult to find them. But IRC child protection specialists like Frank Roni (left) are working with local partners and Iraqi volunteers to reach the children and offer assistance.

*Figure 14. Children in the context of suffering. Effects of intervention (e.g., children in the context of the project that is helping them). Adopted from photo-gallery of IRC, <http://206.188.2.178/photo-essays/help-and-hope-iraqi-refugee-children>. Here is more detail from the caption: *With all these children shut away in congested urban neighborhoods across Jordan, it's sometimes difficult to find them. But IRC child protection specialists like Frank Roni (left) are working with local partners and Iraqi volunteers to reach the children and offer assistance.**



Figure 15. Children in the context of suffering. Effects of intervention (e.g., children in the context of the project that is helping them). Adopted from photo-gallery of IRC, <http://206.188.2.178/photo-essays/help-and-hope-iraqi-refugee-children>. Here is more detail from the caption: The bustling youth center in East Amman that Yossra describes began as an after-school program for at-risk Jordanian youth. With IRC's support, the center has doubled in size and half of the kids that pour in these days are Iraqi refugees.



(Photo: Jiro Ose)

The center is full of life and laughter, with activities and classes led by a caring crew of young Jordanian instructors. For many of the Iraqi kids, it's the first time in a long time that they are able to go out securely and do normal things that children their age do.

Figure 16. Children in the context of suffering. Effects of intervention (e.g., children in the context of the project that is helping them). Adopted from photo-gallery of IRC, <http://206.188.2.178/photo-essays/help-and-hope-iraqi-refugee-children>. Here the caption: The center is full of life and laughter, with activities and classes led by a caring crew of young Jordanian instructors. For many of the Iraqi kids, it's the first time in a long time that they are able to go out securely and do normal things that children their age do.

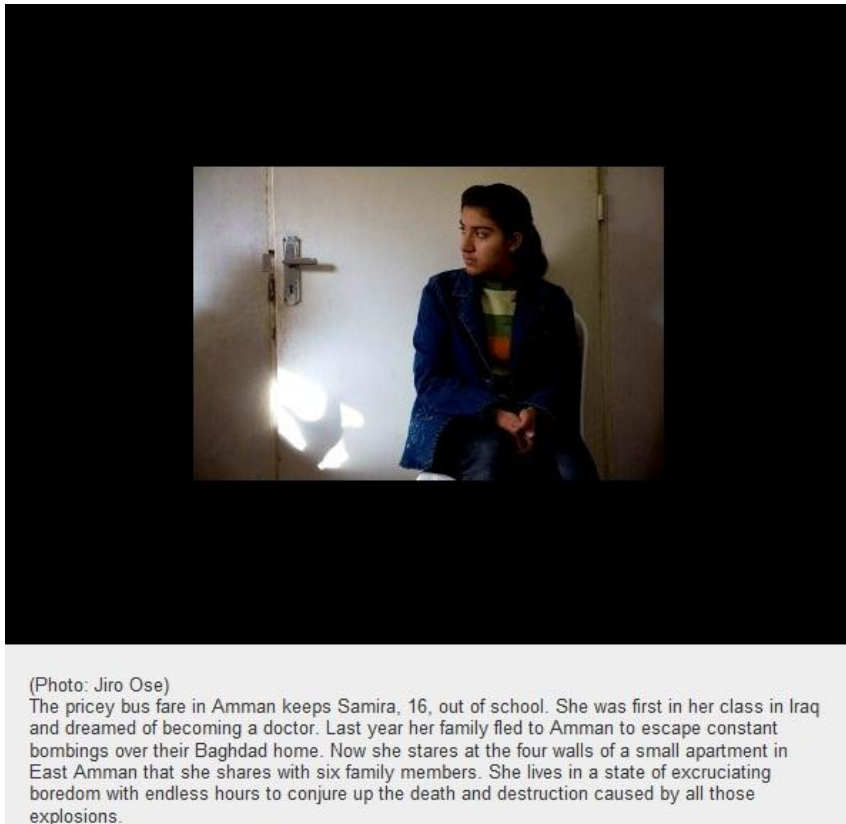


Figure 17. Effects of intervention (e.g., children in the context of the project that is helping them). Adopted from photo-gallery of UNHCR, <http://www.unhcr.org/pages/49c3646c25d-page28.html>. Here is more detail from the caption: Upon their arrival home, Afghan returnees go through mine-awareness training at Kabul's Pul-i-Charkhi distribution centre. © UNHCR/N.Behring

The second general pattern in visual representation consists of images displaying various degrees of agency of children in the context of post-conflict situations. This variance can be subdivided into four groups including: (1) lonely and helpless, (2) participating by working for the livelihood of self and family, (3) participating in everyday-life activity (e.g., playing, going to school), and (4) participating in meaningful projects (e.g., community development). Below are the example Images displaying varying degrees of agency of children in the context of post-conflict situations:



*Figure 18. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Lonely and helpless. Adopted from online photo-gallery of PhotoVoice, <http://www.photovoice.org/galleries>. Here is more detail from its caption: **Right to health. My name is Zarmina. My father died in a suicide attack. My mother is selling boiled eggs. I have one younger brother. My mother is earning 50 aft (1 dollar) per day.** © **Abdul Rahman/ MSPA/ PhotoVoice***



*Figure 19. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Lonely and helpless. Adopted from online photo-gallery of IRC, “Help and Hope Iraqi Refugee Children,” <http://206.188.2.178/photo-essays/help-and-hope-iraqi-refugee-children>. Here is more detail from the caption: *The pricey bus fare in Amman keeps Samira, 16, out of school. She was first in her class in Iraq and dreamed of becoming a doctor. Last year her family fled to Amman to escape constant bombings over their Baghdad home. Now she stares at the four walls of a small apartment in East Amman that she shares with six family members. She lives in a state of excruciating boredom with endless hours to conjure up the death and destruction caused by all those explosions.**



Figure 20. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Lonely and helpless. Adopted from online-photo-gallery of UNHCR, <http://www.unhcr.org/pages/49c3646c25d-page16.html>



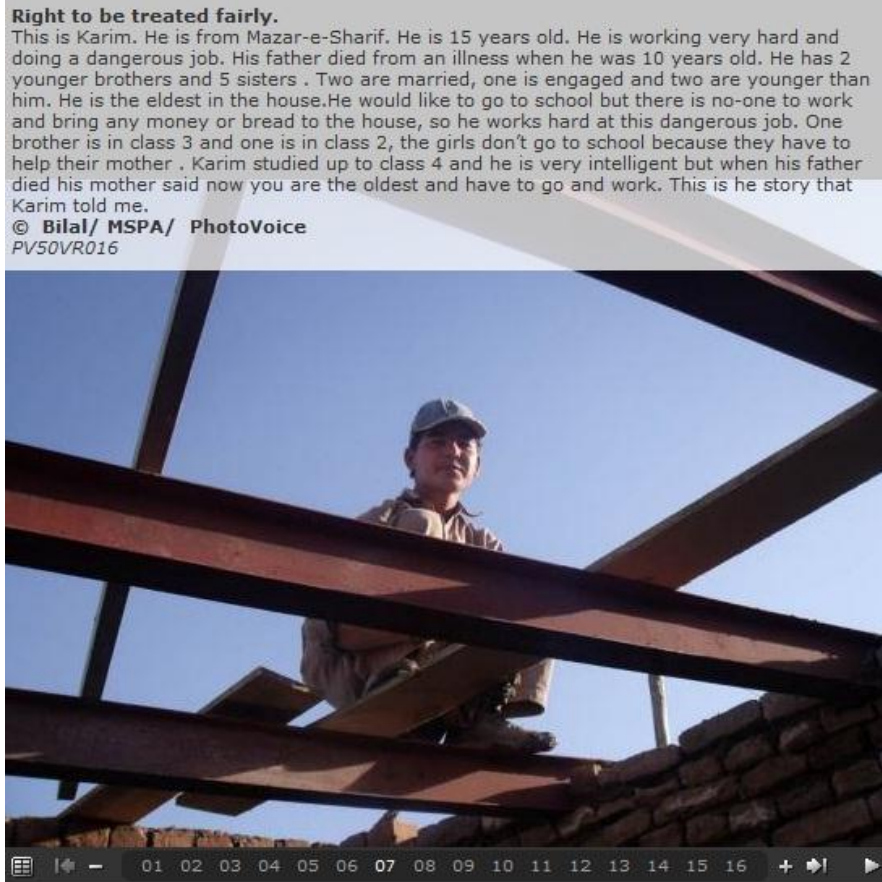
*Figure 21. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Participating by working for the livelihood of self and family. Adopted from online photo-gallery of PhotoVoice, <http://www.photovoice.org/galleries>. **The right not to work.** Here is more detail from the caption: *This boy is 16 years old. He is hoping to be an educated person in his future. His life is full of tensions and responsibilities which do not allow him to do what he desires.* © **Waheed/ MSPA/ PhotoVoice***



*Figure 22. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Participating by working for the livelihood of self and family. Adopted from online photo-gallery of UNHCR, <http://www.unhcr.org/pages/49c3646c25d-page10.html>. Here is more detail from the caption: *The only jobs available are in the corn fields nearby. Qayum's is one of the few lucky families to find work there. Qayum and his daughter, Mastura, aged 9, clean the ears. They are not paid for this, but are given one ear for every 20 they clean.* © UNHCR/R.Arnold*



*Figure 23. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Participating by working for the livelihood of self and family. Adopted from online photo-gallery of UNHCR, <http://www.unhcr.org/pages/49c3646c25d-page10.html>. Here is more detail from the caption: *Some returnees have started making bricks in anticipation of the government giving them the land in Mohajir Qeshlaq.* © UNHCR/R.Arnold; Image 12 of 21*



*Figure 24. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Participating by working for the livelihood of self and family. Adopted from online photo-gallery of Photo-Voice, <http://www.photovoice.org/galleries>. Here is more detail from the caption: **Right to be treated fairly.** *This is Karim. He is from Mazar-e-Sharif. He is 15 years old. He is working very hard and doing a dangerous job. His father died from an illness when he was 10 years old. He has 2 younger brothers and 5 sisters. Two are married, one is engaged and two are younger than him. He is the eldest in the house. He would like to go to school but there is no-one to work and bring any money or bread to the house, so he works hard at this dangerous job. One brother is in class3 and one is in class 2, the girls don't go to school because they have to help their mother. Karim studied up to class 4 and he is very intelligent but when his father died his mother said now you are the oldest and have to go and work. This is the story that Karim told me.* © Bilal/ MSPA/ PhotoVoice*

Right to be a child / to play.
Children on climbing frame
© Mansoor/ MSPA/ PhotoVoice
PV50VR056



Figure 25. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Participating in everyday-life activity (e.g., playing, going to school). Adopted from online photo-gallery of PhotoVoice, <http://www.photovoice.org/galleries>. Here is more detail from the caption: ***Right to be a child / to Play.*** *Children on climbing frame.* © **Mansoor/ MSPA/ PhotoVoice.**

Right to education.
Her name is Shaheen. Her father is Ali Jan. She is in class 3 . She is 8. She is studying at the Da-Kahn Ab. Ghafar Kahn high school.. She is studying hard. She likes to keep herself neat and tidy and she is very happy with her life. She has 4 sisters and five brothers.
© Sesai/ MSPA/ PhotoVoice
PV50VR077



*Figure 26. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Participating in everyday-life activity (e.g., playing, going to school). Adopted from online photo-gallery of PhotoVoice, <http://www.photovoice.org/galleries>. Here is more detail from the caption: **Right to education.** Her name is Shaheen. Her father is Ali Jan. She is in class 3. She is 8. She is studying at the Da-Kahan Ab. Ghafar Khan high school.. She is studying hard. She likes to keep herself neat and tidy and she is very happy with her life. She has 4 sisters and five brothers. © Sesai / MSPA/ PhotoVoice*



*Figure 27. Example image displaying varying degrees of agency of children in the context of post-conflict situations: Participating in everyday-life activity (e.g., playing, going to school). Adopted from online photo-gallery of PhotoVoice, <http://www.photovoice.org/galleries>. Here is more detail from the caption: **Right to be a child.** This Shoib, Edress, and Haroon. They are happy and their parents love them. © Tahmeena / MSPA/ PhotoVoice*

Chapter Four: Who Speaks for Children in War?

Chapter four is the summary and comparison of results of discourse analysis of mission statements and visual materials of the four selected organizations, and the four selected organization will be compared with one another. This chapter includes two parts: Part one compares the results of discourse analysis of mission statements of the selected humanitarian organizations based on *the criterion of Voice*, and each organization's slogan with regard to their activities. Part two of this chapter deals with comparison of discourse analysis of multi-media of war-affected children for the selected organizations. This part is presented via four result tables, based on *criteria of Voice, the Evidence of war impact, the Dimension of purpose, and the persuasive argument*.

Part one: Comparing the Four Selected Organizations Based on Discourse Analysis of Their Mission Statements

Discourse analysis of the mission statements aims to understand whether and how these organizations describe the nature of their work with children and their families; what the aspects of their works with children are; and to what degree the mission statement of each organization echoes the children and local people's voices.

The Organizations' Slogan and Their Activities, Representation of Children in Mission Statement

In analysis of Mission statement for each organization, the goal is to identify the organization's general viewpoint toward children and their families. For this aim, I first highlight important phrases addressing children and their families, and then focus the way that the organizations described their activities. In the description of goals and activities of the

organization, I identify slogans of each organization, which function as an abstract representation of each organization's activities. Understanding of this slogan helps us to have a better sense of the organization's goals and performance.

The UNHCR's slogan is "*A Global Humanitarian Organization of Humble Origins*. An organization with a three-year mandate to solve the problem of refugees celebrated its 60th anniversary on 14 December 2010, aware that the humanitarian needs are unlikely to disappear" (<http://www.unhcr.org>). This slogan reflects the core value of this organization, which is to protect the rights and well-being of refugees, and to ensure that refugees can practice their rights to seek asylum and find safe refuge in another state and to return home voluntarily. Below are the types of phrases that this organization used to address children in their mission statements:

"Almost half the people of concern to UNHCR are children. They need special care"
(<http://www.unhcr.org>).

Of the 36.4 million people of concern to UNHCR, almost half are children. They include children who are refugees, asylum seekers and stateless as well as returnee and internally displaced children assisted and protected by UNHCR.

The refugee agency is dedicated to addressing the needs of all children of its concern. Together with other organizations, it aims to provide protection, food, water, shelter, health care, education and to ensure their safety, development and well-being
(<http://www.unhcr.org>).

The slogan for PhotoVoice is " PhotoVoice's *vision* is for a world in which no one is denied the opportunity to speak out and be heard." With an emphasis on 'Vision' and providing

the opportunities for marginalized population around the world, this organization attempts to bring together different media to reflect participants' voice. Here is how they describe their work:

“Our pioneering approach brings together the arts, media, development and social change agendas to work with hard-to-reach groups on projects that give voice, build skills, provide platforms for advocacy and work towards sustainable change” (photovoice.org).

Here are three main areas of their activities that PhotoVoice describe in their mission statement:

- “Promote the imagery produced in the projects through old and new media, events and exhibitions”
- “Provide training and consultancy to organisations wishing to introduce participatory photography into their work”
- “Provide training, materials and responsible practice resources for other individuals and organisations wishing to implement participatory photography projects”

“We undertake our activities in line with our Statement of Ethical Practice.”

(photovoice.org)

The slogan of War Child Canada is “Toward a future in which no child knows war and all children are free to follow their dreams. A World Where No Child Knows War.” This organization attempts to take a grass root approach to community development, and mainly identifies itself as a ‘facilitator.’ Positioning the child and his/her respective community at the center of their activities with the slogan “A World Where No Child Knows War,” this

organization suggests that the community affected by upheaval is at the same time a source of strength. Here is how they describe their work:

“At the very core of War Child’s overseas programming is the belief that for a community to experience a robust recovery following conflict, the community itself must drive the process. War Child’s role is as a facilitator and capacity builder. We can help individuals improve their skills to better access opportunities for personal growth.... Its founding principles of partnership, respect, accountability and experience, War Child strives to empower children and young people to flourish within their communities and overcome the challenges of living with, and recovering from, conflict. To achieve this, War Child works collaboratively with those communities to increase access to education, overcome the obstacles of poverty and create a protective environment for the rights of children and youth.

- *“Increase access to education, especially for girls and young women.”*
- *“Overcome the obstacles of poverty and economic marginalization.”*
- *“Create a protective environment for the rights of children and youth.”*

At the very core of War Child’s overseas programming is the belief that for a community to experience a robust recovery following conflict, the community itself must drive the process. War Child’s role is as a *facilitator* and capacity builder. We can help individuals improve their skills to better access opportunities for personal growth (warchild.org).

The slogan for IRC is “The IRC leads the way from harm to home,” with an implied emphasis on the term ‘lead’ from harm to home. The slogan also includes: “The IRC restores safety, dignity and hope to millions who are uprooted and struggling to endure” (irc.org). There

is an emphasis on survival efforts first and then on efforts to transform people's lives. The organization offers lifesaving care, help to survive and rebuild one's life, and life-changing assistance. Analysis of the mission statement of this organization suggests that one group in their program addresses children's health and hygiene and that another group addresses educational programs including training educators, supporting schools, supporting skills training, and sponsored child-friendly spaces and children's clubs. This organization did not address children directly in their mission statement. Instead children are addressed in more detail within educational programs with more focus on gender specific needs, such as addressing girls' needs and education.

Comparison of Mission Statements of the Selected Organizations Based on the criterion of Voice

After I identified the slogans for each selected organization, I analyzed their mission statements based on *the criterion of Voice*. As I explained in Chapter Three, the criterion of Voice in analysis of mission statements aims to understand to what degree the mission statement of each organization echoes children's and local people's voices. Identifying representation of children in the mission statement establishes a platform for analyzing the mission statements based on *the criterion of Voice*. Here is the five-part range of possible answers: (1) top-down approach: no information is provided to address the role of local people and children in planning and development of their community; (2) Represented children and their families merely as receiving aid, vulnerable, helpless, traumatized, etc.; (3) Representing children and their family as active in context of intervention: local people/children are in the context of the project that is helping them; (4) Agency: organization's efforts are directing to give the most agency to the local people and children: for example, a grassroots approach to community development in

which the organization advocates and communicates to achieve positive social change. Below is the table of comparison of analysis of mission statements of the four organizations based on the criterion of Voice:

Table 1

Comparison of Analysis of Mission Statement based on Articles from the CRC and the criterion of Voice

Organizations	Mission Statement Analysis Based on the criterion of Voice Article 12: Child’s opinion; Article 13: Freedom of expression; Article 17: Access to appropriate information
UNHCR	Represented children and their families merely as receiving aid
PhotoVoice (UK)	Representing children and their family as active in context of intervention: local people/children are in the context of the project that is helping them;
War Child Canada	Agency: organization’s efforts are directing to give the most agency to the local people and children: for example, a grassroots approach to community development in which the organization advocates and communicates to achieve positive social change.
IRC	Representing children and their family as active in context of intervention: local people/children are in the context of the project that is helping them;

Note: Comparison of analysis of mission statement for the selected organizations shows that

UNHCR is mainly focused on principle of protection and care, with exception of one part in their goals indicating to the principle of participation and fulfillment of the CRC.

For the UNHCR, protection and care of refugees, including children, is their first priority. The organization mainly provides food, water, shelter, health care, and education to ensure their

safety. Therefore, children and local people are represented, mostly as receiving aid (category 2 of the criterion). Here are more details on how this organization describe this priority:

The refugee agency is dedicated to addressing the needs of all children of its concern... The protection and care of forcibly displaced children, including adolescents, is a UNHCR priority, and therefore the rights of girls and boys of diverse backgrounds and abilities are of specific concern (UNHCR).

Simultaneously, UNHCR commits itself in fulfillment of the United Nations Convention on the Rights of the Child. Here is how UNHCR described this task:

The 1989 UN Convention on the Rights of the Child and other legal instruments provide the framework for UNHCR to assist and protect children. Under its mandate, UNHCR seeks to uphold the rights of all children of concern, including through prevention and response to all forms of violence, exploitation, abuse and neglect (UNHCR).

As a result, the organization explicitly commits to the principle of participation, “believing that refugees and others who benefit from the organization’s activities should be consulted over decisions which affect their lives.” The later commitment to the principle of participation shows that this organization has a principle of participation in its agenda.

Analysis of the mission statement of PhotoVoice based on the criterion Voice demonstrates that this organization represents children and their families as active in the context of intervention, which is category 3, demonstrating that local people/children are included in the context of the project helping them. Close reading of this organization’s mission statement reveals PhotoVoice’s commitment to using participatory tools and methods for advocacy and for the achievement of positive social change:

“PhotoVoice’s **mission** is to build skills within disadvantaged and marginalised communities using innovative participatory photography and digital storytelling methods so that they have the opportunity to represent themselves and create tools for advocacy and communications to achieve positive social change”

(<http://www.photovoice.org/about/info/vision-and-mission>).

Analysis of the mission statement of War Child Canada based on the criterion of Voice suggests this organization’s efforts are directed toward giving the most possible agency to the local people and children they serve, which is a grassroots approach to community development in which the organization advocates and communicates to achieve positive social change. Close reading of this organization’s mission statement reveals its founding principles of partnership, respect, accountability, and experience. In description of their activity, War Child Canada, described their mission as follows:

War Child’s mission is to empower children and young people to flourish within their communities and overcome the challenges of living with, and recovering from, conflict. To achieve this, War Child works collaboratively with those communities to: Increase access to education, especially for girls and young women; Overcome the obstacles of poverty and economic marginalization; Create a protective environment for the rights of children and youth (warchild.org).

Analysis of the mission statement of International Rescue Committee (IRC) based on the criterion Voice suggests this organization represents children and their family as active in context of intervention, where local people/children are in the context of the project that is helping them. Close reading of the mission statement of this organization reveals that there is an

emphasis on survival efforts and then efforts to transform their lives: “offers lifesaving care; helps people to survive and rebuild their lives; life-changing assistance.” In another place in the mission statement, there is an emphasis on dignity and respect for people: “the IRC restores safety, dignity and hope to millions who are uprooted and struggling to endure.” Children are not addressed directly, but they are mentioned in more details within educational programs. This organization also addressed specific needs of girls: “We provided and supported skills training for over 11,500 young people while nearly 12,000 children participated in IRC sponsored child-friendly spaces and children’s clubs.” (irc.org)

Part Two: Comparing Results of Discourse analysis of multi-media presentations of war-affected children among Four selected Organizations

In part two, I compared the results of discourse analysis of multi-media of war-affected children among the four selected organizations. This comparison will be demonstrated via four tables that include results of discourse analysis of imagery based on *the criterion of Voice, the Evidence of War Impact, the Dimension of Purpose, and the Criterion of Persuasive Argument*.

Comparison of four organizations based on the criterion of Voice in discourse analysis of imagery

The criterion of Voice for discourse analysis of imagery aims to understand the extent to which children’s opinion is echoed in the caption of each image. To accomplish this aim, the caption is read to determine first whether the child in the image is the actual subject of the caption; second how the child in the image is addressed in the caption of the image, which needs

to identify whether any name is given; third whether any specific detail information provided for the subject of the image; and fourth how war, conflict, and people are represented through the content of caption.

The criterion of Voice consists of five subcategories, the higher number in subcategory (category [5]) represents higher degree of Voice in the analysis of captions, which means the caption was able to capture the child's opinion depicted in the image. Here are the subcategories defined for the criterion of Voice in analysis of captions of the image: (1) no caption or supplemental information; (2) no account from the child but reference to issues relevant to such children; (3) reference to the child by name or by account of his/her specific story/activity to refer/illustrate issues relevant to such children; (4) any other account of the subject of the image (for instance accounts from parents or the child care takers; (5) account from the photographed child of what he/she is saying to the viewer and/or to the organization.

Table 2

Comparison of four selected organization based on the criterion of Voice in the discourse analysis of imagery

Organizations	<p style="text-align: center;">Discourse analysis of imagery</p> <p style="text-align: center;">Based on the criterion of Voice</p> <p>Category (5): account from the photographed child of what he/she is saying to the viewer and/or to the organization.</p>
UNHCR	<p>(9.5%)* account from the photographed child of what he/she is saying to the viewer and/or to the organization.</p> <p>* : average out of 12 photo galleries</p>
Photo Voice (UK)	<p>(49.5%)* account from the photographed child of what he/she is saying to the viewer and/or to the organization.</p> <p>(*: based on two photo galleries)</p>
War Child Canada	<p>(0%) account from the photographed child of what he/she is saying to the viewer and/or to the organization.</p> <p>(There were no captions for their images of the only photo gallery)</p>
IRC	<p>(27%) account from the photographed child of what he/she is saying to the viewer and/or to the organization.</p> <p>(based on one photo gallery)</p>

Note: This table demonstrates results of the discourse analysis of image based on *the criterion of Voice* across visual representations of the four selected organizations.

Comparison of the four selected organizations based on *the criterion of Voice* demonstrates that PhotoVoice (UK), with 49.5%, has the highest percentage of images echoing children’s opinion (subcategory 5), addressing account from the photographed child of what he/she is saying to the viewer and/or to the organization. IRC had the second highest (27%), then UNHCR (9.5%), and last War Child Canada (0%). Analysis of images based on *the criterion of*

Voice is done via analysis of each image's caption. It is important to consider the lowest percentage for War Child Canada resulted from the fact that there was no caption provided for images presented in their photo-gallery. But the imagery mostly shows that their subjects were active participants in the context of the organization's sponsored projects in the communities. Regardless of my initial positive contact with this organization, I never had the opportunity to inquire why their photo-gallery did not provide additional information. As I explained in Chapter Three about the challenges inherent to interviewing, many key informants refused an interview after requesting and receiving my questions, despite the non-evaluative and anonymous nature of the interview. This includes the representatives from War Child Canada and IRC.

After analyzing the caption of the image based on *the criterion of Voice*, each image's elements are examined, including the child's gender and age group. If a caption mentions the age of the child in the image, that is recorded; otherwise the age group is guessed and classified as such: (0-1 years) newborn; (1-3 years) toddler; (4-6 years) preschool; (7-12 years) school-aged, (12-18 years) adolescent. This is a useful criterion for calculating which age-groups and genders are represented more frequently in each photo-gallery and by each organization.

Table 3

Comparison of four selected organization based on percentage of images of children in photo galleries of each organization

Organizations	Discourse analysis of imagery Percentages of images of children in photo galleries of each organization
UNHCR	(59%)* of all images displaying children (* : average out of 12 photo galleries)
PhotoVoice (UK)	(67%)* of all images displaying children (*: based on two photo galleries)
War Child Canada	(43%) of all images displaying children
IRC	(100%) of all images displaying children

Note: IRC’s photo gallery focused mainly on children, the title of the photo gallery was “Help and Hope for Iraqi Refugee Children”.

Comparison of four selected organizations based on percentage of images displaying children in their photo galleries is important, because it demonstrates the significant role of images of children in online representation of each organization. The average out of twelve photo galleries of UNHCR shows that 59% of online images in the context of Iraq and Afghanistan displayed children as their subjects. 67% of all online images in the context of Afghanistan for PhotoVoice organization demonstrate children as their subjects. For War Child Canada, 43% of images of the only online photo gallery about Afghanistan demonstrated children in as their subject. IRC has only one online photo gallery in the context of Iraq. This

photo gallery mainly focused on Iraqi refugee children, therefore 100% of the images of this photo gallery demonstrate children as their subjects.

Table 4

Comparison of four selected organizations based on percentage of frequently represented age-group

Organizations	Discourse analysis of imagery Criterion of Age-group (0-1 years) newborn; (1-3 years) toddler; (4-6 years) preschool; (7-12 years) school-aged, (12-18 years) adolescent
UNHCR	(55%)* of all images displaying (7-12 years) school-aged *: average out of 12 photo galleries
Photo Voice (UK)	(53%)* of all images displaying (7-12 years) school-aged, (*: based on two photo galleries)
War Child Canada	(%28) Mix adult with preschool aged children (4-6); (%14) mix adult with school aged children; (%14) mix adult with adolescent; (%14) school aged children (7-12)
IRC	(54%) of all images displaying (12-18 years) adolescent

Note: There were some images demonstrating mixed ages as well as mixed with adults.

Comparison of four organizations based on the frequently represented age-group showed that all the selected organizations except War Child Canada, frequently displayed children in school-aged (7-12 years). In the case of War Child Canada, the percentage of each age-group is

different and children mainly demonstrated with adults: 14% adolescent with a group of adults and another 14% school aged children with a group of adults.

Table 5

Comparison of four selected organizations based on percentage of frequently represented gender

Organizations	<p style="text-align: center;">Discourse analysis of imagery</p> <p style="text-align: center;">The Criterion of Gender</p> <p>B: Boys G: Girls Mix girls and boys</p>
UNHCR	(27%)* boys; (39%)* girls; (30%)* both girls and boys; *: average out of 12 photo galleries
Photo Voice (UK)	(75%)* Boys of all images displaying children; (16%)* girls; (*: based on two photo galleries)
War Child Canada	(15%) Boys; (28%) Girls; (57%) mix girls and boys
IRC	(45%) Boys, (45%) Girls, (9%) both of all images displaying children

Table 5 demonstrates percentage of images of photo galleries in each organization demonstrating boys, girls, or both. Among online images of UNHCR in the context of Iraq and Afghanistan, 39% of images in average out of 12 photo galleries demonstrate girls. For PhotoVoice, 75% of images of photo galleries demonstrated boys. I will explain later in this dissertation that majority of the image of PhotoVoice organization displayed children working actively for their livelihood needs within their local community.

Comparison of Four Organizations Based on the Criterion of Evidence of the Impact of war in Discourse analysis of imagery

This criterion seeks evidence among the displayed images the impact of war on children, their families, and their environments of living. To identify the possible impact of war displayed in the image, I employed the following categories: (1) Details about human suffering: wounds, scars, mutilated figures, other; (2) Helplessness: loneliness, crying, etc.; (3) Long-term evidence of war: security forces, ruins and destruction, war apparatuses such as mines, displacement (external or internal), poverty, poor housing conditions, lack of access to health care and water, unemployment, disrupted education, malnutrition, looking dirty or skinny; (4) None/resilient: hope and desire for peace, school attendance, doing homework, participating in everyday life activities, playing, etc.

Table 6

Comparison of four organizations based on the criterion of evidence of war impact in discourse analysis of imagery

Organizations	Discourse analysis of imagery <i>The Evidence of war impact demonstrated in the image</i> Category (4) None/resilient: hope and desire for peace, school attendance, doing homework, participating in everyday life activities, playing, etc.
UNHCR	(34%)* Category (4) *: mean out of 12 photo galleries
Photo Voice (UK)	(24.5%)* Category (4) *: average of two photo galleries (18.5%) both (3) and (4)
War Child Canada	(100%) Category (4)
IRC	(72%)*Category (4)

Among the four organizations, War Child Canada is the only organization whose entire photo gallery demonstrated children without any impact of war, displaying them as resilient and participating in everyday life activities. It is important to consider, however, that this organization has only one photo gallery on Afghanistan, and that gallery is dedicated to showing their sponsored programs.

PhotoVoice (UK), with 24.5%, has the lowest percentage of images, showing children without impact of war and resilient and participating in everyday life activities. This result at

first glance seems ironic considering this organization has the highest percentage of images reflecting children's opinion (the criterion of Voice). The highest percentage in the criterion of Voice means children's opinion (either directly or indirectly) is presented via the captions of the images. And this does not necessarily mean children are not affected by long-term impact of war such as poor housing condition, disrupted education, or poverty. In other words, the majority of images for PhotoVoice (UK), which all are taken by participant children, showed children working for their livelihood in their local community because of their poverty, and as a result their education was disrupted. Within this photo gallery we see children mostly in the context of their everyday life rather than in the context of a sponsored project by an organization.

It is noteworthy that two of the organizations, IRC and War Child Canada, displayed children in the context of these organizations' own sponsored projects in Iraq and Afghanistan, which results in fewer chances of seeing the children in the context of their everyday life practices. In the case of UNHCR, the mean of the twelve photo-galleries demonstrated a low percentage of (34%) of being resilient: hope and desire for peace, school attendance, doing homework, participating in everyday life activities, playing, etc. This organization portrayed children either as helplessness, lonely, or in the context of long-term impact of war. Later in Chapter Five, this point will be more fully explained by analysis of interview with the key informants.

Comparison of the Four Organizations Based on the Criterion of Dimension of Purpose of Communication in Discourse analysis of imagery

The Dimension of Purpose of Communication in discourse analysis of imagery refers to the role of the image by considering both the visual elements and textual representation of children. The criterion determines the extent to which the image and its textual information (caption) are been used as ‘cultural’ tools for communication between viewers and the photographed children. This entails identifying the role of image considering how the children as its subject are being displayed, as well as the degree to which their voice is represented in the captions.

This criterion is comprised of four subcategories including: (1) Background: having no role other than background; (2) Passive/Illustrative: to underline the point being made by the reporter/organizations (e.g. close-ups images); (3) Active/Illustrative: Having active role/being actual subject of image, but to illustrate a wider point of view; and (4) Agent: including both active participant child and actual subject of caption.

Table 7

Comparison of four organizations based on the criterion of Dimension of Purpose of Communication in discourse analysis of imagery

Organizations	<p style="text-align: center;">Discourse analysis of imagery</p> <p style="text-align: center;"><i>Dimension of purpose of communication</i></p> <p>Category (4) Agent: including both active participant child and actual subject of caption</p>
UNHCR	(14%)* Category (4) (* average of Twelve photo galleries)
Photo Voice (UK)	(24.5%)*Category (4) (18.5%) both (3) and (4) *: average of two photo galleries
War Child Canada	(0%) Category (4)
IRC	(18%) Category (4)

Comparison of the four organizations based on *the criterion of Dimension of Purpose of Communication* demonstrates that PhotoVoice (UK) has the highest percentage (24.5%) of categories, referring to agent: including both active participant child and actual subject of caption.

In the case of War Child Canada, because the images in their photo-gallery were not explained with supplemental information or captions, the percentage of subcategory (4) of the criterion of Dimension of purpose of communication is lowest (0%) in their case. This might seem contradictory at first glance since based on the previous criterion (the Evidence of war Impact) this organization was the only one that showed children without any impact of war

(showing children active in context of the sponsored project). But it is important to consider the purpose of the criterion, Dimension of Purpose of Communication in visual data recognizes children's agency via *both* their activeness displayed in images and being the actual subject of the captions.

Similarly, IRC had a higher percentage of images corresponding to the Criterion of Evidence of War Impact, showing children as resilient and active in the context of their sponsored project. But the captions of the images did not address children's opinion and therefore they got the lower percentage in the criterion of Voice. Moreover, children were represented through phrases of the introduction of their photo-gallery as following “ hundreds of thousands of desperate children; lost homes, relatives, friends, and all else that was once safe and familiar; Children in Iraq; Wherever they are, the violence and displacement has left deep scars; shell-shocked children” (irc.org).

Comparison of the Four Organizations Based on the Criterion of Persuasive Argument in Discourse analysis of imagery

This criterion determines what an image is being used to do. While this criterion might be considered as similar to *the criterion of Dimension of Purpose* of the Communication, it deals with different aspects of visual information, namely the effects of the image and their functions for specific use (rhetorical use of image). Based on this factor, there are at least four possible outcomes indicating what the image is being used for: (1) None: irrelevant; (2) Gain sympathy for victimized child: assume lack and deficit; (3) Providing Evidence for claim made in caption or introduction of the photo-gallery; and (4) Support the development and participation of the child: assume his/her capacity to build on; empowering.

Table 8

Comparison of four organizations based on the criterion of persuasive argument in discourse analysis of imagery

Organizations	<p style="text-align: center;">Discourse analysis of imagery</p> <p style="text-align: center;">The Criterion of <i>Persuasive Argument</i>:</p> <p style="text-align: center;">Category (4): Support the development and participation of the child: assume his/her capacity to build on; empowering</p>
UNHCR	(23.5%)* Category (4) (* average of twelve photo galleries)
Photo Voice (UK)	(50%)* Category (4) (* average of two photo galleries)
War Child Canada	(42%) category (4)
IRC	(45%) Category (4)

Examining *the criterion of Persuasive Argument* across the four selected organizations indicates that PhotoVoice has the highest percentage (50%) of categories supporting the development and participation of the child: assume his/her capacity to build on; empowering. Following details from PhotoVoice website demonstrates how this organization represents children in the introductions of their photo-galleries:

Each day, over 37,000 children go out to work and beg on the streets of Kabul, almost a quarter of them young girls. Many of these children are the primary breadwinners for families who have been stripped of their homes, jobs or health over the course decades of fighting in Afghanistan. In late 2002, 14 Afghan girls between the ages of 10 and 14 took

to the streets of the capital city, for once not to scavenge and hawk. Armed with automatic cameras they framed photographs to convey to the wider world their attitudes to complex issues: views on peace and reconstruction, women and working children's rights. The photography workshops were themselves a political act: in a country just emerging from the long shadow of Taliban rule, the girls' had previously been denied any formal education. And what they captured on film bears little resemblance to the stark images wired back for news networks' and foreign pages' coverage of the aftermath of the American-led intervention in the country. Instead, we get some idea, steeped with subjectivity and intimacy, of the extraordinary nature of these girls' every day.

The high percentage of *the criterion of Persuasive Argument* for the IRC (45%) suggests that images in their photo galleries mainly demonstrate children in the context of the sponsored projects, which supported children's participation in those projects. But representations of children in the introduction of their photo-gallery demonstrate some other details on how IRC addressed children. The site also indicates that: "hundreds of thousands of desperate children; lost homes, relatives, friends, and all else that was once safe and familiar; Children in Iraq; Wherever they are, the violence and displacement has left deep scars; shell-shocked children" (irc.org). So the dimension of purpose is creating "help and hope" for "shell-shocked" Iraqi children through IRC's intervention. Moreover, it is noteworthy that several images in their photo-gallery displayed children as lonely, and deprived from education, and then the rest of the images illustrated the effectiveness of IRC intervention.

In the case of the War Child Canada, the high percentage of *the criterion of Persuasive Argument* suggests the images of their photo galleries demonstrate that the children in the

sponsored projects participated in those projects. But a close reading of the general explanation of their project in Afghanistan reveals that the aim of the photo gallery is:

To record its projects in the field through the stunning photography of award-winning Canadian photographer Donald Weber.... War Child Canada's program has been carefully designed with its local partner, the Afghanistan Women's Council. Results have been astounding and have transformed the lives of the participants. Women who have taken the program are now able to support their children and have become financially independent.

With loan repayment rates over 98% this program is impressively sustainable. As word of the program's success spreads, War Child and its partners look forward to a day when project activities will take place in every province of Afghanistan.

Chapter 5: Image of Children in War:

Consistency among Various Forms of Representations

Chapter Five examines the data for consistencies or potential tensions among three forms of representations of war-affected children: organizations' multi-media representations, their mission statements, and reflections on their practices. In other words, this chapter investigates what these representations imply about children's voice and children's role as socio-political agents. This chapter also considers the following related issues: How the organizations' photographic images reflect their written claims about these children; how the pictures align with mission statements of the organizations; and how the photos align in meaning with the text that accompanies them in written reports. The chapter presents reflections of key informants on their practices to explain various priorities and challenges facing processes of production of these online representations.

Comparison of the criterion of Voice Across all Three Forms of Representations

In Chapter Three of this dissertation, I explained that online images are parts of a complex system of signification that represents and communicates via three interrelated mediational components comprised of mission statements, visual archives, and reflections of key informants within each humanitarian organization. Analysis of these components explains *how* together such images mediate specific views of humanitarian organizations about the photographed children, and how the images can signal power dynamics within each organization. This complex system of signification acts as a *cultural tool* (Vygotsky, 1978) that influences donors' responses. Each form of representation (i.e., mission statement, visual archive, and reflection) within each organization acts as an interdependent means of communicating a certain

message from the organization. To understand this message, I conducted a “within subject analysis,” which looks across these three forms of representations based on the criterion of Voice. In other words, *the criterion of Voice* becomes a lens through which the mission statements, visual archives, and reflections of key informants are being analyzed for consistency and possible contradiction. The following table demonstrates *the criterion of Voice* across these three forms of representations:

Table 9

Comparison of the criterion of Voice across all three forms of representations

Type of Representations	<i>The criterion of Voice Across All Three Forms of Representations</i> Article 12: Child's opinion; Article 13: Freedom of expression; Article 17: Access to appropriate information
Mission Statements	Goal: to understand to what degree the Mission Statement of each organization echoes the local people's voices. (1) top-down approach: no information is provided to address the role of local people and children in planning and development of their community; (2) represented children and their families merely as receiving aid, vulnerable, helpless, traumatized, etc.; (3) representing children and their family as active in context of intervention: local people/children are in the context of the project that is helping them; (4) agency: organization's efforts are directing to give the most agency to the local people and children: for example, a grassroots approach to community development in which the organization advocates and communicates to achieve positive social change.
Multi-Media representations	Goal: to understand the extent to which children's opinion is echoed in the caption of each image. (1) no caption or supplemental information; (2) no account from the child but reference to issues relevant to such children; (3) reference to the child by name or by account of his/her specific story/activity to refer/illustrate issues relevant to such children; (4) any other account of the subject of the image; (5) account from the photographed child of what he/she is saying to the viewer and/or to the organization.
Interview Analysis	Goal: to understand to what degree each organization echoes the local people's voices. (1) top-down approach: no information is provided to address the role of local people and children in planning and development of their community; (2) represented children and their families merely as receiving aid, vulnerable, helpless, traumatized, etc.; (3) representing children and their family as active in context of intervention: local people/children are in the context of the project that is helping them; (4) agency: organization's efforts are directing to give the most agency to the local people and children: for example, a grassroots approach to community development in which the organization advocates and communicates to achieve positive social change.

Note: The criterion of Voice across three forms of representations.

Table 9 illustrates the degree of children's voice across the three forms of representation. To provide a clearer understanding of this table, it is discussed with regard to UNHCR and Photo Voice. Consistency and possible contradictory points will be explained by reflections of key informants involved in production of these representations.

Comparison of the criterion of Voice across all three forms of representations – UNHCR

Table 10 illustrates the result of comparison between two forms of representations (the mission statement and visual materials) of UNHCR based on *the criterion of Voice*. I present analysis of reflections of the key informants to explain the production of these representations.

For the UNHCR, protection and care of refugees, including children, is their first priority. To accomplish this, the organization provides food, water, shelter, health care, and education to ensure children's safety. Therefore, children and local people are represented, mostly as receiving aid. Here are more details on how this organization describes this priority:

The refugee agency is dedicated to addressing the needs of all children of its concern... The protection and care of forcibly displaced children, including adolescents, is a UNHCR priority, and therefore the rights of girls and boys of diverse backgrounds and abilities are of specific concern (UNHCR).

Simultaneously, UNHCR commits itself in fulfillment of the United Nations Convention on the Rights of the Child. Here is how UNHCR describes this task:

The 1989 UN Convention on the Rights of the Child and other legal instruments provide the framework for UNHCR to assist and protect children. Under its mandate, UNHCR

seeks to uphold the rights of all children of concern, including through prevention and response to all forms of violence, exploitation, abuse and neglect” (UNHCR).

As a result, the organization explicitly commits to the principle of participation, “believing that refugees and others who benefit from the organization’s activities should be consulted over decisions which affect their lives.” The later commitment to the principle of participation shows that this organization has a principle of participation in its agenda.

Table 10

Comparison of the criterion of Voice across all three forms of representations - UNHCR

<p>UNHCR: Three forms of representations</p>	<p>The criterion of Voice</p> <p>Article 12: Child’s opinion; Article 13: Freedom of expression; Article 17: Access to appropriate information</p>
<p>Mission Statement</p>	<p>Represented children and their families merely as receiving aid: UNHCR commits itself in fulfillment of the United Nations Convention on the Rights of the Child.</p> <p>For the UNHCR, protection and care of refugees, including children, is their first priority. To accomplish this, the organization provides food, water, shelter, health care, and education to ensure children’s safety.</p> <p>The 1989 UN Convention on the Rights of the Child and other legal instruments provide the framework for UNHCR to assist and protect children. Under its mandate, UNHCR seeks to uphold the rights of all children of concern, including through prevention and response to all forms of violence, exploitation, abuse and neglect” (UNHCR).</p> <p>BUT</p> <p>The organization explicitly commits to the principle of participation, “believing that refugees and others who benefit from the organization’s activities should be consulted over decisions which affect their lives.”</p>
<p>Multi-Media Representation</p>	<p>(9.5%) account from the photographed child of what he/she is saying to the viewer and/or to the organization.</p>
<p>Interview Analysis</p>	<p>Different decision makers involved in writing captions: photo-editors, photographers, Public Information Officers, web editors, anyone with knowledge (did not mention children)</p> <p>Protection of the people displayed in the images is the first priority for their organization</p> <p>Budget constraints for participatory photography</p> <p>Different usage of images: fundraising; social media, such as Facebook, which is using these images to communicate and raise awareness; and for advocacy</p> <p>Problem of communication with local people from photographer’s point view</p>

Analysis of visual materials of UNHCR based on *the criterion of Voice* indicates that only 9.5 % of their images with the subject of children, of a total of 15 photo-galleries on Afghanistan and Iraq, reflect children's opinion. In other words, only 9.5 % reflects category (5), which is direct/indirect account from the photographed child of what he/she is saying to the viewer and/or to the organization. This low percentage of *the criterion of Voice* in discourse analysis of imagery requires more investigation in terms of their goal and priorities in the process of production of these online images. For this purpose, I will present reflections of two key informants involved in the production of online images for humanitarian aid organizations. Analysis of interviews with a photo-editor (Participant A) and a photographer (Participant B), both of whom have worked for humanitarian organizations, reveals some helpful points suggesting explanations for the low percentage of *the criterion of Voice* in visual material and the conflicting point in the mission statement.

Comparison of the criterion of Voice Across All Three Forms of Representations – PhotoVoice

The following table provides a comparison between two forms of representations (mission statement and visual materials) based on *the criterion of Voice* for the PhotoVoice organization.

Analysis of the mission statement of PhotoVoice based on *the criterion of Voice* demonstrates that this organization represents children and their families as active in the context of intervention, and shows that local people/children are included in the context of the project helping them. Close reading of this organization's mission statement reveals PhotoVoice's commitment to using participatory tools and methods for advocacy and for the achievement of positive social change:

PhotoVoice's **mission** is to build skills within disadvantaged and marginalised communities using innovative participatory photography and digital storytelling methods so that they have the opportunity to represent themselves and create tools for advocacy and communications to achieve positive social change

(<http://www.photovoice.org/about/info/vision-and-mission>).

Table 11

*Comparison of three forms of representations based on **the criterion of Voice- PhotoVoice***

PhotoVoice Three forms of representations	The criterion of Voice Article 12: Child’s opinion; Article 13: Freedom of expression; Article 17: Access to appropriate information
Mission Statement	Representing children and their family as active in context of intervention: local people/children are in the context of the project that is helping them; PhotoVoice’s mission is to build skills within disadvantaged and marginalized communities using innovative participatory photography and digital storytelling methods so that they have the opportunity to represent themselves and create tools for advocacy and communications to achieve positive social change
Multi-Media representations	(49.5%) account from the photographed child of what he/she is saying to the viewer and/or to the organization.
Interview Analysis	The necessity of collaboration with a local NGO to conduct a participatory photography abroad The process of gaining consent from children The importance of facilitators and translators The importance of giving children their rights over selection, editing and copyright images after publishing in the website; sources of information for writing content captions

Based on *the criterion of Voice*, it was found that PhotoVoice (UK) has the highest percentage of images (49.5% echoing opinion of the photographed child of what he/she is saying to the viewer and/or to the organization. Interviews with a project manager of a participatory photography and a director of a local NGO in Afghanistan suggest important points involving local people in sponsored participatory projects.

Participants:

In the following sections, I will present results of analysis of interviews with participants of this research study. Interviews with a sample of key informants help to understand the role of these groups' respective decision-makers in preparing representations of children, and to examine how their perspectives may differ. I presented these results in two main sections: Challenge in production of visual representations of war-affected children in non-participatory projects, and principle in production of visual representations of war-affected children in participatory projects. I originally attempted to recruit participants from the same four organizations as whose visual content is being studied in this project, which I later realized is not necessary. Therefore, for the sake of achieving a wider diversity of feedback, not all of my participants were recruited from these organizations. I managed to interview a photo editor of an international humanitarian aid organization, a director of program from a local NGO in Afghanistan, a photographer who has worked both with some humanitarian aid organizations and as a free-lancer, and a project manager of a U.K. participatory advocacy organization. Below are the short introductions of each participant:

Participant A – Photo-Editor of an international humanitarian organization

Participant A is a photo-editor for an international humanitarian organization. She is also responsible for hiring photojournalists for their organization. The interview was conducted via an international phone call, and it took about 45 minutes. With the participant's permission, I audio-taped the conversation so as to be able to reflect accurately on the details.

Analysis of the interview with Participant A sheds light on some of the important processes involved in production of the online photo-galleries. These aspects include budget constraints for participatory photography; the organization's policy for taking photographs;

different sources of information for writing content captions and introductions; identifying different usages for images; and their criteria for taking, selecting, and editing of images for online photo-gallery of the organization.

Participant B – a Photographer

Participant B is a photographer, who had worked both as a free-lancer and for an aid agency inside and outside of the United States. The interview with the participant was conducted in-person, and it took about two hours. Analysis of the interview identified a number of challenges in the production of these visual representations in the field. In post-conflict situations these include difficulty in obtaining consent, writing copy for images, the challenge of working ‘for’ organizations instead of working ‘with’ the organizations, problem of communication with local people in case of working as free-lancer, and lack of interaction after submitting images to the organization.

Participant C – A Project Manager of a U.K. Participatory Advocacy Organization Working in Afghanistan

Participant C is a project manager of U.K. participatory advocacy organization, with a main focus on participatory projects for marginalized populations around the world. Analysis of the interview with this participant reveals a number of important aspects involved in imaged-based photography projects. These include: the necessity of collaboration with a local NGO to conduct a participatory photography abroad; criteria over recruitment of particular age-groups and genders; different steps in conducting a participatory workshop, especially the importance of facilitators and translators; and the importance of giving children their rights over selection, editing and copyright images after publishing in the website.

Participant D – A Director of a Participatory Media-Based NGO in Afghanistan

Participant D is a director of a participatory media-based NGO in Afghanistan, where his participatory photography project was conducted. Interview with this participant reveals some important aspect involved the process of recruitment, gaining consent, and other aspects of the participatory projects that have been offered by the local NGO.

Challenges in the production of visual representations of war-affected children in non-participatory projects

Analysis of interviews with Participant A and B reveals important aspects in production of visual representations of war-affected children in non-participatory projects. These important points include: different sources of information for writing content caption; policy for taking pictures and general ethical codes in photographing; budget constraint for participatory photography; goals of taking pictures; different usage of images; the process of gaining consent from children and their family; criteria for selection of images; and problem of communication with local people. Below are more details on each challenge:

Different sources of information for writing content captions and introductions

The criterion of Voice in the analysis of individual images focuses on the content of each image's caption. Therefore, it was important to ask the participants the process by which the captions of images were written, as well as the sources of information for the introductions to online photo-galleries. Participant A identified different decision makers involved in writing captions including photo editors, photographers, Public Information Officers, web editors, and in general anyone in the organization who is knowledgeable enough to write about particular situation. This is how Participant A described this process: "...everyone with the knowledge. It's really just about explaining it and explaining it well. You know we have a lot of works like most

people in non-profit agencies and UN agencies. So you have to really maximize who has the knowledge, who can spare some time for you to do it. And it really the policy for photos is to say what's happening” .

In terms of writing a caption and reflecting specific information of subject of the image, the Participant B (the photographer) emphasized good photographers always take good notes, either during or after taking the pictures, especially if they know they are going to use the images:

yeah. I mean not always, but usually, if you are thinking you are going to use that photograph, you will be taking notes either in the beginning or in the end, after you're done. You need to have. You know the best photographers take really good notes and they're really good reporters as well. But there is a whole gamete. there's also plenty of photographers that are running around in war zones and don't have lots of experience and just looking for a dramatic picture, and won't even know, because they don't have such an experience whether they should get information about this person... and you will hear that sometimes a number of people come back or inexperienced people set of great pictures but they don't know what's about or don't have information. That happens with people without experience.

He emphasized that a good photographer is a good journalist, too. Some photographers are working with writers, which can be interpreted as interaction between the photographer and writers. But over the course of time the roles of photographers and photojournalists become more overlapping as Participant B noted:

well, the line [between photojournalists and photographers] is becoming more blurred. More people, almost everyone has a camera now. And photojournalists sometimes are

hired by aid-groups to do and work for them specifically. They are hired to do photojournalist's style, to act photojournalists. But then the aid groups may also have-you know- anybody, it could be a PR person, or someone has a camera for hobby, it is gonna be there, either she or he thinks that she is a photographer. There is a lot...I think there is a good deal of that happens. Photojournalists are just trained to be like I said to be writer AND a photographer. He really needs to have both skills; if you cannot write down the caption that is accurate and informative, you're probably will be in trouble or you're not gonna get to the far.

He described the collaborative nature of work among photographers and writers to record details information on images as following:

some photographers are working with writers on the grounds. and if you are working with the writers, yeah, there will be lot of collaborations. If you're back, let's say, in the end of the day, you're editing the pictures and you're trying to put the captions together, if you're working with a writer, you are counting on him to taking more notes than you're taking. You'll kind of double check your information with him or vice versa ideally.

The organization's policy for taking photographs for non-participatory organizations: General ethical codes in photographing: Respect and protect the dignity of the subject of image

Participant A explained, that the protection of the people displayed in the images is the first priority for their organization. To meet this objective, they sometimes changed the names of people. Here are more details in Participant A's terms:

...in some cases, we do some web stories, we will definitely change, sometimes if it is questionable, we will change the name of the person. We generally, if that happens, we will re-write it ...And our agency covers such a vast case load, and we need to go to the specific people to cover it. So you know in most cases you know, when you really need to know whether there is not something sensitive, we will definitely go to our desk officer who are in touch all the time with the field .

Participant A explained that the most important criterion for the image is to respect and protect the dignity of the subject of image; meanwhile the images need to inform viewers about their situations and promote understanding:

I guess, first and foremost, images that preserve the dignity of the people of the image, that tell story about them and their situations, that educated the public and provokes some kind of the emotions, something that sort of promote that kind of understanding of the situation of the people.

She addressed people who they help as a “population that are recovering in any given moment”, and therefore the function of an image is to show and “communicate” about “the forgotten people,” who are recovering. At another moment in the interview she described the local people as:

...people [who] are traumatized in many cases, there're people who have suffered a lot, and they survived incredibly odd. You know the people who have, in lots of cases, had to escape, run for their lives. So there...so it is only respective what is going done with the images.

Participant B also discussed some general ethical codes in photographing in some cultures, as well as taking pictures of sensitive subjects, such as victims of rape or incest whose silhouette may be photographed instead of a portrait. In addition, the photographer indicated some of these ethical codes were defined by organizations. Therefore, it is important to know in advance what the organization is looking for:

when we are talking about victims of rape or incest or anything sensitive like that, you could be asked. Usually what we shoot is silhouette, no one want after to blur the face, it is not appealing, the classic thing is silhouette or hands or parts of the face”.

Participant B continued:

you always have to be sensitive to the culture before you get there. Hopefully you learn about it as much as you can. As you know each country is different. Yeah culturally Afghanistan is obviously you cannot really shoot the women at all, unless you are a woman. Woman photographers are amazing working in Afghanistan. And that would be the first thing that comes to my mind. And for children, I don't remember any specific ... you know you have to figure out the age of the girl, but actually that's easy to figure out, based on their dress. But you know, you don't really see woman out anyway, if they are they will be full covered, you don't really too concerned about that.

In response to my question asking whether the people ever knew that their images were taken, Participant B indicated that this really depended and in some cases asking this question made things more complicated:

It completely depends, you know? Do they understand? You know? Do... you cannot even explain it, that's a big issue. Even in this country sometimes, or anywhere if the

people are not educated, you might not... hopefully you will try to explain it of them. But I think a lot of times it is just the question: 'may I take your picture?' you know...to be honest. And if they ask, of course, we are going to try to explain what's happening. A lot of this is you're working and you have lots to cover, you have a lot of problems that you need to document it... it is not the first concern on the ground by the aid group or anyone else. You have to do best that you can.

Budget constraints for participatory photography

Participant A explained that most of the organization's budget is spent on programming, therefore, communication about these situations of recovering is very important. She maintained that the role of photojournalists in their agency is to get the images that would illustrate issues of people who they help. In this way, she stated, their policy for photographing is to say what is happening. Participant A also provided details on the policy concerning the use of images:

The policy for photos is to say what's happening. It might seem obvious to the photographers or if someone who works for [our organization], but the truth is the average person looking at might wonder why they do that , why they're living..., what are the structures that next to, why is it shaped like that? Why are the people lining up in front of water buckets? They have to know there is not a lot of water in the region, that there are long line to get water, and the water is trucked in. and it is kind of add the layers of information that people might find interesting.

Goals of taking pictures

Participant B emphasized the goals of taking pictures are usually instructed and prioritized by humanitarian aid organizations, which limit the photographer's freedom of visual

expression. He explained subjects of their images depend on what goals and subjects needed to be documented: “What are problems that they [the organizations] believe to be documented or displayed?” Participant B noted other difficulties of working for the organization:

More likely it is coming from the outside [from the organization] you know. But then you get on the ground, obviously you want to find out what their opinion is and they're start telling you also, well we got this little community or this X or Y. You're trying to get at the worst problem and you're trying to illuminate them but then if you are shooting for an aid group, you might also be shooting totally depends...they might want you shoot very specific things like some treatment programs that they are doing and are very specific, that's not necessarily you would consider to be a big picture problem, but they may want you to document very specific things that they're doing

Identifying different usages for images

Participant A emphasized the importance of usage of visual materials to communicate about the people whom they help. In terms of different usage of these images, she stated that their images aim to feed different channels such as photos for the website; for fundraising; for social media, such as Facebook, which is using these images to communicate and raise awareness; and for advocacy. It is a photojournalist's responsibility to feed these channels of usage these images. Participant A added that in case of emergency situations, their goals by taking images are to fundraise and appeal their donors. Here is how she described this process:

...if there is an emergency, obviously we want to show our donors because we are funded by governments, we are funded by private donors, corporations. We have to show to people what we are doing, like any non-profit. So that's the plan to look at the situation, a key situation that is interesting, and try to distill the essence of it in the photos

Gaining Consent

In terms of how their organization asked local people's permission for taking their picture, Participant A also explained that gaining consent from local people usually happens verbally, emphasizing that they want to bring attention to the given situation and to show their donors:

It is really interesting question and that we do, I mean part of the building of trust is to tell who you are, and why you there, why you are taking photos of them. Because of people are traumatized in many cases, there're people who have suffered a lot, and they survived incredibly odd. You know the people who have, in lots of cases, had to escape, run for their lives. So there... so it is only respectful what is going done with the images... and ... you tell them and you go and say: I am with [name of the organization], and we are taking images because we want to show donors what is going on here, we want to bring attention to this, we... you know anyone has the opportunity to say they don't want their image shown. And if they say after the fact, we absolutely wouldn't use the images. And a lot of times people would say it is ok for us to photograph them. And when we decide to publish photos we'll decide to blur the faces something like that, because we think that is not the wisest choice

Participant A stated that their organization conducted few image-based participatory projects with children, which in her opinion turned out very interestingly, but because of budget constraints they could not afford such projects. She maintained their organization was funded by governments and private corporations; therefore demonstrating people's situations and what their organization does is of most importance. The policy for the image is to illustrate their situations and to raise awareness about their problems, but at the same time protect and respect their dignity.

In terms of the process of getting consent forms from children or their families, Participant B explained the process of consent forms totally depends on what the organization is looking for. The photographer emphasized that in many cases, getting consent from children and their families happened verbally, asking from their parents. Getting consent can also be different based on different cultures and their definitions of privacy. Participant B also added:

... you can be shooting a line with a thousand of people waiting for rice, just like there might be five kids in the line...you cannot just go and say everyone in the line, you know? So it depends, but if this is possible, you do. But I will say, you would be more likely to ask parental consent in a less desperate situation. And that's also a cultural thing, you know? I mean it feels there is a difference between the notion of privacy in some countries. In some countries, privacy doesn't exist, you know. You might feel like less need to ask, because if you ask the first twenty times and everyone doesn't know why you are asking... so that's happen sometimes"

In addition, the Participant B maintained that, the process of getting consent often depends on the context of the situation, for instance, whether there is an emergency or not. In war and severe situations, the first priority is safety but later when the situation calms down—for instance, in refugee centers—the situation would be different. Participant B added:

...Certainly when bombs go off, you don't asking consent form or people who are running around... it is not possible and you are too concern about your own safety, it would cause more harm. And if you go from that to super intense, there is no way in the world you are going to do consent and then gradually these situations become less and less intense, you get to refugee camps, hospitals, murk , and maybe at the murk ...where they take the dead bodies... so there depending you could or you could not, but there

people are doing crazy too. And then you get to refugee camps that's just like when intensity goes down, the more likely to ask questions.

But at the same time he emphasized the necessity of asking information from the subject of the image, information such as names and other details reflecting their specific story. Participant B believed this task not only made the images more compelling since the information revealed the story behind these images, but it also respected the dignity of the person in the image:

the aid-group should be encouraging the photographers, and the photographers are also should...they are both in an ideal position and the best situation I am sure they are, always getting the names of anyone that they think they end up using the photograph for, getting their stories that is so much more effective. We know that and everybody knows that doing this for a while. If you see a picture that compels you, you wanna know what's the story behind that picture. And also for the own person's dignity, you want..., they're giving you their time to photograph, they told you their story, and they're going through the whole horror of war, as we know, it is just absolutely essential if it all possible to actually not make them anonymous. But there are times, when you're shooting thousands of pictures a day, you shoot a picture, but you don't like it at all, or you could say I am not using it to get the names, you know, and if it comes back and the editor loves it, or the writer loves it, all of the sudden, oh wow everybody loves it and becomes this big thing, that's who knows what camp was... that can happen but it's rare.

Criteria for selection of the image

In terms of criteria for selection of the image, Participant B indicated that after submitting the images to the organization there would not be any subsequent communication about selection

of the images for the websites. In other words, there is no interaction happening between the photographer and the organization over the selection and edition of the images for their websites:

I should clarify that in this case, almost certainly the selection will be done by the aid-group not by the photographer. Photographers usually send their best forty or fifty pictures and then whoever running their website, or whoever is director of photography or communication, or whoever is in charge of that project will almost always select the pictures.

In criticism of some war photographers, Participant B indicated that in the midst of misery and places such as slums he could find people who are even happier than people from developed countries, and reality is more complicated than the pictures that many of these war-journalists attempt to display:

Generally those photographers are trying to go to war situations, and that's kind of their goal. They might not think about these people and the issue of dignity. And they would think what they're doing is a right thing, they're trying to help. They're trying to show the most terrible situations, but of course the reality is more complicated. The worst places that you go, usually if it is not actual bombing going on, usually it is some of the happiest place that you go, like going to slums and places like, often people are more happier than even here. And as a photographer, do you want to, are you able to understand that and argue to show that? do you want to show that? Does the viewer care about that?

At the end of the interview, Participant B (photographer) made note of a layer of responsibility in taking these images, and the importance of research:

I think this is something that definitely needs to be investigated. If you're working for a big paper or whatever, those pictures are gonna go out to the world, that's also a layer of responsibility that might not happen in a place where you might think that your picture will be.

Problem of communication with local people in case of working as free-lancer and the challenge of working 'for' organizations instead of working 'with' the organizations

Participant B identified the biggest challenge of working in the field as being a photographer's inability to communicate the language spoken in the field. But when a photographer works with an aid organization, this challenge might be less concerning because the photographer would have permission; however, in this case the photographer needs to do the work 'for' the aid agency, which can be more challenging by its nature. In this case, the photographer had to know in advance the organization's purposes for images, which is not ideal since a photographer wants to give his or her vision in framing the images. Similarly, if the photographer works as free-lancer, the problem of communication will be challenging since he or she has to trust a 'fixer', a person who not only does translation, but also forms connections with the community. In this case the problem of communication comes from this fact that the photographer did not have any idea of what the fixer is telling to the community:

you usually have...if you are working kind of outside of aid sphere, even sometimes inside of aid-sphere, but usually outside of it, we called it fixer, who is basically a translator but he is actually more than a translator, this is someone who knows how to go in the community... if you have a good fixer a lot of these concerns, you have to trust him. Because he obviously operating the language, so what he is saying he may not tell

you the truth at all, you know? Maybe he is trying to tell you what you want to hear, so that's another thing that you need to worry about.

Participant B maintained that working for aid organizations is different from working for news agencies:

Well it is different if you're working... I am assuming if you're shooting for an aid-organization, as opposed to shooting for news agency, or magazine... [for an aid-organization] ...yeah. Primarily you want to know what they are looking for beforehand. You want to find that out. At the same time you don't want to come across being their mouthpiece completely, you want ideally to give your own vision to them.

Principles in the Production of Visual Representations of War-affected Children in Participatory Projects

Analysis of interviews with Participant C and D reveals important aspects in production of visual representations of war-affected children in participatory projects. These important points include: the necessity of collaboration with a local NGO to conduct a participatory photography abroad; criteria over recruitment of particular age-groups and gender; general cultural and ethical codes; the process of gaining consent from children; giving children rights over selection, editing and copyright image after publishing in the website; sources of information for writing content captions; and long-term effects of participatory photography projects. Below are more descriptions of each principle:

The necessity of Collaboration with a Local NGO to Conduct a Participatory Photography Abroad

Participant C explained that her organization's process for gaining recruitment and consent for projects mainly depends on partnership with a local organization that has agreed to collaborate in a given photography project. This partnership helped building the trust that is necessary between their organization and local people. In addition, working with a local organization was also helpful in understanding cultural aspects of local people. Participant C also explained that:

We all work with a partner organization, so for [name of the project] we worked with an organization called [name of the local NGO], and they are based in Kabul. We have already developed with partnership developed a project to work with children in Afghanistan and we raised fund for that in UK. And then partners were originally going to work with that, was not able to do the project, because it takes them a long time to raise the funds and the program we're partner with hadn't have ended. So we through another contact and organization to work with, so we worked with [The name of the organization]. We already decided we wanted to work with teenagers rather than very small children. So we spoke with [The name of the organization], we talked to them about the idea of the project for doing something with children's rights in Afghanistan. They saw there is a need for that in Afghanistan and the project was relevant and they recruit the young people for the project.

Participant D noted that this NGO maintained an inclusive approach to using media for social development, which means they attempted to respond to needs of children, youth, women, and primary school teachers. Participant D described this mission: "We believe in social

development, using media especially Television and radio. And when I say using media means using media for different parts of society, including children”.

Criteria over Recruitment of Particular Age-groups and Genders

In terms of details on criteria involving the selection of specific age-groups and genders, Participant C explained that such decisions depended on the specific goals defined for each particular project for different countries, depending on who they want to engage and why. For instance, in the case of a project in Afghanistan, she explained, they wanted to represent two main dialects in Afghanistan (i.e., Pashto and Dari). Here is how she described their goals and criteria for recruiting particular age-groups and genders:

It depends on the projects, because we recruit participants for the objectives of the specific projects. So for that one [the imaged-based participatory project in Afghanistan], we wanted to work with children who are literate, and in that case, they were mostly high school children, and we have a mixed of boys and girls. We also wanted a mixed of children who primary spoke Dari and children who primary Pashto, and that was how we divided high school children and half of them Pashto-speaking and half of them girls. But in another program project we did, like the one we did in Ethiopia and Somali region, we're working with nomadic pass-through (children of a school, and in that project, again we want gender mixed, half boys and half girls.) But again on that project another one of the criteria was half of the children were children who went to school, and half of the children were either have not gone to the school or had been removed from the school.

Participant C also explained the nature of engagement of children in the series of participatory workshops, which include both photography training as well as international development methodology. She stated:

there is a number of programs that we do, part of it is that workshop, it will be photography training, but other parts of the workshop come much more from international development methodology, so we're getting people to look at the images and analyze some of the issues, and to look their communicates, what they want to express their concerns, you know the things that they would like to change, and how they communicated photographically. So the technical elements and training of the photography is one part, and it is not actually huge part of the project. You know the looking at the photograph and analyzing the photograph is as important as more so as actually the technical stuff that we do in photography.

Participant D also indicated that gender preference depends on the specific project (the same point mentioned by Participant C, the project manager). In the case of the participatory photography project, there was strict rule about equal numbers of boys and girls. But in other projects gender preference is rule-free, and it depends on the content of the program. Here is how this Participant D described it:

For instance in [the participatory photography project] we went for 12 children, 6 boys and 6 girls. So we cannot compromise on that rule that is the requirement of the project. In other projects, where there is rule-free, then we look at the content of the drama and the content of the program and see who is involved and girls or one boy or two girls and one boy. Then we cannot follow the gender balance and it is very much depending on the

content of the program. But in other projects like [the name of the participatory photography project] we go for strict rule of gender balance.

Participant D explained how they followed up with the participant children by interviewing them and their teachers in order to receive feedbacks on the project. He described the process in this way:

we may have interviewed them for youth program, for a project, but we have a lot of encouraging feedback that we shared with [name of the participatory photography] and in a form of ... and in form of teachers interview. And we interviewed of the teachers and the children themselves. So I think it was pretty productive.

Participant D also added how the participating children spread the words, and how the organization did a follow up through different exhibitions, interviewing children, distributing pamphlets about their projects, leaving leaflets in bus stops that were understandable to both literate and illiterate populations:

All of these were explained to the children. And then two children introduced school photography to the families. So this how the children were involved. When the project was completed, and the children came to [the name of the organization], they knew about other activities that [the name of the organization] was involved then, and when the project was accomplished and the photo scan and the photo run in different exhibitions in different Kabul schools, I think we promised 12 schools and all the 12 schools were covered. So the children automatically knew what the activities were, because they saw the exhibitions, they saw the photos, in great numbers they were coming and visiting. We also talked to the children about the projects, we did the interviews and we taught in the

interviews. In addition to that, we distributed pamphlet about the projects, we distributed in short range regions kind of information in leaflet so that they know about that, we also put some of the leaflets in bus stops in public release and public places, so both educated child and uneducated child could see the photos and know what they are doing. Also about teachers training program which was engaging children indirectly, not directly, the promotion of those programs on certain places.

Participant D explained the engagement of children in different stages of the project and their scale of partnership:

[name of the participatory photography project], there were initially some explanation of how the photography is being conducted, what kind of the photo is a good photo, what is lighting and things like that. And then practically children were awarded with the camera with the individual chance, and they participated in producing, the work practically themselves, they were involve in every stage of it. Because it was a kind of on-the-job, on the scale of partnership/mentorship in that case... so it was involved theory and practice, and it was involved teachers, our trainers, the other people talked to them.

General Cultural and Ethical Codes

Another important subject that Participant D raised was implicit cultural factors. For instance, he noted that in many eastern societies such as Afghanistan, public opinion maintains that it is polite for a child not to talk. Participant D explained:

In Afghanistan, it is always considered more polite when children are not talking too much. So here, in a way we are stretching the norms in a very polite way, in a very discipline way to let the child talk, talking in a way that adults like it, in talking in a way

that [adult] will listen and giving them feeling that they have to talk. This is not being impolite and rude it is good to talk. So to talk and invite, in addition things to do...so this kind of activity where child is supported, you know, it is more in child-feeling and proud to be a child and it's a feeling of being more privilege, because this kind of project is also...having aware that adults to talk about children's rights so children are automatically feeling more privilege, they feel more fulfill, the same as adults, adults thinking and talking about them.

I found this point challenging to the notion of Voice and to the goal of encouraging children to express their opinions, especially in cases that contradict with adults' opinions. Participant D characterized the opportunity to participate in such a project as a "polite opportunity," a move serving as a reminder of the need for implementing the rights mentioned in the U.N. CRC and for explaining these to the public. Participant D emphasized promoting 'voice,' when children are supported by this kind of project, especially when children see adults, such as their teachers, also talk about these rights. This type of project provides, in his terms, a "polite opportunity" to raise awareness and give children a chance to echo their voices. Here is how he described the benefit of this type of project that encourages children's voice:

This project [participatory photography], I think, brought that polite opportunity for children, because adults like their teachers started talking about them, the children themselves they felt proud, they were trained and then they were working like adults, like responsible adults about part of the property, they were asked to keep the camera, and they kept the camera very safe, and in the end the day they're provided a certificate form that they have been trained,...[they can use in] their life. And also they were awarded the

cameras, so part of the achievement that they could share with their families and friends. And I think it was a wonderful project.

The Process of Gaining Consent from Children in Participatory Photography Projects

I sought out more details about the process of gaining consent from children, and the usage of the image. Participant C explained that their organization gives all rights to children; in other words, children have the copyrights of their images:

Usually it depends on the projects, with some projects we will be working with an organization that has existed, generally working with an organization that has existed relationship with the children. So the children will consent it and their parents or guardians will consent it to them working with the organization. And then in terms of the photography project, the part that we will give the information about the project in advance, see if they want to come, we often take a week from the partnership like that, so we generally do or have a form, something written, that we get the children to sign to see if they want to be part of it. We do this in some projects but not generally. And then there is a whole other set of consent to use the image/museum or media release. We usually consent as a proof set rather than just something that people can consent, or be part of the project that they want.

It is worth noting the difference between the process of obtaining consent in participatory photography projects and that of the more conventional non-participatory approach. As both Participant A (the photo-editor) and Participant B (the photographer) attested, getting consent is difficult and the process usually happens verbally. Gaining consent also depends on different phases of conflict; for instance, in conflict areas this is not the top priority. Both Participants A and B mentioned that even in post-conflict situations, it is not always practical to make

explanations and ask for consent from every single photographed subject, and in some cases, asking for consent make the process much more complicated. But in cases of participatory photography, Participant C emphasized that written format of consent from children is obtained through the local NGO partner.

In terms of the process of editing and selecting images for her organization's website, Participant C explained how they involved children in this selection process. Children would have their right over the edition and selection:

So what we are trying to do in the workshops is to end up with each participant, having them individual edit. So let's say over the course of six different projects, someone may have shot over 100 photographs, but at the end of the project, they probably have edited between 8- 20 photographs. So they choose, those images are the images that will be used in the future. The other images they don't even end up to our archive, we get them back on a CD or memory sticks to the people who take the pictures, but we don't use them. Then when it comes to the images will go to the website, it depends on the project again. Often you can see it when, you look at the photo gallery, often there will be as a set of galleries, where each young person has their own edited project, so you can look at it, for example James has his pictures. Some other projects have the images out of the range of collective edits. So let's say in the case of Ethiopia, we got two edits, one is 20 images chosen by the girls and one of the 20 images are chosen by the boys. In each of these edits, every young person will be represented, someone might have two pictures, someone might have one picture. So the group selects and need to edit themselves, because they have felt and you have cross of a range of the pictures, it is going to the best representation of all what is the life [there] like.

Participant D indicated that the process of gaining consent for the specific participatory photography was very formal, and that it employed a top-down approach. Participant D explained they first obtained formal permission from the Ministry of Education in Afghanistan, and then they entered schools and talked to children, explaining the process of the participatory photography project. Participant D reported: “we cannot do anything without the parents’ informed consent. We do text the consent... the way might be different from the way you take consent in West. In Afghanistan usually, for example in the case of [name of the participatory photography project], we went through Ministry of Education. So it was very formal form at the level of government. The government was involved, the Ministry of Education involved, the school authorities, they were involved, they talked to parents and the parents were fully take into children ...some of the programs that are directly involved children, like [the one on participatory photography] project, we went to school and we had full information from The Ministry of Education, because in Afghanistan, whenever you want to enter to school, you have to have a formal permission involving the Ministry of Education. So the Ministry was involved, the school principle was involved, and children they would be informed about what the activities were, and how we’re going to involve them, how we are going to engage them, what they would learn from this project, what they would contribute toward this project.

Participant D also explained that for other projects directed by their organization, the process of obtaining consent might be different. But the main point is children’s safety and parental trust and ensuring their children’s safety. Participant D noted on a practical level, the organization used office vehicles to pick up and drop off the participant children at their home:

...In terms of radio-drama [another participatory project offered by this NGO] where they are asking to children to come, then again we speak directly, without involving any

government of official circle, directly to the family and to the parents about information about what we are doing, and family are fully engaged and they are happy, if they are not, then we cannot ask to come and play in drama in the role play. Now what happens, we currently due to the permit that a child is taken by other organizations the vehicles goes there, the office vehicles goes there, they travel with the producer most of the time, they go there to the children's family to take children from the care-family, from the home, they bring the children to the studio to the program. And then the producer and official NGO car take the child back home. When the adults come out then the child left at home. So they will satisfy that we are caring about children....so they know what the program is while the child is taken to program office, what they are doing.

Another aspect is informing parents about different activities that their children do in the center, as Participant D noted:

they [children] are usually taking the program sketchbook to their home, when they are doing some tasks ... some of the tasks are with their parents, so the parents are fully aware about the contents of the program, so they know what children are presenting. And that's how we run the program, and every child has opportunity to listen to the program to see what the children are producing...

Giving Children Rights Over Selection, Editing and Copyright Images After Publishing in the Website

Participant C also mentioned that participating children have expressed their opinions over choosing their favorite pictures, which can be attributed to personal reasons sometimes involving family members or friends. Since it is important to distinguish between personal

reasons and what works best for a given project, the organization has reluctantly had to add more images to compensate, as Participant C explained:

The children choose them [images]. For that project in particular, children have lots of pictures, they choose, at the end of the first set of the workshop, they choose five something like that, they choose five that works best for the project, and then they also choose the picture for the personal reasons, that they want for their families and friends, that's actually quite important to separate out you know what people wants for personal reasons and what they want that work best for the projects. And then from these edits, we added some pictures to edit, which wasn't great, but we had to do, because we didn't have time to do another review lens of edit before we entering the captioning phase. So we took more pictures and added them to the next and so they have, each individual person started the second round of the workshop, having 20 pictures and then they choose 8. So the individual need to choose 8 out of the 20 they wanted; and then we had a wall you know, ten girls, and 80 pictures. And then they cluster them to identify the themes, we wanted them to represent to the group and from that we choose individual pictures that are best represented of the theme.

Participant C emphasized the right of children over the image even after publication, which can be referred to as higher-level participation. Giving children copyright and a license can be a way to acknowledge them and involve them in a high level of participation because in this way, children themselves have control over their images. Individual edits or collective edits by children depend on the project and context of the country. For instance, Participant C indicated that in the case of Afghanistan, individuals edited their own images, but in Ethiopia, children edited their images collectively. Here are more details provided by Participant C:

The most important thing is the children hold the copyright to images that are offered. Most of the organizations, and even international NGOs, when the children or other participants do the project, the copyright belongs to the organization. But in our case, the copyrights always belongs to the person who takes the pictures, and they can remove the copyright anytime, they get it as a license to use the pictures on the website, on publications and different things, so that they can take it back anytime that they want. So the participants ultimately have control over the images that are used.

It is important to specify that giving the rights of copyright to children does not guarantee children's exercising this right, but it is a significant step toward children's acknowledgments.

Sources of information for writing content captions and introductions In

Participatory Photography Projects

One important difference in the images that resulted from an image-based participatory project is their detailed captions describing the subject of the image. I asked about the process of writing the caption for each image, and whether the participating children were taking notes during or after photographing. Participant C explained the sequence of taking notes by children depends on some factors such as goals of a specific project, facilitators for each project, children's age, and their level of literacy. Generally, note-making does not happen during the photo shooting by children. In case of illiterate children, the process of writing captions is different, and it would be first selecting the images, followed by a discussion, where facilitators and translators help children talked through the reasons that made the pictures important for children. In this case, a set of structured questions are asked to recognize the importance of the selected images. The Facilitators and translators (in case of conducting in a foreign country) take notes on those discussions and read the notes back to children, to assure this is what children are

trying to say. Afterwards, to write the caption they split the group of children to a smaller group and have them talk.

Participant C explained the process of writing captions:

“...it depends, different facilitators have different ways of doing that. And again, it also depends on the ages of the children, their literacy, is there any language barriers, you things like that. And sometimes children are encouraged to make notes, while they are taking the pictures. But generally, it doesn't happen that way. We're also what happen when the children take notes, the children go from the workshops to take the photographs within their communities and then come back, edit and discuss these pictures. And once they made a small edit of the pictures, we worked with them to help them to talk about why these pictures are important, what they want to say; and that process can either happen with children or adults, because we don't work exclusively with children. It can be the people write the captions and we do writing workshops; or it can be like the project that I just come back, and there the children are mostly illiterate. There were only number of children that actually could read, maybe actually 2 out of 20. So the whole caption has improved that, done by selecting the images, and then discussion, where facilitator and translators and the child...so the child talked why the picture is important, what was going on in the picture. We have a structured set of questions about, you know, that would be like what was going on, is there anything that we want to change. And from that dialogue, we made notes, and then read it, trying to read what they're saying, and have them talk it and then say it this is my understanding and then read it back to them, if they want to change it. for captioning we try to split the group of children into smaller groups, you know, because usually it works best, and it works quite intensely in

smaller issues. So usually it works this way, you know, 3 or 4 children, and just work and talk with small groups.

In addition to the content of each caption, each image has a title, for instance, “right of education,” according to the story of the image’s subject. I inquired into who decides these titles, and Participant C explained:

That project was about children’s right. Before they are taking part to the project, they knew that. So they have informed consent as a big part of our work. So the children knew that the project is about children’s rights. And that was one of the reason they came to the project. They were recruited for that. You know they wanted to do something about that. During the workshop the facilitator worked with children talked to them about UN Convention on the Rights of the child. And they identify their rights and the one their concerns.

Long-term Effects of Participatory Photography Projects

I inquired into participant C’s opinion on long-term effects of participatory photography projects and whether there is any follow-up with the participant children after the project’s conclusion. I also asked whether children participate in more activities offered in the local communities that affect their life and their local communities. In response, participant C indicated that impact of such projects varies, depending on each project’s goals. One of the reasons that her organization could not measure the long-term effects of participatory projects is the nature of their relationship with children. This is partly because the organization’s relationship with local people is usually short term in nature and because that was mediated by a local partnership organization. In addition, because they are working with “vulnerable” persons,

these people's life situation makes it hard for the organization to track these populations.

Participant C explained the challenge of evaluating long-term effects of such projects and their difficulty in following-up with participants:

It really varies... in fact, if you know we are talking about the long-term impact rather than a month or so... is one of the most difficult things to measure. And we cannot measure the long term impact, because we don't continue to work with people cannot see them by the end of the month. A lot of organizations that we worked with, do work with young people for longer period. You know for example, [name of another organization] is one of the organizations that we're working with in London, they have an open-ended relationship with young people worked with. Young people might stay for long time, you know until they decided to leave their own. With other projects, the relationship with us will generally be short term, but the relationship with the NGO will continue. But that question about the impact is the key, and we always talk about that and trying to figure out how we can do this, to look forward to some degree three years down the line, in most of the time we do know ...as rather than actually following up the individual. Probably because the people move on especially if you are working with vulnerable people. People don't tend to stay in the same position, and then it is hard to tract them.

Reflections from Participant C revealed important processes and groups involved in the production of images resulting from participatory photography projects. These different groups include as follows: a local NGO that is responsible for recruiting and obtaining consent from children; the organization itself; facilitators; translators; and, importantly, participating children who play significant roles in production, edition, selection, and copyrights over these images.

Participant D outlined some of the benefits of participatory projects for children, including making them proud, being trained to use cameras, working and feeling responsible for their property (e.g., cameras), getting a certificate for their participatory activities, and sharing their experience and achievement with friends and family. He also emphasized the peaceful aspects of such activities, which is vital in war-affected regions. This type of project creates hope through the implementation of peaceful projects; it is another form of assistance and helping these children. Here are more details on how the participant described their activities:

other important point of this project and other similar project is usually children in countries like ours the fact that there is no peaceful activity, there is war on going like that. Now when we have activity like this, it creates hope, hope for future like this. It assured them that there are some other parts of the life in addition to fighting...hahaa...fighting is not good part of the life, there are some good and bad parts of the life. So this is another help, assistance. And this assistance is very important because Afghanistan hopes for future, hopes for good.

In terms of the effectiveness of participatory photography, and how such a project is helpful for children and their development, Participant D stated that the effect of such projects is not limited only to children but it also evoked discussion among different sections of society, including especially teachers, who have significant influence on children's lives. In summary, Participant D believed that photographs speak louder than words by having enormous effect on people, especially when children are the ones taking the pictures. They select whom to photograph, they take the pictures, and they reflect on the pictures exhibited back to them. Above all, it provokes thinking and discussion among children. Participant D put it this way:

I found it very useful, A) I think they say picture is talking more than words, like the proverb in English, yes the picture is more explanatory of the situation than talking people sometimes, that impact is always there. And our pictures are speaking louder than words, so that's always there. B) The picture is having enormous effect and impact on the people, especially when children are taking those pictures, they select who to take picture off, and then they take the pictures and insert, and then the pictures were being exhibited back to children. So it creates a discussion among children and then it creates ...it provokes thinking process in children. They think about what they saw and then they talk about. They may not talk about in sophisticate way like adults' way of talking, but they talked about it in their own way and in their demanding purpose. Now what we saw in [name of the participatory project], the good thing that we saw, was the teachers, in addition to the students, teachers started talking about children's rights. And some of the teachers were even involving teaching the subject and promoting children's right in school. They came back to us and they told us that what they taught, and being part of this project indirectly, because directly there were not trained. Indirectly we went to schools, and we put the photos in exhibitions, teachers were involved, and then they said they never thought that kind of project will provoke discussion among teachers about children's right as much as this project did. So it help, it's very demonstrative in obvious impact.

Summary of Analysis of interview with all Participants

The participants in this research, each with a different role, have all been involved in the production of online visual representation. They contributed useful information to the present study, illustrating the challenges and difficulties involved in production of these online visual

representations. As described at the beginning of this chapter, I aimed to analyze consistency and contradiction among three forms of presentations, specifically concerning whether and how these representations affect children's Voice. Below is a summary of the analysis of these various forms of representations based on the criterion of Voice for two organizations, UNHCR and PhotoVoice.

The results of analysis of the mission statements of UNHCR suggest that this organization presented children and their family merely as receiving aid. Except for one part of their mission statement that refers to the principle of participation, "believing that refugees and others who benefit from the organization's activities should be consulted over decisions which affect their lives," the rest of the mission statement emphasized the necessity of protection of rights of the people who they help:

The refugee agency is dedicated to addressing the needs of all children of its concern... The protection and care of forcibly displaced children, including adolescents, is a UNHCR priority, and therefore the rights of girls and boys of diverse backgrounds and abilities are of specific concern (UNHCR).

The results of analysis of the visual data and captions of the images based on the criterion of Voice for UNHCR suggested that only 9.5% of their images represent the account from the photographed child of what he/she is saying to the viewer and/or to the organization. Analyzing the interview with Participant A, the photo-editor, suggests that most of the budget of such organizations is spent on operational projects and protecting and helping refugees' rights: "I think what we do, it has to be, it would be determined by protection people in the ground." Participant A highlighted the resiliency of children and the unique importance of participatory photography (as contrasted with conventional photo-gallery). At the same time, she recognized

the reality that reliance on donations of governments and private corporations results in tight budget constraints, which makes funding participatory projects difficult: “these are not things that we have budget for.” This suggests that Participant A believes participatory projects are not appealing enough to donors. In addition, she indicated that since the majority of children in post-conflict areas (such as in refugee camps) are dealing with daily chores, they have limited time to participate such projects:

Well I think children are really powerful and it leads to get some attention. When children...even in a terrible situation children tend to be children and they are...obviously not really traumatized, but even the kid who have been in rough time, often you see them when work is finished and there is nothing to be done and making them relax, you see them shift to a child mode and acting silly and gathering in groups. So it is really nice, when you visit a camp, kids are kind of all the same all over. It is always great to see especially among so much suffering and misery, it's kind of feel that universality and children are strong and they're really resilient.

Later Participant A admitted it would be very useful and helpful for such children to take part in participatory photography:

You want to try and facilitate kids getting into it that would really benefit from it. Every kid benefits from it. I mean I am sure every child would benefit from it. Children have been through traumatic experiences, I am sure, I am not a psychologist, but psychologist would use forms of artistic expression to heal from trauma. So I think it is really beneficial, but we have limited funding and we're trying to get... you know we only did couple of times. Only very small population of kids will benefit, still it is worth doing. In

our Flickr page, thousands of people were looking at it. People love it and comment on it. These perspectives of children are so much to give.

In addition, Participant A stated:

I think it shows in a really nice way, we're actually looking for funding to continue this type project. Because people LOVE it! People really respond to it. Children take the pictures, and they do photography work shop and then we have photos of them running around... you know lot of them take a photos of their family, one of them take a photo of his little brother who is preaching and he said this is my little brother we called him the pastor, because he loves god and he is always preaching and it shows some sort of expressing himself. They show a playground that completely destroyed and the comment on it and it really interesting.

When I conducted my interview with Participant B, the photographer, I came to understand other challenges in the production of online representations of war-affected children. As Participant B indicated, there is not that much interaction between the organization and the photographer once the photograph submitted his or her work to the organization. In other words, the photographer is not usually involved in the process of edition and selection of the images. Participant B indicated that photographs either usually work with a 'writer' or else a *good* photographer must also become a good writer. Analysis of the interview with Participant B suggests that the biggest challenge for the photographer working in post-conflict situations is communication. Participant B suggested that photographers of for aid agencies need to fulfill goals that are defined by the commissioning organizations. This means the photography is usually intended to demonstrate and illustrate an issue pre-requested by the organization. Participant B also stated for those photographers who are working as free-lancers,

communication with local people presents a challenge for having to rely on a “fixer.” This person mediates and translates between photographer and local peoples, which raises potential problems of accuracy and trust. On the challenges inherent to communication, Participant A, the photo-editor, indicated that trust between an organization’s representative (e.g., photographers) and local people usually builds in terms of promises of responding to specific local problems. So in order to meet this need as well as the need for donations, the organization’s ensuing visual representations mainly demonstrate subjects as passive and voiceless rather than as resilient and self-sufficient.

In some mission statements and in the interviews with the photo-editor there was an overemphasis on protection, suggesting that some of the organizations undervalue the benefits of participatory projects that empower the protective aspects of the CRC, as Hart (1999) suggested: “giving children a voice in their own self-determination will improve the protective aspects of the CRC” (Hart, 1999, p. 14).

Results from the analysis of PhotoVoice’s mission statement suggest that this organization presented children and their family as active in context of intervention. Close reading reveals that this organization is indeed committed to participatory tools and methods for advocacy and achievement of positive social change:

“PhotoVoice’s mission is to build skills within disadvantaged and marginalised communities using innovative participatory photography and digital storytelling methods so that they have the opportunity to represent themselves and create tools for advocacy and communications to achieve positive social change.”

Discourse analysis of imagery of PhotoVoice's photo-galleries based on the criterion of Voice also confirm that this organization had the highest percentage of such images (49.5%) echoing the voices of the children. Analysis of interviews with Participant C, the project manager of a U.K. participatory advocacy organization, as well as reflections of Participant D, as the director of a participatory media-based local NGO in Afghanistan contributed useful insights on the challenges of conducting image-based participatory projects.

Participant C stated that the fundamental factor in conducting a participatory photography project in a foreign countries is to collaborate with a local NGO that has already established itself in the local community. This cooperation facilitates the process of building trust required for participatory photography projects, communication with local people, and recruitment of local participants. But two downsides of this partnership are, as Participant C indicated, that the relationship with children participants in participatory photography projects is short-lived and that this fact prevents inquiries into the long-term effects of these projects. Participant D, the director of a participatory media-based NGO in Afghanistan, emphasized that the biggest concern for conducting media-based participatory projects in the context of Afghanistan is to ensure children's safety. The participant indicated a couple of practical ways to achieve this end, such as by offering free transportation to children participants, ensuring a safe commute between home and the organization. Participant D mentioned that the peaceful nature of such participatory projects creates hope among participants:

Children in countries like ours the fact that there is no peaceful activity, there is war on going like that. Now when we have activity like this, it creates hope, hope for future like this. It assured them that there are some other parts of the life in addition to fighting...fighting is not good part of the life, there are some good and bad parts of the

life. So this is another help, assistance. And this assistance is very important because Afghanistan hopes for future, hopes for good.

Participant D also pointed out the complication that in many Eastern cultures, public opinion maintains that it is polite for a child not to talk (much), a contingency he has mediated by describing participatory media-based projects conducted in such cultures as *polite* opportunities for children.

In summary, for some organizations such as UNHCR, funding is considered to be the major impediment to participatory photography projects and online visual representation. So regardless of their theoretical commitment to the U.N. CRC's principle of participation, in practice, for the sake of appealing to prospective donors these organizations mainly portray their effectiveness as protectors. This overemphasis by aid organizations on their own protective influence denies war-affected children's resiliency and casts them inaccurately as passive agents in the own experiences. Analysis of reflections by the four participants in this study—with their diverse roles in producing online visual representations of war-affected children—suggests that raising awareness to the benefit self-representation through participatory projects is essential to improving the quality of these children's lives.

Chapter 6: Summary of Results, Direction of Future Research, and Study

Implications

Using the lenses of children's rights documents and theories of child development in war, this research examined some of the processes by which images of war-affected children are represented by humanitarian organizations. The primary research question was: what can be learned from a theoretical analysis of visual representation of war-affected children by humanitarian organizations? More specifically, this inquiry aimed to understand what these representations imply about children's *voice*.

Two fundamental theoretical assumptions comprised the basis for this research. First, in order to understand children's experience of war, the level of analysis needs to shift from individual level to person-environment level with consideration of their interaction and cultural-historical and social practices in the context of everyday life. This shift entails applications of developmental and ecological approaches to analyzing children's experience of war. The second theoretical assumption is that child development is a social-cultural-political process, not just a maturational process, and in this sense it is necessary to consider child development in relation to circumstances where children are growing up, including the complex situations that challenge their rights. In this view, "development occurs within actual social processes including conflicts, and developmental trajectories are defined in terms of social struggles, which may be debilitating or transcendent" (Daiute, 2010, p. 706). Therefore, human development includes interaction and participation in meaningful and purposeful activities in the context of everyday life.

The theoretical concept of *cultural tools* (Vygotsky, 1978) has played a significant role in contemplating different parts of this research. Based on Vygotsky's point of view, provision of *cultural tools* is necessary for human development. Vygotsky considered the use of signs and

tools to be cultural *mediators* in the human-environment interaction. I applied this concept at different levels: One level is the use of cultural tool and its importance in child development to advocate for war-affected children's self-representation through participatory photography. Applying innovative participatory methods assume, moreover, that people do something with symbols—verbal and non-verbal alike (Daiute, 2004; 2010). Participatory photography can serve as a cultural tool that plays a mediating role in war-affected children's everyday lives. Promoting self-representation of children through participatory photography, a valuable cultural tool for organization not only potentially extends children's skills in photography and fosters their interaction with peers within their communities, but also broadens their understanding of their contexts, culture, and rights. The key issue is that since children are capable of using various symbolic systems to communicate and interact socially, humanitarian aid organizations can and should revise their means of producing and portraying public images of children by inviting them to participate in their own representation. In other words, the organization's use of participatory photography should and could ideally involve children as participants in creating their visual representation on their behalf.

Drawing on the concept of *cultural tools*, I created a set of criteria based on U.N. CRC to analyze online visual representations and to make meaning of the practices of child-serving humanitarian organizations. Images on the websites of humanitarian organizations are parts of a multi-media presentation that represents and communicates via three interrelated mediational components: mission statements, visual archives, and reflections of key informants within each humanitarian organization. Discourse analysis of these mediational components explains *how* such images construct specific views of humanitarian organizations about the photographed children; it also clarifies the power dynamics within each organization and their criteria for

producing and choosing these images. An interdisciplinary approach to looking across time and context, illuminates some degree of contradiction, even counter-productiveness, between the means and ends of these humanitarian organizations. Systematic analysis based on criteria from the CRC and on testimony from key informants, indicates that many images of war-affected children foreground economic and public interests (e.g., fundraising, media attention) or the interest of awareness such as lobbying at the expense of rendering passive the subjects of these images. Therefore, this complex system of signification, acting as a *cultural tool* (Vygotsky, 1978), appeals to donors and raises public awareness, but it also downplays or denies children's right to participate in their own social change. The use of images for appealing to donors resonates what Bleiker and Kay (2007) referred as the humanist approach which assumes photography to be a political tool for directing public opinion towards specific purposes. This suggests that images of suffering can evoke compassion in viewers and, therefore, that this compassion can become a catalyst for (positive) social and political changes.

The result of discourse analysis of multi-media of war affected children in this research demonstrates that there exists a persistent theme of protection and limited autonomy on the children's part. This result is demonstrated through a discourse analysis of multi-media of war affected children based on *the criterion of Voice*. Only 9.5% of UNHCR's and 27% of IRC's analyzed photo-galleries on Iraq and Afghanistan represent accounts from photographed children of what they are saying to the viewer and/or to the organization. The similar point had been made by literature reviewed on analysis of images of war-affected in news media. Many images of children of war, however, do not explain or inform their viewers about the experiences of children in everyday life within war and post-war situations (Messenger-Davis, 2004), which

contradicts the significance of context in everyday life practices that the extant literature on human development emphasizes (Barker, 1968; Bronfenbrenner, 1978; Vygotsky, 1978).

In contrast, results from my analysis of imagery produced by participatory photography demonstrate that such images are more likely to display children as active participants working for their livelihood needs in the context of their local communities. In addition, images produced by participatory photography have the highest percentage of *the criterion of Voice*, which means that these images echo the children's opinions and that the children's accounts were (directly or indirectly) addressed through the image captions. For instance, PhotoVoice (UK) with (49.5%) has the most percentage of images echoing the voice of the children. The result of this study proceeds benefits of pluralist approach (Bleiker & Kay, 2007) to photography which maintains that photography performs socio-political functions, as a method to validate multiple local practices and understandings. In the pluralist approach, photography can provide ordinary people with the power of self-determination, a phenomenon that potentially disturbs existing hierarchies.

Interviews with the key informants from humanitarian aid organizations revealed some of the difficulties involved in the production of online visual representation of war-affected children and their families. Participant A, a photo-editor of an international humanitarian organization, suggested that budgeting constraints are the biggest impediment to the use of participatory photography since non-profit aid organizations usually depend on donations from governments and private corporations. As a result, first priority in taking photographs is to illustrate and communicate local people's situations and difficulties. Participant A also summarized the importance to humanitarian organizations of images that feed following purposes: photos for the website, photos for fundraising, photos for raising awareness through social media, and photos

for lobbying or advocating to states and governments on behalf of the represented communities. Analysis of an interview with Participant B, a photographer, determines that the goals for photographs taken in this context are usually defined and prioritized by the agendas of the humanitarian aid organizations.

Another challenge in producing and disseminating imagery of war-affected children is obtaining assent them and consent from their family. For non-participatory methods, the process of gaining consent usually occurs by introducing oneself and indicating their affiliation with a specific organization. Participant B, explained that the process depends on what a given organization is looking for, but in many cases, getting consent from children and their families happens verbally. For participatory projects, obtaining consent depends first on the goals of a specific project and second on a humanitarian organization's partnership with a local NGO that already has established itself in the community. For instance, Participant C, a project manager of a U.K. participatory advocacy organization that worked in Afghanistan, explained that her organization's process for gaining recruitment and consent for projects depends on partnership with a local organization that has agreed to collaborate in a given photography project. In addition, Participant D, who directs a participatory media-based NGO in Afghanistan, explained that in school-based cases the consent process begins with permission from the Ministry of Education, then from school principals, and then from students and their parents. For other participatory projects in Afghanistan, Participant D stated that they recruit directly from local communities, usually by word of mouth among the children themselves. Both participants C and D indicated that criteria for choosing the age-group and gender for the subjects of participatory photography projects mainly depends on specific defined goals for each project.

Typology

The results of my discourse analysis of multi-media of war affected children suggest certain patterns among online visual representations of war-affected children within the selected humanitarian organizations. Two general patterns in the visual representations were seen. The first consists of images displaying varying degrees of agency of children in the context of post-conflict situations. These differences in agency can be subdivided into four types: (1) lonely and helpless, (2) participating by working for the livelihood of self and family, (3) participating in everyday-life activity (e.g., playing, going to school), and (4) participating in meaningful projects (e.g., community development). The second general pattern is evident in the types of images depicting children in the context of suffering. These depictions can be subdivided into three distinct types or groups: (1) immediate effects (child suffering with/through non-context factors), (2) long-term effects (child suffering in the context/cause of the suffering), and (3) effects of intervention (e.g., children in the context of the project that is helping them).

Humanitarian Website Developmental Tool

This dissertation contributes a tool which has the potential to become a checklist that humanitarian organizations use to assess their multi-media communications. As described in this dissertation the tool would consider *the criterion of Voice, the elements making up the image, Evidence of the impact of war, Dimensions of the purpose of the communication*, and the degree to which the image makes a persuasive argument. For the complete list of these criteria tool, please see Appendix A.

Directions of Future Research and Study Implication

There are a number of possible directions for future research based on the results contained herein. This dissertation reveals some of the processes by which the selected images

have been produced and used by the humanitarian aid organizations, but it does not directly deal with the effects of images on the humanitarian aid-workers as viewers. Therefore one potential direction for related future research would be a participatory project studying the effects of images of war-affected children on humanitarian aid workers themselves. For this purpose, I intend to invite a group of humanitarian aid-workers to partake in a participatory research study focusing on effects these images have on them and how these images inform the participants about the photographed children, as well as the extent to which these images are effective in constructing participants' understanding of children's development as a social-cultural-political process. About 10 participants, preferably with different roles, will be recruited from various humanitarian aid organizations. I will run two focus groups with the purpose of studying the effects of these images on humanitarian aid workers as viewers. I will ask them about their responses to these images and how they inform the participants' understanding of the photographed children. A group of 20 images from two main typologies (resultant from this dissertation) will be selected and presented in two steps. In step one, I will present the images *without* their captions or accompanying texts, asking participants to respond to each image, determining whether they can categorize the images based on the visual content of each image. I will record all discussions among the participants. The goal for this step is to understand how the participants talk about the images, how they respond by seeing the image, and how they categorize the 20 images based solely on visual content. In step two of this future research project, the same group of images will be presented *with* their captions or accompanying texts. In this step, participants will be asked to what extent the information provided in the caption informs them about children's development as socio/political processes.

Another direction for future research is a participatory project with humanitarian aid workers as participants with the purpose of improving this humanitarian website developmental tool. I intend to invite two organizations to work with analytic tool to evaluate how the self-check criteria functions in the context of their practices. Two questionnaires of the analytic tool, pre- and post-use, will be designed to compare their responses as well as to consider their suggestions. The first questionnaire (pre-using this advocacy tool) will focus more on their goals and priorities in using multi-media representations on their websites as well as the process of producing these representations. A series of training sessions will follow, with examples of analyzed images based on this developmental tool. The second questionnaire (post-use) will inquire into the effects of using this developmental tool and specifically how this set of criteria helps to raise awareness among humanitarian aid workers about rights of children over the reproduction of their images and about children's opinions of these images.

Appendix A, Humanitarian Website Developmental Tool

Humanitarian Website Developmental tool is a set of criteria which have potentials to become a checklist for humanitarian organization to assess their multi-media representations.

This tool is composed of five main criteria emerged from the CRC.

Name of the organizations:

General information on the photo gallery:

(Highlights important parts, extract themes and general purposes indicated in the introduction)

Title of Photo Gallery:

Date:

Discourse Analysis of Introduction of the Photo Gallery:

Details:

Analysis of Introduction: (1) Proving information: to demonstrate success of sponsored projects and activities and eventually expand similar projects; (2) Fundraising; (3) Protecting; advocacy for participation and empowerment.

Representation of war and people by following terms: (1) top-down approach: no information is provided to address the role of local people and children in planning and development of their community; (2) representing children and their families merely as receiving aid, vulnerable, helpless, traumatized, etc.; (3) representing children and their family as active in context of intervention: local people/children are in the context of the project that is helping them; (4) agency: organization's efforts are directed to give the most agency to the local people and children: for example, a grassroots approach to community development in which the organization advocates and communicates to achieve positive social change.

Discourse Analysis of Image:

Image: (Insert image here)

Source for image: (copy and paste the source or link of image)

Captions: (copy and paste the caption)

Discourse Analysis of Caption based on the criterion of Voice (1) No caption or supplemental information; (2) No account from the child but reference to issues relevant to such children; (3) Reference to the child by name or by account of his/her specific story/activity to refer/illustrate issues relevant to such children; (4) Any other account of the subject of the image; (5) Direct or Indirect account from the photographed child of what he/she is saying to the viewer and/or to the organization. The highest subcategory (5) represents a higher degree of voice in the caption, meaning the caption was able to capture the child's opinion and viewpoint depicted in the image.

Rationale for this criterion is based on following articles from the CRC: Article 12: Child's opinion; Article 13: Freedom of expression; Article 17: Access to appropriate information

Checklist that help to decide about the subcategories of the criterion of Voice:

Being actual subject of the image: yes or No

Name: (Is there any name given to the child displayed in the image?)

Direct or indirect account from the subject: (Is there any direct or indirect or any other details provided to address about the child displayed in the image?)

Content of the caption:

Representation of war and people by following terms:

What textual and visual technology of interpretation they used in their website?
Label----; caption----; None---

Elements: Description of the image: Who are they?; What are they doing?; When is it? And where are they? What are qualities of the environment? (

After analyzing the caption of the image based on the criterion of Voice, each image's elements are examined, including the child's gender and age group. If a caption mentions the age of the child in the image, that is recorded; otherwise the age group is guessed and classified as such: (0-1 years) newborn; (1-3 years) toddler; (4-6 years) preschool; (7-12 years) school-aged, (12-18 years) adolescent. This is a useful criterion for calculating which age-groups and genders are represented more frequently in each photo-gallery and by each organization.)

Gender:

Description of the image:

Evidence of the impact of war demonstrated in the image: (1) Details about human suffering: wounds, scars, mutilated figures, other; (2) Helplessness: loneliness, crying, etc.; (3) Long-term evidence of war: security forces, ruins and destruction, war apparatuses such as mines, displacement (external or internal), poverty, poor housing conditions, lack of access to health care and water, unemployment, disrupted education, malnutrition, looking dirty or skinny; (4) None/resilient: hope and desire for peace, school attendance, doing homework, participating in everyday life activities, playing, etc.

Rationale for this criterion is based on following articles from the CRC: Article 6: Survival and developmental; Article 19: Protection from abuse and neglect; Article 20: Protection of a child without family; Article 22: Refugee Children; Article 27: Standard living; Article 28: Education; Article 31: Leisure recreation; article 32 Child Labour

Dimension of purpose of communication: (1) Background: having no role other than background; (2) Passive/illustrative: to underline the point being made by the reporter/organizations (e.g. close-ups images); (3) Active/illustrative: Having active role/being actual subject of image, but to illustrate a wider point of view; and (4) Agent: including both active participant child and actual subject of caption.

Rationale for this criterion is based on following articles from the CRC: Article 12: Child's Opinion; Article 16: Protection of privacy; Article 17: Access to appropriate information; article 32 Child Labour

Persuasive Argument: What is the image being used to do? (1) None: irrelevant; (2) Gain sympathy for victimized child: assume lack and deficit; (3) Providing Evidence for claim made in caption or introduction of the photo-gallery; and (4) Support the development and participation of the child: assume his/her capacity to build on; empowering.

How the image resonate any following categories indicated in literature: (underline)
1)(Narrative of) Liberation (Wells, 2007): Legitimacy and justification for liberation; 2) (Narrative of) Innocent Suffering (Wells, 2007); 3)The Condemnation of war (Woolf, 1938, cited in Sontag, 2003); 4)Empathic Care (Linfield, 2010): the camera has been a key tool- perhaps *the* key tool- in enabling such empathic leaps; 5)Emotionalism; Passivity and lack of autonomy; Portrayed as an object of adults' care and protection or Portrayed lonely through minimizing local people and context; 6) Aesthetically depoliticized: Close-up images; represented by minimizing of local peoples and local institutions, and detached from their social context (Kleinman & Kleinman, 1996); 7)Activism, raising awareness; Support participation, competency, and resilience: Portrayed children as active agents with meaningful participation in their daily life (e.g. education, playing, working and helping family, etc.

Appendix B- An Example of a Table of summary of discourse analysis of imagery

Tables of summary of discourse analysis of imagery of a photo gallery of UNHCR-entitled *Crisis in Iraq: Displacement*

Table 12: Summary of elements

Image#	Age	Gender	Any Name	Representation
1 NA				
2 NA				
3	about 10-12 schooler	F	-----	<i>An Iranian Kurdish girl; An Iranian Kurdish girl cries as her mother recounts the kidnapping of her brother. The family fled to Iraqi Kurdistan in 2005 when violence came to Al Tash camp in central Iraq</i>
4	a group of children aged (6-12) schooler	both Female and Male	-----	<i>In this neighbourhood in northern Iraq, Iraqi Arab and Kurdish families live amongst the local population. Here, an Arab Iraqi family looks on as their child plays with the Kurdish children from the neighbourhood</i>
5 NA				
6 NA				

Table 12 Continued

7	<p>a group of children (three siblings: one girl about 7 and two boys in Kurdish traditional outfit, both about 5, accompanying with their parents)- another boy also around 4 or 5 with his parents</p> <p>mix age of preschool and school children</p>	both F and M	-----	<p><i>An internally displaced Arab Iraqi family; An internally displaced Arab Iraqi family in the north of the country walks through the Kurdish neighbourhood where they now live.</i></p>
8	11 schooler	F	-----	<p><i>An 11-year-old Iraqi girl; An 11-year-old Iraqi girl displays a scar from a wound received during a 2005 mortar attack. She fled to the relative safety of the north with her parents and eight siblings.</i></p>
9	<p>a middle-aged woman; one boy about 10-12; one girl about 10</p> <p>schooler</p>	both F and M	-----	<p><i>This ethnically mixed family; This ethnically mixed family fled their Sunni neighbourhood in Baghdad after receiving death threats</i></p>
10	about 11 schooler	F	-----	<p><i>A twice displaced Iranian Kurdish girl</i></p>

Table 12 Continued

11	one young girl about 5 and one middle- aged woman preschool	Both F	-----	<i>This woman; This woman fled her home town after a mortar attack two years ago that killed several children</i>
12 NA				

Note: Out of 12 image there are 7 (%58) of the images of this photo gallery have children in their subject, and therefore applicable for analysis.

Table 13

Summary of discourse analysis for entire photo gallery based on the criterion of Voice

Image#	Criteria of Voice
1	NA
2	NA
3	(5) account from the photographed child and her specific story to the viewer and/or to the organization: <i>An Iranian Kurdish girl cries as her mother recounts the kidnapping of her brother. The family fled to Iraqi Kurdistan in 2005 when violence came to Al Tash camp in central Iraq.</i>
4	(3) reference to the children by their specific story (<i>Here, an Arab Iraqi family looks on as their child plays with the Kurdish children from the neighbourhood</i>) to refer and illustrate to issues relevant to such children: <i>In this neighbourhood in northern Iraq, Iraqi Arab and Kurdish families live amongst the local population</i>
5	NA
6	NA
7	(3) reference to the children through their family (<i>An internally displaced Arab Iraqi family</i>) and their specific story <i>An internally displaced Arab Iraqi family in the north of the country walks through the Kurdish neighbourhood where they now live.</i>
8	(5) account from the photographed child of what she is saying to the viewer and/or to the organization: <i>An 11-year-old Iraqi girl displays a scar from a wound received during a 2005 mortar attack. She fled to the relative safety of the north with her parents and eight siblings.</i>
9	(3) reference to the children through their family and their specific story (<i>This ethnically mixed family fled their Sunni neighbourhood in Baghdad after receiving death threats</i>) to refer and illustrate the issues relevant to such children: ethnic violence and forced internally displacement

Table 13 Continued

10	(3) reference to the child by her specific story (A twice displaced Iranian Kurdish girl), and reference to issues relevant to such children;
11	(4) any other account of the subject of the image: <i>This woman fled her home town after a mortar attack two years ago that killed several children</i>
12	NA

Note: Analysis of Voice of these 7 images demonstrates that only 2 image (%28) represent category (5), account from the photographed child of what she is saying to the viewer and/or to the organization.

Majority of the images (4out of 7) (%57) out these 7 analyzed images, represent category (3) of voice, referring to the child by through his/her activity to make a bigger point by the organization.

Table 14:

Summary of analysis for collective images based on the criterion Evidence of the Impact of war displayed in the image

Image#	Criteria of Evidence of War Impact
1	NA
2	NA
3	Helplessness (2): Lonely, crying: <i>An Iranian Kurdish girl cries as her mother recounts the kidnapping of her brother. The family fled to Iraqi Kurdistan in 2005 when violence came to Al Tash camp in central Iraq.</i>
4	None/resilient (4): playing : <i>Here, an Arab Iraqi family looks on as their child plays with the Kurdish children from the neighbourhood; In this neighbourhood in northern Iraq, Iraqi Arab and Kurdish families live amongst the local population</i>
5	NA
6	NA
7	Both (3) and (4) At one point the image refers to the internally displacement of the family, which represent the long term impact of war: <i>An internally displaced Arab Iraqi family in the north of the country walks through the Kurdish neighbourhood where they now live.</i> (4) the image also shows the resiliency of the family as they <i>walks through the Kurdish neighbourhood where they now live.</i>
8	Details about human suffering(1): scars: <i>An 11-year-old Iraqi girl displays a scar from a wound received during a 2005 mortar attack. She fled to the relative safety of the north with her parents and eight siblings.</i>
9	Long-term evidence of war (3): displacement after receiving death threats : <i>This ethnically mixed family; This ethnically mixed family fled their Sunni neighbourhood in Baghdad after receiving death threats</i>
10	Long-term evidence of war (3): displacement : <i>A twice displaced Iranian Kurdish girl</i>
11	(2) and (3) Helplessness (2): Lonely, crying, etc; Long-term evidence of war (3): displacement (<i>This woman fled her home town after a mortar attack two years ago that killed several children</i>), poverty, bad condition of housing
12	NA

Note: Out of these seven image, only one image (%14) of these images represent category (4) , resilient children (playing). The rest of the images three images (%42) represent long term impact of war, category (3). Two images(%28) of these images, showing children as helpless, lonely, crying (category 2)

Table 15:

Summary of analysis for collective images based on the criterion Dimension of Purpose

Image#	Criteria of Dimension of Purpose
1	NA
2	NA
3	** (one hard case) Agent (4): this agency does not mean that the child is active, but it refers to the fact that the girl's specific story is actual subject of the image and its caption.
4	Active/ Illustratively (3): Having active role and being actual subject of image, but to illustrate a wider point of view: <i>Here, an Arab Iraqi family looks on as their child plays with the Kurdish children from the neighbourhood</i> to refer and illustrate to issues relevant to such children: <i>In this neighbourhood in northern Iraq, Iraqi Arab and Kurdish families live amongst the local population</i>
5	NA
6	NA
7	Active/ Illustratively (3): the family have active role/ being actual subject of image, but to illustrate a wider point of view: internally displacement
8	*** Agent: (4): again this agency refers to the fact that image echoes her voice and her specific story- including the child as actual subject of caption: <i>An 11-year-old Iraqi girl displays a scar from a wound received during a 2005 mortar attack. She fled to the relative safety of the north with her parents and eight siblings</i>
9	Active/ Illustratively (3): the family Having active role/ being actual subject of image, but to illustrate a wider point of view: the issue of ethnic violence and their forced internally displacement
10	Active/ Illustratively (3): the child is actual subject of image, but to illustrate a wider point of view: multiple displacement
11	*Passive/ Illustratively (2): to underline the point being made by the reporter/ organizations (e.g. close-ups images): the child is not addressed, not even through her family and Portrayed as an object of adults' care and protection: <i>This woman fled her home town after a mortar attack two years ago that killed several children</i>
12	NA

Note: Out of 7 analyzed images, only 2 images (%28) represent category (4) Agent: (4): again this agency refers to the fact that image echoes her voice and her specific story- including the

child as actual subject of caption, such as *An 11-year-old Iraqi girl displays a scar from a wound received during a 2005 mortar attack. She fled to the relative safety of the north with her parents and eight siblings*

Majority of these images (4 images) (%57) represent category (3), active/illustrative, the child is actual subject of image, but to illustrate a wider point of view made by the organization

Table 16

Summary of discourse analysis for collective images based on the criterion Persuasive Argument

Image#	Criteria of persuasive Argument
1	NA
2	NA
3	Gain sympathy for the victimized child (2): assume lacks and deficit: <i>An Iranian Kurdish girl cries as her mother recounts the kidnapping of her brother. The family fled to Iraqi Kurdistan in 2005 when violence came to Al Tash camp in central Iraq</i> Providing Evidence for claim made in caption or introduction of the photo gallery (3)
4	Support the development and participation of the children and their family: assume their capacity to build on; empowering (4).
5	NA
6	NA
7	Providing Evidence for claim made in caption or introduction of the photo gallery (3): <i>An internally displaced Arab Iraqi family in the north of the country walks through the Kurdish neighbourhood where they now live</i>
8	Gain sympathy for victimized child (2) Also Providing Evidence for claim made in caption or introduction of the photo gallery (3): <i>An 11-year-old Iraqi girl displays a scar from a wound received during a 2005 mortar attack. She fled to the relative safety of the north with her parents and eight siblings</i>
9	Providing Evidence for claim made in caption or introduction of the photo gallery (3): the issue of ethnic violence and their forced internally displacement
10	Gain sympathy for victimized child (2): assume lacks and deficit
11	Gain sympathy for victimized child (2): assume lacks and deficit: <i>This woman fled her home town after a mortar attack two years ago that killed several children</i>
12	NA

Note: Only one image (%14) of the 7 analyzed images represent category (4), i.e only one image is being used to Support the development and participation of the children and their family: assume their capacity to build on; empowering. Majority of the images (4 images (%57) are being used to provide evidence for claim made in the caption or introduction- alongside few that used to gain sympathy for the child and assume lacks and deficit.

Appendix C: Looking across all Criteria in Discourse Analysis of Images

Table 17

Looking across all criteria in discourse analysis of images

Organization Date	Title of the photo gallery And dimension of purpose of the photo gallery	% Child Image % gender (B,G) % Age range	Vo ice (%)	Eviden ce of war Impact	Dimen sion of Purpos e	Persu asive Argu ment
UNHCR 12 Jun 2007	<p><i>Crisis in Iraq: Displacement</i></p> <p>Protection: <i>The refugee agency and its partners have provided emergency assistance, shelter and legal aid to displaced Iraqis where security has allowed.</i></p> <p>Fundraising: <i>In January 2007, UNHCR launched an initial appeal for US\$60 million to fund its Iraq programme. Despite security issues for humanitarian workers inside the country, UNHCR and partners hope to continue helping up to 250,000 of the most vulnerable internally displaced Iraqis and their host communities.</i></p>	<p>(%58) child</p> <p>(%57) G</p> <p>(%42) both G, and B</p> <p>(%71) school aged children (7-12)</p> <p>(%28) mix age of children</p>	<p>(%28) category</p> <p>(5)</p>	<p>(%14) Category</p> <p>(4)</p>	<p>(%28) Category</p> <p>(4)</p>	<p>(%14) Category</p> <p>(4)</p>

Below is an example of analysis of introduction of an online photo-gallery from UNHCR, entitled “Crisis in Iraq: Displacement”:

“UNHCR and its partners estimate that out of a total population of 26 million, some 1.9 million Iraqis are currently displaced internally and more than 2 million others have fled to

nearby countries. While many people were displaced before 2003, increasing numbers of Iraqis are now fleeing escalating sectarian, ethnic and general violence. Since January 2006, **UNHCR estimates that more than 800,000 Iraqis have been uprooted and that 40,000 to 50,000 continue to flee their homes every month.** UNHCR anticipates there will be approximately 2.3 million internally displaced people within Iraq by the end of 2007. **The refugee agency and its partners have provided emergency assistance, shelter and legal aid to displaced Iraqis where security has allowed.**

In January 2007, **UNHCR launched an initial appeal for US\$60 million to fund its Iraq programme.** Despite security issues for humanitarian workers inside the country, UNHCR and partners hope to continue helping up to 250,000 **of the most vulnerable internally displaced Iraqis and their host communities**

Posted on 12 June 2007 <http://www.unhcr.org/pages/49c3646c25d-page16.html>”

For this particular example, here are two categories of (2) and (3) addressing functions of the photo-gallery:

(2) Fundraising: In January 2007, **UNHCR launched an initial appeal for US\$60 million to fund its Iraq programme.** Despite security issues for humanitarian workers inside the country, UNHCR and partners hope to continue helping up to 250,000 **of the most vulnerable internally displaced Iraqis and their host communities**

(3) Protecting: **The refugee agency and its partners have provided emergency assistance, shelter and legal aid to displaced Iraqis where security has allowed.**

Appendix D- Interview Invitation

Dear,

My name is Aida Izadpanahjahromi. I was referred to you by I am student in the

Environmental Psychology Ph.D. Program at The Graduate Center of the City University of New York (CUNY), and Principal Investigator my dissertation, entitled "An Analysis of the Photographic Representation of Children's Experience of War by Humanitarian Organizations." In this study, I analyze images of war-affected youths in Iraq and Afghanistan from the websites of humanitarian organizations.

I would like permission to interview you about your experiences helping children and their families in Iraq or Afghanistan; the criteria you use to take or select photographs and writing captions for these images; the different decision-makers in preparing these representations in your organization, and in generally the production of the images on the website. Your participation will provide practical recommendations regarding the complex issues involved in representing children in war situations and in refugee camps. The information you will provide will be also saved for future use in similar research.

I may publish results of the study, but your names, or any identifying characteristics, will not be used in any of the publications. If you would like a copy of the study, please provide me with your address and I will send you a copy in the future.

The interview will be conducted through Skype or a Phone call based upon your preference. This interview will take from 30 min to an hour and half. With your permission, I would like to audiotape this interview so I can record the details accurately. At any time you can refuse to answer any questions or end this interview.

Thank you in advance for replying to me at your earliest convenience. I appreciate if you can determine a date and time for an interview. Upon your agreement, I will email the consent form before hand, and ask you to sign and attach via an email confirmation of the date and time of interviewing. I will follow up with you within a week, or with any contacts you can forward to me.

Sincerely,

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<http://www.gc.cuny.edu> The Graduate School and University Center is The City University of New York's doctorate-granting institution, which operates in consortium with all the CUNY campuses: o Bernard M. Baruch College
o Borough of Manhattan Community College o Bronx Community College o Brooklyn College o The City College o The City University of New York Medical School c The City University of New York School of Law at Queens College o The College of Staten Island o Medgar Evers College o Eugenio Maria de Hostos Community College o Hunter College o John Jay College of Criminal Justice o Kingsborough Community College o Fiorello H. LaGuardia Community College o Herbert H. Lehman College o New York City Technical College o Queens College o Queensborough Community College o York College

Appendix E: Interview Questions

Questions for Coordinator on how the images are produced:

1. What's your role in the organization? Coordinator? Writer? Editor?...
2. Can you explain how and where your organization gets their images for the website? What are the sources: Do they have their own staff-photographers in the field? Or does your organization provide images of the website from free-lance photographers? Or both?
3. Are the photographers given any instruction (not technical) or guideline plan to take their pictures and guide their reports?
4. Is there any dialogue or collaboration between the writer and the photographer? If so, please describe.

Questions on how the images are selected to be on the website

1. Could you describe the process of coming up with pictures for a photo gallery? The process and criteria of selection of images, writing their caption and introduction.
2. What criteria are there for writers and editors from the inside as well as outside of your organization to use/access images? Can you please give me an example?

Questions for the photographer or coordinator focusing on primary values

1. Are there any general guidelines for photographing and selecting images of children in your organization? If yes, what are they
2. Can you explain about (the ethical codes that guiding for selecting of images and taking the photos?

Checklist: (mark any following points while you listen the description):

Do you have any restrictions when you are taking pictures of local people? If yes, are the restrictions from local people or their culture, (Any examples)?

Do you take any field notes?

If yes, What is your focus? How do you use them?

If no, what do you usually rely on to write the caption?

Do you ask the names of the people whose pictures you take?

Are you allowed to use their real names in your report?

3. Is there any process for obtaining consent (or informed consents in case of asking permission from their parents) for the people you photograph?

4. Do the people you took pictures of know that their images are on the website? I know it must be difficult because children are distant from your offices, but is there ever any follow-up with a child after the photographs have been taken?

5. Do you give the children or their families any photos of themselves?

6. Is there anything that you want to ask me?

7. Is there anything that you want to add?

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