



# **PICTURES OF CHILDREN IN AID ADVERTISING**

Perspectives on the rights of the child when a picture  
is taken with the intention for fundraising

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# FOREWORD

I have worked with producing content for fundraising-purposes for about ten years. During those years I have been confronted with many ethical dilemmas when choosing images for a letter or a campaign. It doesn't get any easier with time. New important discussions concerning how pictures can reinforce colonial structures rub of. An image, that when it stands alone shows one story, creates together with other similar images a one-sided story of a context. It becomes a tale about a country or a people that is not quite true, but rather a reconstruction based on a preunderstanding. Without the experience of living and taking part of a culture and society, the picture painted becomes a pale copy of reality. In this report, I suggest that meeting places between many actors in the image-making process are necessary for the faded image to be colored and for human rights to be met.

2017 Save The Children conducted a research project to find out how the contributors and the communities experience and perceive their communications and its image-making process. I would like to share a quotation from the findings in their report: <sup>1</sup>

"...the very act of engaging with our contributors, listening to their views, and sharing them in this report is, I believe, a critical step forward in changing how we work and, ultimately reaching a goal where storytelling partnerships between INGO: s (International Nongovernmental Organizations) and contributors exist as standard. As Siobhan Warrington has consistently asserted, the debate about representation shouldn't exclude the very people we are representing."

No processes in the work of telling a story, should leave the opinion of the person, in the very center of the narrative, out. This may seem obvious, but in this report, I have chosen to focus on children in the image-making process. Children risk not being able to express their own will based on several perspectives of power and prejudices. Children are at a disadvantage in relation to the organization that is there to help, but also in relation to adults such as a parent or guardian.

This report is made with great humility in the face of the fact that the questions being addressed are difficult and utterly challenging. But my hope is that it can contribute to the ongoing discussion in INGO's about how to involve children in the image-making process more.

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<sup>1</sup> Warrington Siobhan, Crombie Jess, *The people in the pictures*, Save the Children 2018

# INTRODUCTION

In 2022 War child Sweden and SOS Children´s village ran a project which resulted in a guide named “The right picture of me”<sup>2</sup>. The purpose of the project was to formulate a document that could facilitate the ethical use of images of children for organizations within civil society. The guide is highlighting many very important ethical aspects to consider, before choosing a picture of a child for a fundraising campaign. The aim of this report is to rewind the tape slightly and direct focus on the process when the picture of a child is taken and examine how the rights of the child are met at the time when the child´s participation is approved.

For the report, six INGO: s in Sweden is interviewed with the ambition of finding out how the organizations work with and reflect on the image-making process in relation to children. The data collected from the interviews is discussed based on the rights described in Article 3, 12 and 16 of the Convention of the Rights of the Child (CRC) . As an extra layer in the analysis, the concept of childism is introduced and used as a tool to unveil prejudices that causes discrimination against children in similar way as ableism, sexism and racism is used to highlight structural discrimination targeting persons with disabilities, women and people of color.

No similar analysis has been done in Sweden before. However, the Swedish states media council has recently published a report<sup>3</sup> on possible interpretations of the CRC in relation to sharenting . The report is used here to compare the understanding of children´s rights when sharing images of children on the internet.

It´s important to note that the CRC is interpreted in each individual case which means that no clear answers are offered as to what is right or wrong in a specific case. It is helpful though to look at possible interpretations. In connection with sharenting, there may be financial gains for the parents who share pictures and videos of their children. A similar situation occurs when images are used for fundraising. If donors tend to be more generous when exposed to a certain type of image, there might be a risk that the INGO will try to arrange images so that they that match the donor´s wishes in order to increase donations.

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2 [https://www.friise.cdn.triggerfish.cloud/uploads/2022/07/ratta-bilden-av-mig\\_vagledning-for-bilder-pa-barn\\_juni2022.pdf](https://www.friise.cdn.triggerfish.cloud/uploads/2022/07/ratta-bilden-av-mig_vagledning-for-bilder-pa-barn_juni2022.pdf). (2023-04-21)

3 Schildt Adina, *Juridiken bakom sharenting*, Statens mediråd 2021

# BACKGROUND AND CONTEXT

## Human Rights

When the Convention on the Rights of the Child (CRC) was written in the 1980s, it was not the first time questions about specific rights for children were on the agenda in the international discussion. Already in 1924 the League of Nations supported the Geneva Declaration that stated that humanity “owes to the Child the best that it has to give.” At that time the fundamental needs of children were summarised in five quite concise points. The declaration was updated in 1959, this time with ten principles.

The major difference with the adoption of the CRC in 1989 is that it is a binding international law agreement, based on 11 years of negotiations. Every word in the convention has been turned and twisted many times, since many countries with different views needed to agree. Although it took long time to put the CRC together it was not meant to be an immutable document but a framework for conversations about the rights of the child.

When new challenges have arisen and circumstances have changed, the convention has been updated through additional protocols.

## Childhood – a social construction

Conceptions about childhood and what a child is, have undergone a continuous and historical evolution. Psychological theories of child development, based on Jean Piaget’s work from the early 20th century, long dominated studies about childhood and what a child is.

According to Piaget, a child goes through universally predetermined stages linked to age, with the final stage consisting of the ability for logical thinking, rationality and independence – and adulthood. This way of thinking is reflected in several of the CRC’s articles where children’s access to rights, are conditioned by age and maturity.

The understanding of children as irrational, immature adults, came into question during the 80s and 90s, through the emergence of the new paradigm of social childhood studies. By showing that what we call “childhood” is a social construction bound in time, new conversations about children’s rights arose.

## Childism

In 2012 Elisabeth Young Bruehl<sup>4</sup> suggested that the word Childism should be established to describe the way children are discriminated as a result of their lack of adult characteristics. She had noticed that the feminist struggle for women’s rights had faced arguments that denied women rights-bearing status based on their alleged lack of rationality, independence and reason. And now she could see that the same statements were being used and continue to be used in the debate about children’s status as rights bearers. Children are excluded from participating in society and from having their own agency. While similar matters concerning women can be captured in concepts like sexism, concerns regarding children lacked corresponding discourses.

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<sup>4</sup> Young-Bruehl, Elisabeth, *Childism: Confronting Prejudice Against Children* (Yale University Press, 2012),

Bruehl claimed that the assumption that children are vulnerable and dependent on adults, is the reason why prejudices are not noticed alongside other groups affected by prejudice. Expressions like “you are childish” or “throwing one’s toys” can easily pass without anyone seeing it as offensive towards children.

Since many societies are used to a common and ingrained view of children as inferior to adults, the age-based discrimination becomes invisible. Rebecca Adami writes:<sup>5</sup> “The manifestations of childism, drawing on Young-Bruehl’s work on earlier prejudice studies, are comparable to racist, sexist and ableist attitudes and beliefs.” She argues that “it is by addressing adult’s prejudice about children that reasons and arguments for denying children basic rights and freedoms can be systematically examined”.

It is interesting to notice that earlier critical theories addressing racism, sexism and ableism have managed to make the human-rights framework more inclusive. Conventions such as CEDAW<sup>6</sup> and CERD<sup>7</sup> has been added. Why is it difficult to apply the same way of thinking when viewing discrimination against children? The fact that it took quite long time to agree on the CRC might hold part of the answer. If adults are afraid of losing their own rights when children get access to theirs, it is close at hand to resist a potential threat.

Childism does not exist in a vacuum but moves in a web where other layers of discrimination are added. To be a child with a disability may mean that the possibility to be listened to is further reduced. When adding a layer of racism, it becomes even harder. The theory of childism is helpful in uncovering multiple layers of discrimination and address what is happening in order to create change.

A non-childish approach does not argue that children are adults, but as human beings, children and adults should have access to the same rights without being limited by age and maturity. The intention is inclusion. Rebecca Adami argues that prevailing ideas that suggest that Article 12 of the CRC only applies to older children rests on childish attitudes connected to the view that certain abilities require a certain age.<sup>8</sup> How can children be heard if ideas derived from theories without bearing today continue to be treated as though they are true? According to the CRC children are capable of having an opinion from a young age – even before the child can express it verbally.<sup>9</sup> Opinions can be expressed, for example through playing or drawing. This requires an attentive adult who takes the time to really listen and understand. Without taking in what the child is communicating it is hard to argue that the adult has acted in the child’s interest. To listen is to take children’s rights seriously, to make them come alive.

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5 Adami Rebecca, Kaldal Anna, Aspán Margareta, *The rights of the Child: Legal Political and Ethical Challenges* (Brill Nijhoff 2023) s 127

6 Convention on the Elimination of All Forms of Discrimination against Women New York, 18 December 1979

7 Committee on the Elimination of Racial Discrimination, 25 December 1965

8 Adami Rebecca, Kaldal Anna, Aspán Margareta, *The rights of the Child: Legal Political and Ethical Challenges* (Brill Nijhoff 2023) s 139

9Ibid s 139

## Sharenting

The Swedish state's media council produced a report named "The law behind sharenting<sup>10</sup>" with the aim of increasing the understanding and create a discussion around how to meet new ways of communicating made possible by the internet. The word "sharenting" is a relatively new concept that derives from "parenting" and basically means parents sharing pictures and videos of their children on social media. Examples of content that parents choose to share on social media could be a picture showing the first time their child made a snow-angel or a portrait where the child is smiling. But it can also be pictures that show when the child has a tantrum, does something embarrassing or is hospitalized, in a very vulnerable position.

Whether a child has the right to make decisions in an individual matter is decided in the individual case according to the CRC. The custodial responsibility stipulated in the Swedish parental code, includes a responsibility to make sure that the child is safe and is not subjected to abusive treatment.<sup>11</sup> The guardian has a responsibility for the child's personal circumstances and are assigned a right to make decisions for the child. However, the guardian has also an obligation to take in account the child's wishes and views. To handle the conflict that arises between the ambition of the guardian to protect the child and the child's right to autonomy, children have been given successively increased self-determination rights in the Swedish law.<sup>12</sup>

An example of this is the right from the age

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10 Schildt Adina, *Juridiken bakom sharenting*, Statens mediråd 2021

11 Ibid s 7-8

12 Ibid s 9

13 Ibid s 10

14 Ibid s 13

of twelve to decide on membership in a religious community.

The fact that the CRC became Swedish law did not result in children being assured new rights or that sharenting became illegal. But it has resulted in an increased application of basic principles such as looking at the best interest of the child in court and when authority decisions are made.<sup>13</sup>

A guardian's perspective on the best interests of the child is inevitable influenced by his/her own values and by the trend of the time. This may be an explanation to why guardians are publishing pictures and other information about their children on social media without thinking about the potential consequences that might follow. Since social media is a quite new way of socializing it is not possible to predict what will happen to the content shared on the internet in the future. It can therefore be quite hard to make an informed decision and to give the child information about what it might mean to have a picture of him- herself published on the internet.

The word interest in Article 3 in the CRC refers to the child's own perception of a situation.<sup>14</sup> With "capable of forming his or her own views" in Article 12 in the CRC it is assumed that even small children must be allowed to express their opinion and be assured that their views are taken into account. There is no obligation for the guardian to comply with the child's wishes.



The report states that it is legal (according to Swedish law) for a parent to distribute images and films with reference to freedom of speech.<sup>15</sup> However, freedom of speech can be restricted to protect the right to privacy and integrity according to Article 16 in the CRC. In the report the authors needed to look at the national legislation to see how the article is implemented in Sweden, since it is up to the convention countries to ensure protection. They arrive at the conclusion that it is unclear if a child can demand the right to privacy directly through Article 16 in Sweden today. In Kenya, for example, the Supreme court found that the right to privacy is horizontally binding between guardians and children in the country.

Can sharenting in anyway be a crime in Sweden today? Unlawful breaches of privacy are a crime that began to apply on January 1, 2018, as a response to the new reality with social media.<sup>16</sup> The law states as follows:

“Anyone who spreads a privacy-sensitive image or other information about a person with the aim of harming the person can be held criminally liable for illegal privacy infringements.”

The legislator has intended to punish the dissemination of information as a person typically has a strong interest in keeping to himself.<sup>17</sup> The law highlights a couple of situations that can materialize criminal liability. This includes sharing pictures or information about a person’s state of health or sharing pictures of a person in a vulnerable situation.

For the law to apply, the spread must cause

serious harm on the affected person’s privacy and integrity. Children are entitled to a private life which includes not having information about health-status, drug-prescriptions and patient records published on the internet. A child has the right to not have pictures of his or her naked body shared on social media.

If the person affected has agreed to share the content, criminal liability is not actualized.<sup>18</sup> When parents share images of small children on social media, it is likely to happen without consent. A valve that might enable freedom from liability is if there is a public interest linked to the information. In such cases the freedom of expression can weigh heavily.

### **Perspectives on fundraising**

In the report, the focus is on pictures of children used for fundraising. Fundraising is partly different from the corporate world because the donor is expected to give without getting anything in return. At least that’s how it might appear to the person donating. GIVA Sverige<sup>19</sup> offers a course where fundraisers learn how they can increase the revenue when putting the donor at the center of their work. During the course the participants will learn how to find a balance between the needs of the donor and the integrity of the recipients. “The needs of the donor” implies that the donor expects something in return in order to continue giving.

The donor-centered approach in INGO: s has permeated the way fundraising are done in Sweden and have been promoted as

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15 Schildt Adina, *Juridiken bakom sharenting*, Statens mediråd 2021 s. s. 15-16

16 Ibid s 22-23

17 Ibid s 23

18 Ibid s 23

19 The Swedish branch organization for secure giving



best practice in the charity sector for quite a few years. But recently the idea of centering the comfort of the donor has faced criticism from a new movement that advocates Community Centric Fundraising.

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Ian Mc Quillin, founder of the Fundraising Think Tank Rogare writes about the criticism.<sup>21</sup> He highlights how the ethics behind the donor-centered work can become problematic by showing a couple of quotations published in academic literature with the purpose of building the fundraisers ethics:

*“Fundraising is justified when it is used as a responsible invitation guiding contributors to make the kind of gift that will meet their own [i.e., donors’] special needs and add greater meaning to their [donors’] lives.”*

*“Development professionals have a special duty to donors, a duty to act in the best interest of the donor, a duty to act as an advocate for the donor...fairness requires that duty to donors take precedence over duty to the organization.”*

*“An ethical belief in the importance of the donor” that “recognis[es] that the donor comes first...always putting the donor first in regard to when to ask, how to ask and what to ask for”.*

When reading these quotations, it seems like the picture of the child in the campaign used for fundraising is there to satisfy the needs of the donor. The child is commodified, used as a product to create meaning to the life of the donor. In this transaction the donor becomes a customer, and the risk might be that the donor demands influence of the material produced.

To address what he believed went wrong with the ethics behind donor-centrism, Ian Mc Quillin created a new ethical theory called the Right Balancing Fundraising Ethics:

*“ Fundraising is ethical when it balances the duty of fundraisers to ask for support (on behalf of their beneficiaries), with the relevant rights of donors, such that a mutually beneficial outcome is achieved and neither stakeholder is significantly harmed.”*

Fundraising is a complex reality and there is always a risk that financial interests override ethical considerations. It can be tempting to use and compose pictures that can increase fundraising results or make the donor satisfied even though the picture confirms biases of the other. The end justifies the means, so to speak. It is important to remember that few organizations can carry out their mission without donations.

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20 <https://communitycentricfundraising.org/> (20230421)

21 <https://criticalfundraising.com/2021/03/25/making-sense-of-criticisms-of-donor-centred-fundraising/> (20230421)

# METHODOLOGY AND EXECUTION

This study was conducted in Sweden, a rather limited context in terms of the number of INGOs in the country. Twelve organizations were contacted with a request for an interview based on six questions. Seven of them responded and wanted to contribute to the study. Only three representatives from the organizations wanted to participate in an oral interview. The rest preferred to write down their answers. One organization chose to express itself outside of the questions.

The fact that the answers to the questions were collected in different ways, affects how the questions were answered. Those who preferred to write down their answers to the questions were given more time to think, and this affects how the answers were formulated. The representatives participating orally received the questions during the interview with no time to prepare. Those answers became more spontaneous. It would have been good if the answers had been obtained in the same way, but the time span of the project made this not possible. Considering that a similar study has not been done before, all the answers are still interesting and useful.

The interviews were conducted in Swedish and translated to English for the report. Since a translation inevitably means that an interpretation is made, all quotations are reproduced in Swedish, as they were written or expressed, in the appendix of the report. Since the topic for the report is quite sensitive, the names of the organizations are not mentioned together with the answers they have provided.

The report is based on a very limited selection of informants. This means that it's not possible to generalize from the findings in the data. However, the findings still provide an interesting insight in how INGO's in Sweden reflect on how children are involved in the image-making process.

# ORGANISATIONS PARTICIPATING

**barnfonden**



# RESEARCH QUESTIONS

Six research questions were developed to explore how INGO`s reflect on the image-making process. There is always a value in trying out the research questions before they are used in a real context. But in this study, it was not possible, due to limited time of this project.-

**1. Is it important that the child is asked to participate in the picture or is it enough for a parent/guardian to give consent?**

**2. Given that the child is asked about participating in a picture, how does it happen when the child is asked?**

**3. Given that the child is asked about participating in a picture, what kind of information should the child receive in order to make a decision?**

**4. Is it clear to the child that the money generated in the context where the picture is used does not go directly to the child but to a larger work?**

**5. How do you/the organization reflect on the following perspectives of power in relation to the child`s possibility of refusing to participate in the picture:**

**a)**

**The organization`s superiority being the one who helps and the one who can withdraw help.**

**b)**

**The significance of skin color for the experience of inferiority/superiority.**

**c)**

**The child`s experience of disadvantage in relation to an adult.**

**d)**

**The child in question has a disability or an illness and is because of that used to end up at a disadvantage.**

**6. What kind of picture do you think triggers the most people to donate:**

**a)**

**A picture of a child in a vulnerable situation?**

**b)**

**A picture of a child who has been helped away from a vulnerable situation?**

**c)**

**Something else**

# RESULTS

## Question 1

### **Is it important that the child is asked to participate in the picture or is it enough for a parent/guardian to give consent?**

*“Depending on age, but in as high extent as possible, it is important that the child itself are asked this question. This is particularly important if there is a large focus on one or a few children. This means that this doesn’t apply if there are pictures with a lot of children, for example taken from a school yard.”*

*“The parents give their consent, they have often a different role with more authority in the context where we work.”*

*“If a person is under the age of 18, the person who is responsible for the child must sign their approval. The photography is then done according to the agreement with the person/ persons being photographed.”*

*“It must be both who give consent. But below a certain age, maybe 4-5 they won’t understand the question.”*

*“I have two reflections. In my role I both need to protect the child and consider article 12 in the CRC. In some cases, the guardians speak in the place of the child. We don’t need a signed consent-form from children under 12 but the starting point is still that the child is part of the conversation.”*

*“All the people whose pictures and stories we use need to approve their participation. We follow strict procedures to ensure that the participants understand how we want to use the images. At least one parent needs to sign a consent-form where they approve our use of images. The form includes information about how they can withdraw their consent.”*

### **Analysis:**

Most of the informants refer to the Convention on the Rights of the Child and believe that the child should be asked to participate in a picture. No child gives consent alone. There are reflections on when a child has the capacity to express him- herself in relation to participating in a picture. According to the theory of childism this could be prejudicial since the theory suggest that a child’s abilities are not tied to a specific age.

Only one organization allows the guardian alone to make decisions about participations, with the argument that the parental role differs between cultures and that the children in those contexts are not used to have an opinion.

## Question 2

**Given that the child is asked about participating in a picture, how does it happen when the child is asked?**

*“The child is asked verbally if he/she accepts to be seen in a picture. If the child speaks another language the question is asked by a translator. The photographer needs to be sensitive to the situation and the child’s actual will. There are many times a power relationship involved in this type of situations, and this is something the photographer and the people who are documenting must take into consideration in their decision-making.”*

*“The situation when the picture is to be taken can be complicated. Often you need an interpreter for understanding. We sometimes have video-consent for those who cannot write. It is also possible to sign with a thumbprint. Some kind of conversation is required together with a consent.”*

*“We involve the child as much as possible in the creative process when we take pictures, film or make a reportage and make sure to lift the perspective and need that the children themselves find important. We use interpreters when needed.”*

*“Exactly how the question is asked depends on the photographer. But it is always done with the person/persons who are seen in the image – even if the image picture is taken when a child is doing an activity or for example is not looking into the camera.”*

*“We always use a consent form, but can the persons we take pictures of understand the content?”*

### **Analysis:**

Almost all of the organizations try to involve the children in the image-making-process. In some cases, interpreters are used. One of the informants mentions the power relationship that exists between the child and the photographer/organization. One organization seem to work together with the child when lifting perspectives that is important for the child. This can be interpreted as a non-childist activity where the goal is for the child to make his/her voice heard. How the question is asked is important according to the theory of childism. The language needs to be adapted to the child’s way of understanding.

### Question 3

**Given that the child is asked about participating in a picture, what kind of information should the child receive in order to make a decision?**

*"It's often hard to know what will happen with a picture."*

*"That the picture eventually will be used externally with the purpose to describe the area where the child lives or the circumstances that the inhabitants are situated in. And that the picture will be used in a correct way with a consistent way of describing the living circumstances. That means that the picture will not be used to communicate something completely different but the child's environment and reality that surrounds the child. If the purpose is to use the picture in a bigger campaign, the child should be informed about this, and one should also show an example of which type of communication and channel which is being used."*

*"The form is explained to the child and the context in which the picture is to be used. People generally like to tell us how they are doing. Many times, we who are going to use the image are more afraid of making mistakes. I remember a family who agreed to appear in a commercial where we were hesitant. We contacted the family four times to be sure. We have removed images afterwards when people have contacted us. "*

*"How it happens can look very different, unfortunately. We have a media database and there you can see quite clearly how well a person is prepared, so we are very careful when choosing a picture. Sometimes it is a local employee who takes the photo. And we have processes where you prepare the consent well in advance of the collection. It's rare that someone says no to a picture."*

*"The child should be told in which circumstances the picture is going to be used and for what purpose and channel."*

#### **Analysis:**

Almost all the organizations have a strategy for what kind of information the child will get. No one differentiates between information to children of different experiences, but one organization says that they show examples of how they might communicate and tell the contributors how the picture will be used. Sometimes people want to participate but the organization is hesitant. This is also an important aspect Is it right to stop children from making their voice heard? One organization



#### **Question 4**

**Is it clear to the child that the money generated in the context where the picture is used does not go directly to the child but to a larger work?**

*“Yes, that is clear.”*

#### **Analysis:**

This question only got one answer. The reason for this question was to investigate if the child could have the impression that money raised with help of the photo taken, is going to be used in the specific situation the child lives in.

#### **Question 5**

**How do you/the organization reflect on the following perspectives of power in relation to the child’s possibility of refusing to participate in the picture?**

*“The discussion about power and the child’s integrity and safety is a constantly ongoing matter for us and we take it very seriously. This doesn’t only apply in relation to the image usage but also to the activity (business) overall.”*

*“This is a relevant and important question. To be able to avoid that situation to the highest extent, it is important that we include this question in everything we do and to all the time ask ourselves this – and also to each other. And it is also important that the child feels safe when the question is asked during the photo session with people that the child trusts and that these people can make sure that the voice of the child is heard.”*

*“We are conscious about the dependency status and therefore we always have to ensure that participation is always voluntary, and we as an organization don’t expect their cooperation, for example if somebody has a debt of gratitude in the cases where they have got our help. It is also important to handle the expectations and make clear that “name of organization” is not giving any financial compensation.”*

**a) The organization’s superiority be being the one who helps and the one who can withdraw help:**

*“It’s very hard to refuse to contribute when you receive help. The document we use for consent may not be enough. Rather, it is a document that the organization needs. Here perhaps you should think more: if this were my child, what would I want? It is important to think more about the person that is asked. A signed paper says nothing really.”*

*“This aspect is also included and therefore it is equally important in the context to contemplate which type of image that is being taken and how it is going to be used. Our guidelines for the usage of images are in line with the ones that the trade association the Swedish Fundraising Association (Giva Sverige) have, such as “The right image of me”, which in turn are based on the articles in the UN Convention on the Rights of the Child.*

*The child's well-being, integrity, the right to safety and protection is the most central and the need to be able to use images, comes secondarily. At the same time, we need to be able to talk about exposed parts of the world with images and the challenge is to do this without giving up the above-mentioned aspects."*

*"We retrieve images where we already provided help. Local employees find out in advance who might consider participating. Local knowledge is important."*

*"I would say that we have rules to catch where it is somehow conditioned that aid can be withdrawn. The (name of the organization) has the strength that we pretty much only work with local employees and that might reduce the unbalance in power. The whole sector has something colonial about it and you need to work around it."*

### **b) The significance of skin color for the experience of inferiority/superiority:**

*"Skin color in combination with other power structures – adult/child, abled/disabled and so on, are included in our thinking about how we choose images and how we shoot and publish them. And how we are thinking about the child's voluntary participation. We are very well aware of the power structures that exists, and we are trying to the highest possible extent to take this into consideration in our usage of images and in our communication in general. This is about everything from HOW we take images (the actual situation) to which images we publish and in which context they are published. Due to that the child frequently is at a disadvantage - and very much so if it is a child with a disability – it is very important that beyond what is being said straight forwardly, also being able to feel the child's true will. This is of course not easy, and in particular not in situations that can be rather stressful, but our aspiration is to be able to do that."*

*"We always make sure to have local staff with us. Those who talk with the family are from the area and can interpret. We have tried to use local photographers but the images they deliver are not the images that works for us. We have tried to create a content-kits that we sent to local employees so that they can take their own photos."*

*"We are very aware of this and therefore there is always a local employee with us as a bridge. It is important to build a culture where local employees have the courage to speak up. We have many examples of when the country office said no."*

### **c) The child's experience of disadvantage in relation to an adult:**

*"We haven't thought much about this question, but you have to be responsive in the meeting with the child. It is an overall assessment intuitive flair so that it does not feel wrong. You have conversations and dialogue with the child and need to be sensitive to signals that the child sends out."*

*"On the trips that I have made, it has become clear that there is a hierarchy that we as a child's rights organization want to get away from. Respect for the adult can be stronger in comparison to how it looks in Sweden."*

**d)The child in question has a disability or an illness and is because of that used to end up at a disadvantage:**

*“This is generally the least visible group. People living with disabilities can be marginalized to an extent that they are not seen in any pictures at all.”*

*“Should I protect a person who want to tell a story because I think that the person has gone through a trauma. I also need to trust the person and not think “you don´t know your own best”. When are you to decide that someone doesn´t know what they are doing. A person also has the right to tell even if it turns out to be wrong. We all must have the rights to make mistakes.”*

**Analysis:**

The purpose of this question was to examine intersectional perspectives that may lead to discrimination according to the theory of childism. Some of the informants chose to answer to all the four perspectives in one answer. This makes the analysis a bit difficult.

One of the informants notes that children with disabilities run the risk of being very marginalized, to the extent that they are rarely included in the pictures.

Only two informants answered the question about power relations between child and adult. One of them says that they work to reduce the hierarchy that exists in many countries between children and adults.

Again there is a note about stopping a person from sharing a story or a picture. This is an interesting perspective since it is about who is the owner of a story. According to the theory of childism the child is not an adult and do not have access and experience with parts of society . This lack of experience might be a reason for an organization to stop a child from sharing a very personal story through their channels.

**Question 6**

**What kind of picture do you think triggers the most people to donate?**

*“I would say that pictures that shows children in vulnerable situations. You would never use those kinds of images in other communications. I remember a researcher from Linköping who said that stronger images bring more revenue. But in the long term, other images are needed to give a broader picture. Giving is emotional and instinctive. Larger donations mean that you can do more as an organization.”*

*“Single gifts at specific occasions, probably generates more (financial) support using images on children in vulnerable situations, but when it comes to more long termed giving (for example on a monthly basis) images and communication can be equally effective with children that has been helped to get away from a vulnerable situation. It is about how to tell important stories that helps people in Sweden to halt and react and that we can do both with the actual vulnerability and with the solutions to these challenges.*

*This has also to do with which target group one chooses to address. The public are probably making higher demands on organizations communication and the awareness about the importance about integrity and rights perspective in image usage, is probably higher today than before. Many people might even flinch if they notice that organizations to a large extent are trying to use simple and rapid feelings. Communication is also about both the image and text, and the better the texts are, the less ability the actual image has to create a reaction. But with that said, images are a very important vehicle for us and other organizations in this business. Images has a special way to create fast feelings that a text sometimes lacks.”*

*“We have decided in our routines that we only show children in a vulnerable situation if the child is taken care of. But it might be that a lonely child in a vulnerable situation raises more money. But Pictures of children should depict a caring context. It somehow shows that we were there.”*

*“We do not work with pictures that show kids with flies in their eyes. We never use a picture where a child is not taken care of. As long as you do show that children have agency and can think it is ok to also show vulnerability.”*

*“How we portrait human beings in our pictures is an important and a permanent discussion in our organization, where we also try to vary our way of communication, including with only text, graphics and illustrations. One example of that is now when the earthquakes in Turkey are happening, where we have had an advertising campaign based on copytext: “After the quake” – which shows our way of saying that we will be there in Turkey and Syria and that our work will be needed there for a long time ahead. And that is probably the answer on your last question: that it is not one single sort of picture that is engaging, but a combination of different types of pictures and communication that creates this type of commitment.”*

*“Historically, it has been common in this business to use images where children are depicted in great exposure. (with flies in the eyes etc.). Today, one sees to a higher extent that the solution/hope is something that triggers many donors.”*

*“Pictures of children in vulnerable situations works best, but in the long term, other types of images are needed to supplement this. It may be possible to show pictures of injections or treatments. It´s sad that you need strong images to fundraise. It is difficult to choose an image that you know does not generate much. Giving is emotional. Giving is instinctive. Larger gifts mean that you can do more as an organization.”*

**Analysis:**

Most of the organizations believe that images showing children in vulnerable situations work best to raise money. Two of the informants argue that they would never use a picture of a child that is alone and not cared for. The answers clearly show that pictures of children are very important for the work of the organizations. It is interesting to think about the images of children in vulnerable situations, if a guardian were to publish a picture of his/her child in hospital, this could be a breach of the law in Sweden. Images that are used for journalism or opinion formation can bypass the law with reference to the public interest. Fundraising for charities might fall into this category.

It is not clear from the responses what type of vulnerability the informants refer to. Starving children with flies in their eyes are mentioned as bad examples. It would be interesting to deepen the question to get an understanding of where the limit is for what can be shown when it comes to vulnerability. One of the informants mention that the donors are more aware today and are asking for other types of images. It is clear that the donor has an important role, when the organization is choosing a picture for fundraising. The image needs to meet the donor's needs and ideas for a gift to be given. Still, through the questions it is obvious that the organizations interviewed are reflecting about the children contributing with pictures.

# CONCLUSIONS

The purpose of this report was to seek answers to how children's rights are insured at the time when a photo is taken of a child with the intention to be used for fundraising. In the report, Article 3, 12 and 16 of the CRC have been highlighted to examine the interest of the child, the child's right to be heard and the child's right to privacy and integrity. Images of children used for fundraising purposes are composed to arouse feelings such as compassion or pity. Emotions are important components in convincing a person to make a donation. Images of starving children were used for a long time by many organizations since they evoke very strong emotions. Today it is quite rare to see children in such vulnerable situations in fundraising communication. But it is still common to see pictures of children who for example are hospitalized or are living under very hard conditions. It is also common to see children with a facial deformation in close-up photos together with heartbreaking stories. Organizations depend on these types of images to showcase the efforts they carry out and thereby create engagement. If a private guardian were to publish pictures of his/her child in hospital, it could be counted as unlawful breaches of privacy in Sweden.

Children outside Sweden are not protected by the Swedish interpretation of Article 16 of the CRC, but need to rely on the interpretation where they have their citizenship. When reading "The law behind sharenting" it was quite interesting to see that Kenya has a quite strict view on privacy. In Sweden freedom of expression is pitted against the right to privacy, which makes it complex and difficult to say whether something is right or wrong when it comes to images of children being used to raise money and create engagement. If fundraising counts as opinion formation, it may mean that the child's right to privacy has to take a backseat to a public interest.

In order for children to become full bearers of rights they need to know about their rights. INGO's that work with children's rights issues may be the first ever to encourage a child to have an opinion of their own. It is reasonable to think that the child's lack of experience of having rights makes it more difficult to use them. This does not mean that the rights can be omitted, but it places great demands on the organization to meet the child in a fair way. According to the CRC the right depends on age and maturity. It is unclear when a child according to this view can be considered old enough to make an informed decision about exposing him- och herself on the internet or a printed campaign.

Since nobody today can predict the consequences of a publication of a picture of a child in social media it can be very hard for anyone to make an informed decision. If the child lives in a context where computers and internet are not present, it becomes even harder. What happens if the child, when getting older, regrets the publication or is hurt by it? One of the participants in the interviews reflected on how she as a parent would have thought about publishing a picture of her own child in a vulnerable situation.

The comparison is interesting and is in line with the intersectional perspective that the theory of childism highlights regarding discrimination against children. Is it fair that children who grow up in poorer contexts accept that their rights are not taken care of in the same way as children who live in richer context?

To use pictures of children for fundraising requires a lot of work. When looking at the results from this report it is obvious that the issue is challenging to many organisations. Yet the theory of childism provoke and hints that more needs to be done. Is it reasonable that children in vulnerable situation are to be exposed due to fundraising goals if parents in Sweden are not advised to share pictures of their children in hospital? Is it inline with the best interests of the child? This is an extremely difficult question to answer since the work of all the organizations I have interviewed is important. They are all working to make the world a better place in their field.

During the work with this report many questions did arouse. Maybe the following topics could be interesting research projects:

- 1) How do organizations view cyber-hate in relation to persons portrayed in the images used in social media for fundraising purposes. Today messages are translated so that everyone has access to the content. This means that the persons that are portrayed can read the comments.
- 2) Dignity is a word that reoccurs in conversations with INGO's. But it is a quite complex word since what is looked upon as dignity in one culture might be something else in another. It could be interesting to investigate what dignity means in relation to pictures used for fundraising.
- 3) How is article 16 interpreted and used to protect the rights of the child in countries in the global south?



# LITTERATURE

## **Books and reports:**

Adami Rebecca, Kaldal Anna, Aspán Margareta, *The rights of the Child: Legal Political and Ethical Challenges* (Brill Nijhoff 2023)

Siobhan Warrington, Jess Crombie, *The people in the pictures*, Save the Children 2018

Schildt Adina, *Juridiken bakom sharenting*, Statens mediråd 2021

Warchild and SOS Children´s villages, *The right picture of me*, Giva Sverige 2022

Young-Bruehl, Elisabeth, *Childism: Confronting Prejudice Against Children* (Yale University Press, 2012,

## **On the internet:**

<https://criticalfundraising.com/2021/03/25/making-sense-of-criticisms-of-donor-centred-fundraising/> (20230421)

<https://communitycentricfundraising.org/> (20230421)

# APPENDIX

## ARTICLES FROM THE CRC USED IN THIS REPORT

### **The child's best interests are stipulated in the CRC article 3:**

"1. In all actions concerning children, whether undertaken by public or private social welfare institutions, courts of law, administrative authorities or legislative bodies, the best interests of the child shall be a primary consideration.

2. States Parties undertake to ensure the child such protection and care as is necessary for his or her well-being, taking into account the rights and duties of his or her parents, legal guardians, or other individuals legally responsible for him or her and to this end, shall take all appropriate legislative and administrative measures.

3. States Parties shall ensure that the institutions, services and facilities responsible for the care or protection of children shall conform with the standards established by competent authorities, particularly in the areas of safety, health, in the number and suitability of their staff, as well as competent supervision."

### **The child's right to express her/his own views are stipulated in the CRC article 12:**

" 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."

### **The child's right to privacy is stipulated in the CRC article 16:**

"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 honor or reputation. The child has a right to protection of the law against such interference or attacks."

# SWEDISH ANSWERS TO THE INTERVIEW QUESTIONS

## 1. Är det viktigt att barnet själv blir tillfrågat om att medverka på bild eller räcker det med att en förälder/vårdnadshavare ger medgivande?

*“Det måste vara båda som ger medgivande. Men under en viss ålder, kanske 4-5, kommer de inte att förstå frågan.”*

*“Superintressant frågeställning. Jag har två svar. Jag som kommunikatör och samtidigt safegaurding. Jag behöver skydda barnet från skada. Artikel 12 sätter krokben. I vissa lägen för föräldern barns tala. Vi behöver inte att signerat medgivande från barn under 12 år. Utgångspunkten är ändå att barnet är med i samtalet.”*

*“Det är föräldrarna som ger medgivande. Föräldrarna har en annan roll där, auktoriteterna har större betydelse i andra länder jämfört med i Sverige.”*

*“Beroende på ålder, men i så hög utsträckning som möjligt viktigt att barnet själv får frågan. Detta gäller i synnerhet om det är stort fokus i bilden på ett eller ett fåtal barn. Det vill säga inte om det är bilder med många barn i, exempelvis på en skolgård.”*

*“Om en person är under 18 år måste alltid den som är ansvarig för barnet alltid signera medgivande. Fotograferingen görs sedan enligt överenskommelse med den/de som fotograferas.”*

*“En av de mest grundläggande saker vi måste säkerställa är att våra verksamheter är trygga och säkra för barn. För detta ändamål har vi en mängd olika interna riktlinjer, policier och rutiner som alla betonar att vi ska göra allt för att skydda barn från bland annat skada, diskriminering och kränkningar. Barn ska alltid behandlas som individer och med respekt för deras åsikter och oro, och vi ska ge dem utrymme att uttrycka sina åsikter i situationer som berör dem, som är passande för deras ålder och mognad.”*

*“Bilder är ett kraftfullt verktyg, men med det följer självklart ett ansvar. Därför ska alla de personer vars bilder och berättelser vi använder alltid ha tagit ställning till och godkänt sin medverkan. Vi följer noggranna rutiner för att försäkra oss om att de medverkande förstår hur vi vill använda bilderna, innan de ger sitt godkännande. Vår blankett för medgivande finns översatt till många språk, bland annat till ukrainska och ryska, och vi använder tolk när det så krävs. I medgivandet framgår också hur bilderna kan komma att användas. När det gäller barn måste minst en förälder skriva på ett medgivande om att vi får ta och använda bilder, där det också står hur man kan ta tillbaka sitt medgivande. Vi är medvetna om beroendeställningen och därför ska vi alltid göra tydligt att medverkan är helt och hållet frivillig, samt att vi som organisation inte förväntar oss medverkan, t.ex. för att någon står i tacksamhetsskuld till oss i de fall där de fått vår hjälp. Viktigt är också att hantera de medverkandes förväntningar och tydliggöra att (organisationens namn) inte betalar ut någon kompensation. Vi involverar också så långt som möjligt barnet i skapandeprocessen när vi tar bilder, filmar eller gör reportage, och ser till att lyfta de perspektiv och behov som barnen själva finner viktiga.”*

## 2. Om barnet blir tillfrågat, hur går det till när frågan ställs till barnet?

*“Situationen när man tar bilden kan vara komplicerad. Man måste ha tolk för förståelsen. Vi har ibland medgivande på video för de som inte kan skriva. Det går också att skriva på med tumavtryck. Det krävs någon form av samtal i samband med ett medgivande.”*

*“Det kan se väldigt olika ut tyvärr. Vi har en mediabank och där ser man ganska tydligt hur väl en person förberetts, så vi är väldigt noga när vi väljer en bild. Det kan vara en lokal- anställd som tar foton. Och vi har processer där man förbereder medgivandet i god tid innan insamlandet. Det är väldigt få som säger nej till en bild.”*

*“Barnet tillfrågas muntligen om hen vill vara med på bild. Om barnet talar annat språk ställs frågan via översättare. Den som tar bilden behöver också försöka känna av situationen och barnets egentliga vilja. Det finns många gånger ett maktförhållande inblandat i denna typ av situationer och det måste fotografen och de personer som är på plats för att dokumentera ha med sig i sitt beslutsfattande.”*

*“Exakt hur frågan ställs beror på vilken fotograf det är. Men det görs alltid enligt ök med den/de som syns på bilden - även om bilden tas när ett barn utför en aktivitet eller t ex inte tittar direkt in i kameran.”*

## 3. Om barnet blir tillfrågat att medverka på bild, vilken sorts information bör barnet få inför att bilden ska tas?

*“Man förklarar formuläret för barnen och sammanhanget där bilden ska förekomma. Folk vill gärna berätta hur de har det. Många gånger är vi som ska använda bilden mer rädda för att det ska bli fel. Jag minns en familj som sa ja till en reklamfilm där vi var tveksamma. Men vi hörde av oss fyra gånger för att vara säkra. Vi har tagit bort bilder i efterhand när folk har hört av sig.”*

*“Det som finns i våra concentforms är inte barntillgängligt. Det är knappt att en vuxen kan greppa hur en bild används. Det gäller att försöka att förklara vidden av hur bilden används, men det är svårt. Ska man ändå samla in bilder. Men den andra delen är att barnet ändå har rätt att berätta sin historia. Använder vi barn på bild, det ska inte vara vilket barn som helt utan ett barn som vi känner, där vi har historien.”*

*“Föräldern eftersom barnet inte frågas. Det är svårt oavsett kontext. Vem vet vad som händer med en bild. Det vet man ju inte någonstans. Hamnar bilden på nätet kan vad som helst hända. Pappersfoton kan också fotas. I medgivandedokumentet finns allt med, men kan de som vi tar bild av förstå innehållet.”*

*“Att bilden eventuellt kommer användas externt i syfte att beskriva området barnet bor i eller situationen de boende i området befinner sig i. Och att bilden kommer användas på ett korrekt och med verkligheten överensstämmande sätt. Det vill säga bilden på barnet kommer inte att användas för att kommunicera något helt annat än barnets situation och den verklighet som omger barnet. Om syftet är att använda bilderna i en större kampanj så ska barnet tillfrågas/informeras om detta och helst ska man visa upp exempel på vilken typ av kommunikation och kanaler det kan handla om.”*

*“Barnet bör få veta i vilket sammanhang bilden ska användas och för vilket syfte och kanal.”*

#### **4. Är det tydligt för barnet att pengarna som generas i sammanhangen där bilden används inte går direkt till barnet utan till ett större arbete?**

*“Ja det är tydligt.”*

#### **5. Hur reflekterar du/organisationen kring föjande maktperspektiv i relation till barnets möjlighet att tacka nej till att medverka på bild?**

*“Diskussionen om makt och barnens integritet och trygghet är ständigt pågående hos oss och vi tar den på största allvar. Gäller inte bara i relation till bildanvändning utan också till verksamheten i stort.”*

*“Det är en relevant och viktig fråga. För att i möjligaste mån undvika den situationen är det viktigt att vi alltid har med oss den frågan i oss i allt vi gör och att hela tiden ställa den till oss själva - och till varandra. Dessutom är det viktigt att barnet är tryggt när frågan ställs och under fototillfället med personer på plats som barnet litar på och som kan säkra att barnets röst blir hörd.”*

#### **a) Organisationens överläge genom att vara den som hjälper och den som kan dra tillbaka hjälp.**

*“Vi hämtar bilder där vi redan gett hjälp. Lokala medarbetare tar reda på innan vilka som kan tänka sig att medverka. Lokalkännedom är viktigt.”*

*“Organisationens överläge genom att vara den som hjälper och den som kan dra tillbaka hjälp. – Jag skulle säga att vi har regler som på alla sätt ska fånga upp där det på något sätt villkoras att hjälp kan dras in. Plan har styrkan i att vi nästan bara jobbar med lokalanställda och det minskar möjligtvis maktobalansen lite. Hela branchen har ju något kolonialt kring sig och man behöver jobba runt det.”*

*“Jättesvårt att säga nej till någon som hjälper. Det är så enormt ojämlika maktförhållanden. Egentligen kanske det inte räcker med ett medgivande. Medgivande blir mer för organisationens skull. Här kanske man borde tänka mer: om det här vore mitt barn – att man tänker mer på personen som ska medverka. Egentligen är den tanken viktigare än själva medgivedokumentet. Pappret säger ingenting om det.”*

*“Den aspekten finns med och därför är det också viktigt att i sammanhanget fundera över vilken typ av bild som tas och hur den kommer användas. Våra riktlinjer för användning av bilder ligger i linje med de som finns i branschorganisationen Giva Sveriges bildpolicy, “Rätta bilden av mig” (bifogad), vilken i sin tur baseras på artiklarna i FN:s barnkonvention. Barnets väl och ve, integritet, rätt till trygghet och skydd är det mest centrala och behovet av att kunna använda bilder kommer här i andra hand. Samtidigt behöver vi kunna berätta om situationen i utsatta delar av världen med hjälp av just bilder, och utmaningen är att kunna göra det utan att göra avkall på något av ovanstående.”*

## **b) Hudfärgens betydelse för upplevelse av underläge/överläge.**

*“Vi ser alltid till att ha lokal personal med oss. De som pratar med familjen är från området och tolkar. Vi har försökt använda lokala fotografer men bilderna vi får fungerar inte riktigt för oss. Vi har försökt skapa kontentkit där vi skickar ut kameror för att lokala medarbetare ska kunna ta mer bilder själva.”*

*“Hudfärgens betydelse för upplevelse av underläge/överläge. – Vi är väldigt medvetna om detta och det finns alltid en lokalanställd med som en brygga. Det gäller att bygga en kultur där lokalanställda har modet att säga ifrån. Vi har många exempel på när landkontoret säger nej.”*

*“På 90-talet kunde vi ha bilder på pojkar som duschade. Man kan inte döma de som lever i en annan tid. Man försöker göra det bästa av det man förstår. Det betyder inte att man var ondskefull för tio år sedan. “*

*“Hudfärg i kombination med andra maktstrukturer – vuxen/barn, funktionsnedsättning/icke funktionsnedsättning osv.) finns med i vårt tänk kring val av bilder att ta och publicera. Och i hur vi tänker kring barnets frivilliga medverkan. Vi är väl medvetna om de maktstrukturer som finns och vi försöker att i så hög utsträckning som möjligt väga in detta i vår bildhantering och i vår kommunikation generellt. Handlar om alltifrån HUR vi tar bilder (dvs själva situationen) till vilka bilder vi publicerar och i vilken kontext de publiceras. På grund av att barnet ofta befinner sig i ett underläge – och extra mycket så om det är ett barn med exempelvis funktionsnedsättning – så är det viktigt att utöver det som sägs rakt ut även kunna känna av barnets egentliga vilja. Givetvis inte helt enkelt, och i synnerhet inte i situationer som ibland kan vara relativt stressiga, men vår strävan är att kunna göra det.”*

## **c) Barnets upplevelse av underläge i relation till en vuxen.**

*“Den har vi inte tänkte mycket på, men man måste vara lyhörd i mötet med barnet. Det är en helhetsbedömning och fingertoppskänsla för att det inte ska kännas fel. Man har samtal och dialog med barnet och behöver vara lyhörd för signaler som barnet sänder ut.”*

*“Barnets upplevelse av underläge i relation till en vuxen. – På de resor jag har gjort har det varit tydligt att det finns en hierarki som vi som barnrättsorganisation vill komma ifrån. Respekten för den vuxne kan vara starkare i jämförelse med hur det ser ut i Sverige. Därför är det viktigt att bygga en kultur där vi jobbar med attityder – Walk the talk.”*

## **d) Barnet i fråga har en funktionsvariation eller sjukdom som ofta placerat hen i ett underläge i relation till andra människor.**

*“Jag var med om en situation i Uganda där vi besökte ett projekt. Det var barn som satt i rullstol. Barn i de här situationerna vill ha rylligt precis som alla andra. Och det blev en fin situation, men det gäller att vara ödmjuk inför alla maktperspektiv.”*

*“Barnet i fråga har en funktionsvariation eller sjukdom som ofta placerat hen i ett under-*



*läge i relation till andra människor. – Funktionshinder kan vara olika. Generellt den minst synliga gruppen. Personer med funktionshinder kan marginaliseras så mycket att de inte syns på bild alls.”*

*“Ska jag skydda en person som vill berätta en historia därför att jag tycker att den personen gått igenom ett trauma. Jag måste också kunna tro på ett ord och inte tänka ”du vet inte ditt eget bästa”. När ska man bestämma att någon inte vet vad den gör? En person måste också ha rätt att berätta även om det blir fel. Vi alla måste ha rätten att göra fel.*

*“I kontexter där barn med funktionsnedsättningar blir inlåsta. Kan det vara viktigare att de barnen är med på bild och kommer till tals i en kontext där funktionsnedsättningar är stigamtiserande. Aldrig bild på ett barn med funktionsnedsättning där barnet far illa. Utan visa ett barn i en situation där det ändra. Finns tillfällen som barn i Rumäniein – dokumentära syften för att förändra en situation.”*

## **6. Vilken sorts bilder tror du att flest människor väljer att skänka på?**

- a) Bild på barn i en utsatt situation.**
- b) Barn som fått hjälp bort från en utsatt situation.**
- c) Något annat.**

*“Vi har bestämt i våra rutiner att vi kan visa barn i utsatt situation, men då ska barnet vara omhändertaget. Men det kan vara så att en bild på ett ensamt barn samlar in mer pengar. Bilder på barn ska skildra ett omhändertagande sammanhang. Det visar på något sätt att vi varit där och hjälpt barnet.”*

*“Vi ska försöka gå ifrån de stereotypa bilderna och försöker tänka ett varv till när vi väljer bilder. Det ska finnas handlingskraft i bilderna. Eftersom vi består av lokala organisationer har vi inte det här perspektivet kring white saviourism. I katastrofer kan det finnas mer av det perspektivet.”*

*“Vi jobbar aldrig med flugor i ögonen på barn. Vi använder inte bilder där barnet inte är omhändertaget. Så länge man kan visa att barn har handlingskraft och kan tänka och tycka så måste man också kunna visa sårbarhet.”*

*“I kampanj är det mest barn med tunna överarmar – mer utsatta bilder. De skulle man inte visa i annan typ av kommunikation. Forskare från Linköping sa just att starkare bilder mer intäkter. Men långsiktigt behövs andra typer av bilder för att komplettera detta. Det kanske går att visa bilder på sprutor eller behandlingar. Det är ju tråkigt att det krävs starka bilder för att samla in. Det är svårt att välja en bild som man vet inte genererar så mycket. Givande är känslomässigt. Givande är instinktivt. Större gåvor innebär att man kan göra mer som organisation.”*

*“För enstaka gåvor vid specifika tillfällen genererar sannolikt bilder på barn i utsatta situationer mer stöd, men när det gäller långsiktigt givande (månadsgivande exempelvis) så kan bilder och kommunikation kring barn som fått hjälp bort från en utsatt situation vara väl så effektiva. Det handlar om att berätta viktiga historier som får människor i Sverige att stanna upp och reagera, och det kan man göra både kring själva utsattheten och kring de lösningar som finns på utmaningarna. Det här beror också på vilken målgrupp man riktar*



*sig mot. Allmänheten ställer nog allt högre krav på organisationers kommunikation och medvetenheten om vikten av att integritet och rättighetsperspektiv i bildhantering är sannolikt större idag än tidigare. Många människor kanske tom ryggar tillbaka om de märker att organisationer i hög utsträckning försöker spela på enkla och snabba känslor. Kommunikation handlar ju dessutom om både bild och text så ju bättre texterna är, desto mindre roll spelar bilden för att skapa engagemang. Men med det sagt, bilder är ett mycket viktigt verktyg för oss och andra organisationer i branschen. Bilder har en förmåga att snabbt väcka känslor som text ibland saknar.”*

*“Historiskt har det i hela branschen varit vanligt att använda bilder där barn skildras i stor utsatthet (flugor i ögonen osv). Idag ser man i högre grad att lösningen/hoppet är något som triggat många givare.”*

*“Hur vi porträtterar människor i våra bilder är en viktig och ständigt pågående diskussion i vår organisation, där vi också försöker variera vårt sätt att kommunicera på, bland annat med enbart text, grafik och illustrationer. Ett exempel på det är nu i samband med jordbävningarna, då vi haft en annonskampanj baserad på bara copytext: “Efter skalvet” – vårt sätt att berätta att vi finns på plats i Turkiet och Syrien och att vårt arbete där kommer att behövas under lång tid framöver. Och det är nog svaret på din sista fråga: att det inte är en enda sorts bilder som engagerar, utan en kombination av olika typer av bilder och kommunikation som skapar detta engagemang.”*