TIRITOSE
WE BUILD TOGETHER

TIRITOSE SUSTAINABLE TRAVEL ETHICAL TRAVEL POLICY

We are guided by our core values as a company, which are:

- **Ethical**: each decision is based on justice, honesty, empathy, compassion, respect and responsibility.
- **Knowledge exchange**: actively encourage and facilitate connections between Zimbabwe and the rest of the world.
- **Sustainability**: work to achieve the Sustainable Development Goals – improved natural resource management and operate financially responsible programmes i.e. people, planet, profits.
- **Fun**: each activity has unique qualities that bring joy, love and happiness to all stakeholders involved.

These core values lead us to carefully plan for on-going development for each programme or experience that we operate in Zimbabwe. We pay close attention to the impact our programmes and experiences have on the environment, the people and their culture.

The communities surrounding our programme and experiences sites are guaranteed of long-term benefit. We make it a point to at the very least maintain the environment in areas where we operate; however, more often end up improving it, along with the economy of the host communities. Therefore, through our programmes, we directly develop communities collaboratively with them, enabling them to become masters of their own destiny.

We invest heavily in our staff through skills training and mentorship programmes, resulting in an excellent execution of the vision. Our staff is trained to properly and adequately consider our core values when identifying potential partners, programme sites as well as tourist activity centres. In addition, we work with local authorities across Zimbabwe in order to obtain their buy-in before implementing any programme, which also ensures sustainability.

All our programmes are designed with the locals in mind first and foremost, and then volunteers and interns come to fit into the local setup, which ensures that the programmes

will continue beyond the stay of external partners and volunteers. The programmes and experiences are also designed to ensure our core value of knowledge exchange takes place seamlessly. We provide comprehensive pre-departure packs and webinars as well as robust in-country orientation aimed at imparting cultural sensitivity.

Our staff, volunteers and interns working on our programmes are required to submit police clearance certificates in line with our Child Protection Policy.

We will continue to collaborate with our volunteers and interns in areas that also interest them and build on such legacies we have created such as the Dr. Necrisha Roach Foundation, and Addiction Recovery Trust.

USING TECHNOLOGY APPROPRIATELY: PHOTOGRAPHY

Travelling abroad presents many opportunities to broaden your horizon and see things from a different perspective. Although it is true that memories never fade, technology has presented its own set of challenges, and one such is how to supplement our memories and experiences abroad. Taking photographs of people and places is the easy answer, however, this often creates pressure to take the perfect shot! Inasmuch as photography is a powerful tool for understanding and sharing, it has continued to widen the gap between the host and the visitor, as the photographer is often absent in that moment. The result is often coming across as an obnoxious observer, a culturally immersed and imperialistic traveller. Which deviates from the correct use of photography i.e. to build bridges, enhance engagement and reject stereotypes.

We have inserted a few articles that we find relevant for travellers to read as they prepare to come to Zimbabwe. The articles provide a good opportunity to reflect, and think about how one should intentionally use cameras, and social media in appropriate and sensitive ways while travelling abroad.

ETHICS AND PHOTOGRAPHY IN DEVELOPING COUNTRIES

Introduction

Those who take photos while travelling abroad have an ethical responsibility to preserve the dignity of their subjects and provide a faithful, comprehensive visual depiction of their surroundings so as to avoid causing public misperceptions. Visual images are a cogent way to convey an experience to an audience and to evoke strong public emotions, as people often formulate their opinions, judgments, and behaviours in response to visual stimuli. In this way, the photographer wields substantial control over public perception. Photographers' decisions about how to depict their subjects can entirely alter viewers' perceptions.

Ethical Considerations

"We've all seen it: the photo of a teary-eyed African child, dressed in rags, smothered in flies, with a look of desperation that the caption all too readily points out."

(1) Like any other business, the non-profit and development sectors need revenue to survive. Many charities have found that their most effective tactic for eliciting donations has involved the use of dehumanising images to evoke feelings of pity and charity. These photos are dangerous, however, because they completely fail to capture the intelligence, resilience, and capabilities of the communities that the non-profit is looking to help. Duncan McNichol of Engineers Without Borders Canada recently implemented a "Perspectives of Poverty" project. Duncan photographed Edward Kabzela of Chagunda Village, Malawi. Edward was asked to look and act as poor as possible on the one hand, and to dress as rich as possible on the other. The two images convey completely different stories and elicit entirely different emotions in the viewer. One photo does not reflect Edward's success, portraying him instead as a hopeless, dirty, hungry and impoverished beggar. However, this is not an accurate portrayal of Edward. In reality, he is very successful as an area mechanic and grower of tobacco, and he also works for a basket weaving business. He is also thinking of investing in a truck to start a transportation business.

Edward also explained, "NGOs come to the village here to take pictures of people. At church, at the market, on the road, at meetings. Only people who are dressed poorly."

(2) These images are unfair to the local population and have "become a marketable commodity. They are blown up and displayed at fund-raisers by NGOs, donors and UN agencies; they help organisations to stay in business. The more graphic they are, the more money they help to raise."

(3) Even Time Magazine recently published an issue that included a photo essay of an African mother dying in childbirth in Sierra Leone. This photo essay aroused outcry. Though the intentions of the editors may have been to motivate wealthy donors and nations to take action to improve maternal healthcare in developing countries, dehumanising photos should not be utilised. "While these images might shock Westerners into digging deeper into their pockets, they have the unintended effect of disgusting the very people they are supposed to help. Moreover, they reflect double standards."

The Problem

Since donors are often more empathetic to one person facing hardship than too many people, organisations frequently elicit donations by evoking sympathy in the viewer by showing images of hungry and ill children and, less frequently, adults.

(4) These images have been termed "poverty porn," which is defined as "words and images that elicit an emotional response by their sheer shock value". Images like starving, skeletal children covered in flies.

(5) Poverty porn is harmful because it "exploits the poor's condition in order to generate the necessary sympathy for selling newspapers or increasing charitable donations or support for a given cause."

(6) In addition to violating privacy and human rights, poverty porn is damaging to those it is trying to aid because it evokes the idea that the poor are helpless and incapable of helping

themselves, thereby cultivating a culture of paternalism. Poverty porn is also detrimental because it is degrading, dishonouring, and robs people of their dignity.

(7) In order to demonstrate respect and sensitivity towards the local population and to avoid poverty porn, one should heed the following protocols:

Before Photographing

- Always get the subject's consent first, especially if you want to do a close-up.
- Examine your motives for shooting a particular frame. Do you want to inspire hope and understanding, or maybe even expose wrongdoing and neglect? It is not acceptable to use the photographs simply to harness pity. People who donate out of guilt tend to see subjects as pitiful objects, which is dehumanising and disrespectful.
- You should not bribe subjects to feign despair, anger, or other emotions, or seek to influence the "slant" of your photos in any way.
- Think about what you want to portray in your photo. While it is fine to portray the fears and poverty of your subjects in some photos, others should also convey the community's strengths and expectations.

(8) Never portray your subjects as useless or inadequate.

While Photographing

- Sometimes, it works well to photograph subjects from behind so that only their activities, and not their faces, can be seen. For example, your photo may show the face of the doctor who is performing an eye exam, but not the patient's face. This not only prevents the patient from getting distracted, but also protects his or her privacy.
- Be humble, considerate and respectful, especially during private moments of grief. Try to take the picture from afar without being intrusive.
- Try not to be an aloof stranger; build a relationship of mutual understanding with your subject.

After Photographing

- Don't stereotype or make false generalisations. A single photograph of a starving African child is not representative of the situation throughout the continent. Use captions to contextualise visual images.
- Photos should be used to raise public awareness, not to exploit public sympathy.
- Photos must be carefully and faithfully edited (meaning there should be minimal, but acceptable digital manipulation and no fancy embellishments) to avoid misrepresentation.
- Ensure that your photos document what you believe is the real situation of your subjects. Photographers should use their skills to influence public perception responsibly, and it is crucial for organisations to use images that connect people from all walks of life through the language of visual understanding.

Footnotes

1. "Perspectives of Poverty." Accessed on 3 September 2010.
2. Ibid.
3. Warah, R. "Images of the 'Dying African' border on pornography." Accessed on 13 September 2010.
4. "Why we care (and why we don't). A conversation with Dr. Paul Slovic." Accessed on 13 September 2010.
5. "From Poverty Porn to Humanitarian Storytelling." Accessed on 3 September 2010.
6. "What is 'poverty porn' and why does it matter for development?' " Accessed on 3 September 2010.
7. "What is 'poverty porn' and why does it matter for development?' " Accessed on 3 September 2010.
8. Gidley. Ruth. "NGOs still fail standards on appeal images," AlertNet 14 Jan 2004. Thomson Reuters Foundation. Web.26 Jun 2009.
9. "Photo Ethics: Aim High When You Shoot." Medialit. Center for Media Literacy. 26 Jun 2009.

10. Gidley. Ruth. "NGOs still fail standards on appeal images," AlertNet 14 Jan 2004. Thomson Reuters Foundation. Web.26 Jun 2009.
11. "Photo Ethics: Aim High When You Shoot." Medialit. Center for Media Literacy. 26 Jun 2009.

TRAVEL WRITER **PICO IYER** WRITES:

So, what to do? The central paradox of the machines that have made our lives so much brighter, quicker, longer, and healthier is that they cannot teach us how to make the best of them; the information revolution came without an instruction manual. All the data in the world cannot teach us how to sift through data; images don't show us how to process images. The only way to do justice to our onscreen lives is by summoning exactly the emotional and moral clarity that can't be found on any screen (P. Iyer, 2011, The Joy of Quiet).

Tiritose asks travellers to be intentional about asking yourselves tough questions (similar to those listed below) and of course then aim to live into the answers:

- Have you taken a photograph in a place where it is forbidden to do so? Did you decide in the moment that the desire for the perfect shot was more important than respecting a request not to photograph?
- Do you take selfies? What are some of the unwritten rules about where and when to take them? Can you develop a few guidelines about when and where to take selfies?
- What other strategy might you suggest in order to become more intentional about taking pictures?

Please have a read through the code of research ethics and guidelines related to visual sociology (http://visualsociology.org/images/stories/about/IVSA-Ethics-and-Guidelines.pdf). Some of the principles include professional competence, integrity, diversity, professional and scientific responsibility, respect for people's rights, dignity and diversity, and social responsibility.

Can you draw the lessons from the similarities between these principles and the following article: **Ethics and photography in developing countries**. How might this code of ethics and this article assist you in making decisions about ethical photography?

STUDENTS ABROAD: FIRST, DO NO HARM WITH YOUR CAMERA

By Lise Saffran DECEMBER 06, 2015

THE CHRONICLE OF HIGHER EDUCATION

Programmes that send American students to developing countries for practical service in the health sciences and medicine are proliferating, both under the auspices of universities and in connection with commercial organisations such as Projects Abroad, which advertises among its offerings, "Exciting opportunities at Ho Leprosy Village, Ghana." Examples abound of students or volunteers "practicing" medicine beyond the limits of their own training or good sense in under resourced communities.

On a recent visit to Cape Coast, Ghana, with my family, I was greeted in a restaurant by an American high-school student who, having embraced one of those exciting opportunities, said he was in Ghana for two weeks, "treating lepers and painting houses."

Myriad regulations, conventions, and guidelines address patients' rights to privacy in health care, and these have evolved rapidly to include the widespread use of social media by health-care workers and trainees. While there is ample documentation that students violate these guidelines both at home and abroad, recent findings by researchers at the University of Florida suggest that these lapses may be more likely to occur on foreign medical "missions" in developing countries.

Perhaps this phenomenon is merely another expression of students' applying different medical standards abroad than they would find acceptable at home — unfortunately, it happens all the time — but my colleagues and I believe there may be something additional at work. In their article "**#Instagramming Africa: The Narcissism of Global Voluntourism**," Lauren Kascak and Sayantani DasGupta observe that "photography — particularly the habit

of taking and posting selfies with local children — is a central component of the voluntourism experience."

We agree that social-media narratives exert a powerful tug on would-be volunteers to seek their own versions of the images they've seen; they might even be a factor not just in medical trainees' violating patient privacy but also in their temptation to operate above their level of training while overseas. After all, health education is not nearly as photogenic as giving an injection or drawing blood.

Research in health humanities suggests that narrative strategies can be useful in prompting students to reflect on ethical and professional questions. So rather than discourage health-sciences students from bringing their cameras on study abroad, my colleagues and I at the University of Missouri have begun incorporating student picture-taking into our discussions of social and cultural factors in health and health equity.

I begin before the students' departure with an examination of the photos they already have on their phones. Choosing photos to represent both positive and negative aspects of their own lives, they write captions from their own point of view, with the background knowledge that implies, and again from the point of view of an imagined character of a different gender, age, race, or economic situation. This is an example of what social psychologists call "perspective taking." Students going to India in our pilot course began to understand an important fact about the pictures they might choose to post from there: The perception of something as "negative" or "positive" largely depends on the assumptions that the viewer holds.

In India recently, one of my colleagues asked the students to reflect further on their picture taking — for example, to consider how someone in the photograph itself might write a caption. Asking for permission before photographing someone is a minimum requirement, but does that level of consent precipitate ethical engagement? Did the students know the names of the people they photographed? Did they engage with them enough to be able to see if any assumptions the students held were true? Do students realise how their photos may be reinforcing stereotypes about developing nations and about other cultures within their own communities?

Travel is a powerful teacher, and photography is a potent storytelling tool. Young people in the health sciences are unlikely to abandon either one in the near future. Nor do we believe they should. That said, it is not necessary that the narratives they travel with and build from their experiences represent what Teju Cole calls the "White Saviour Industrial Complex."

Not a health-sciences teacher? Instructing students in the principles of ethical photography — including the right of potential subjects to decline to be photographed; and the responsibility to avoid harm to the subjects as a result of the photographs, to avoid misrepresentation of the photographs, and to respect individuals and communities abroad — might lead them to consider principles of equity that they have not considered before. We are all engaged in telling stories to others through our pictures when we travel. It would serve us well to consider what stories we are telling ourselves.

Source:
http://chronicle.com/article/Students-Abroad-First-Do-No/234458?cid=at&utm_source=at&utm_medium=en&elq=325afce5841e4be89d57b923d2b00dd3&elqCampaignId=2016&elqaid=7149&elqat=1&elqTrackId=cdcccda0110d4fcebac62922359bd226

The Suffering Other

In a photograph taken by a fellow voluntourist in Ghana (not shown), a child stands isolated with her bare feet digging in the dirt. Her hands pull up her shirt to expose an umbilical hernia, distended belly, and a pair of too-big underwear. Her face is uncertain, and her scalp shows evidence of dermatological pathology or a nutritional deficiency—maybe both. Behind her, only weeds grow.

Anthropologists Arthur and Joan Kleinman note that images of distant, suffering women and children suggest there are communities incapable of or uninterested in caring for its own people. These photographs justify colonialist, paternalistic attitudes and policies, suggesting that the individual in the photograph must be protected, as well as represented, by others. The image of the subaltern conjures up an almost neo-colonial ideology of failure, inadequacy, passivity, fatalism, and inevitability. Something must be done, and it must be done soon, but from outside the local setting. The authorisation of action through an appeal

for foreign aid, even foreign intervention, begins with an evocation of indigenous absence, an erasure of local voices and acts.

The Self-directed Samaritan

Here we have a smiling young white girl with a French braid, medical scrubs, and a well-intentioned smile. This young lady is the centrepiece of the photo; she is its protagonist. Her scrubs suggest that she is doing important work among those who are so poor, so vulnerable, and so Other.

The girl is me. And the photograph was taken on my first trip to Ghana during a 10-day medical brigade. I'm beaming in the photograph, half towering and half hovering over these children. I do not know their names, they do not know my name, but I directed a friend to capture this moment with my own camera. Why?

This photograph is less about doing actual work and more about retrospectively appearing to have had a positive impact overseas. Photographs like these represent the overseas experience in accordance with what writer Teju Cole calls the "White Saviour Industrial Complex."

Moreover, in directing, capturing, and performing in photos such as these, voluntourists prevent themselves from actually engaging with the others in the photo. In On Photography, Susan Sontag reminds us:

Photography has become almost as widely practiced an amusement as sex and dancing – which means that…it is mainly a social rite, a defence against anxiety, and a tool of power.

On these trips, we hide behind the lens, consuming the world around us with our powerful gazes and the clicking of camera shutters. When I directed this photo opportunity and starred in it, I used my privilege to capture a photograph that made me feel as though I was engaging with the community. Only now do I realize that what I was actually doing was making myself the hero/star in a story about "suffering Africa".