

Commodification of Humanitarian Sentiments in Celebrity Endorsements: A Case Study of Africa

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ABSTRACT

The relationship between humanitarian campaigns and celebrity industry is complex and debatable. The pervasiveness of celebrity led campaigns has recently become a prominent issue in the non-profit sector. Celebrities are increasingly viewed as powerful actors in international politics, particularly in altering North-South relations. Celebrities' great exposure and various humanitarian initiatives have become widely discussed subjects in popular media. The current study is concerned with the mediation of distant Others who are suffering in Africa, and how Western celebrity endorsement through humanitarian sentiments influences this mediation experience. Within this framework, the concept of "mediation" is a coined process. First, by overcoming the distance in communication between the distant Others and the spectators, or in other words between those in front of and those behind media screens. Second, by passing through the medium. The study relies on a qualitative method approach of detailed content analysis. Appraisal framework has been used in the current study to analyze the verbal/visual resources of the feature humanitarian articles of the 15 selected celebrities. In this respect, a total of 51 headlines, 28 leads and body paragraphs and 30 images have been analyzed. The analysis uncovers how the articles depict the efforts of the Western celebrities along with shaping the image of the sufferers. It is found that the celebrities are evaluated positively, while the sufferers and Africa are evaluated negatively on the verbal and visual levels.

Keywords: *Celebrity diplomacy, Public Relations, Mediation, distant Others, Suffering Humanitarian Sentiments.*

1. INTRODUCTION

This paper approaches humanitarian sentiments as a mode of public communication aiming at establishing a strategic emotional relationship between a Western celebrity and a distant sufferer with a view to propose certain dispositions to action towards a cause. The term "public communication" refers to communication techniques and methods targeting a specific base of audience. Its primary goal is to inform these audience, increase awareness, and change attitudes and behaviors (Covello 2021). According to Kang and Norton (2004), Public Relations (PR) plays an important role in modern

humanitarian communication. The importance of the issue lies in the increased hesitance of the general public in the West to participate in humanitarian efforts (Powell 2012). Höjjer (2004) states that this hesitance could be called "compassion fatigue," it is where people are exposed to a lot of suffering. Hence, many Public Relations practitioners try to find solutions to regain their power to mobilize the public in the broader framework of humanitarian politics. Humanitarian sentiments relate to the public's meaning-making activities that portray human suffering as a source of communal emotion

and action. Whether it is an online aid, a development campaign, a celebrity giving a speech at a UN conference, a human rights film in a theater, or a natural catastrophe post, all of these forms of speech can be considered humanitarian sentiments as they represent vulnerable Others whether verbally or visually in order to invite the spectators to help alleviate their suffering or protect them from harm (Richey 2018). Chouliaraki (2010, 2013) argues that humanitarian communication needs to redefine its goals so that it is no longer just about communicating "Western humanity" and emphasizing the "Western feelings" for distant Others in order to achieve organizational goals such as fundraising and international political influence.

The relationship between humanitarian campaigns and celebrity industry is controvertible and complicated. The pervasiveness of celebrity led campaigns has recently become a prominent issue in the non-profit sector. Moreover, using celebrity endorsement techniques in raising awareness and funds for humanitarian causes is becoming one of the most popular techniques in charitable work. The relationship between the spectators, endorsed celebrities and the distant Others on digital screens, what is later defined as the "mediation of distant Others" is the main theme of the paper. The power of the media to mediate the distance between the spectators (us) and the distance Others (sufferers), who are the subjects of humanitarian sentiments but who will never be met otherwise, seems to be more impactful than ever before. However, it seems that the spectators are still indifferent towards the distant Others watched through the screens (Chouliaraki 2006). Highlighting on the previous points, the role played by celebrity endorsers to regulate the ways spectators encounter distance Others is the significance of this study. Mediated experience is preferred when there is a lack of immediacy or direct involvement with distant Others. Distant Others refer to people who are viewed as being geographically, socially, culturally and morally distant from the spectators and only appear to them through different media outlets (Fawzy 2019; Silverstone 2007) and are located in Africa; in countries such as, Kigali, Rwanda, Malawi, Ethiopia, Eastern Congo, Botswana, Nairobi, Darfur, Sudan and Central Africa Republic. This research aims at answering specific questions; (1) How do humanitarian campaigns engage celebrities as

a means of bridging distance? (a) What are the results of celebrities' engagement in humanitarian campaigns? (b) What is the effect of deploying celebrities' endorsement on the image of the sufferers? (2) Do celebrities' endorsed campaigns result in a reflection on the self, rather than on the condition of the sufferers? (3) Do celebrities gain exposure at the expense of the sufferers? (4) Do humanitarian campaigns support the interests and enhance the image of celebrities rather than the sufferers?

2. LITERATURE REVIEW

The notion of humanitarianism is comprehensive, embracing both aid and development campaigns and human rights activism. Michael Barnett's argument that "humanitarianism has a narrative of precarity and human rights progress" sums it up nicely (Barnett 2018). As poverty surfaced in war zones and famine camps, mainly in the global South, and thus highlighting the immediate need to alleviate victims' suffering, the definition of humanitarianism has increasingly expanded to include extended plans for the wellbeing and sustainable development in marginalized communities – what is now known as the aid and development field (Kothari 2019; Lancaster 2008). Humanitarianism, as progress, is derived from the international community's post-war legal and moral understanding of human rights as the principal foundation for safeguarding suffering Others from different acts of violence (Hopgood 2013).

Humanitarian sentiments are reflected in public life not just as a logic of communication informing audience about the suffering situation of Others, but rather, as operating sentimental pedagogy logic that activates emotion (empathy or anger). This is argued to provoke aligned communities and encourage these communities to have caring attitudes towards suffering Others within and outside their societies. Fassin (2011) argues that deploying specific lexical items that indicate meanings of suffering, compassion, assistance, and responsibility would constitute part of the political life. The display of suffering Others' images and usage of descriptive languages of suffering and humanity are at the center of not just part of the communal talks about Western cultures but is an essential aspect of the humanitarian industry itself (Chouliaraki 2021).

The role played by the celebrities in creating awareness of different causes has been proved to be important. In specific, their role of being mediators between the spectators and the sufferers and how they can affect the youth who are detached from such causes (Harding 2009). Chouliaraki (2012) explained the role of celebrities in mediating the experience of the spectators towards the distant Others. Concerning the "paradox of in/action," celebrities' function as sponsors by showing the spectators how they should ethically act towards the distant Others. Rousseau (2012) proposed that celebrities act as a sidestep to ethical decisions in a world of cluttered information. Concerning the "paradox of distance," Bauman (1993) believes that the appearance of celebrities as mediators may partially bridge the distance between the spectators and the sufferers since it combines both the celebrity's star characteristic and their personal authenticity (Chouliaraki 2012). Moreover, the only characteristics that affect the spectators and guarantees a full mediated experience is the level of involvement of the celebrity with the cause and how their performance is perceived by the target audience. As for the "paradox of in/action" celebrities may guide or influence the spectators' way of acting towards the distant Others, however what's important is the quality and justification of the proposed action (Richey and Ponte 2011). Concerning the "paradox of distance," Littler (2008) believes that celebrity endorsers act more as a separation between the spectators and the distant Others in the form of a graphic illustration than a bridge between "us" and "them." In other words, humanitarian sentiments with celebrity endorsers personalize stars as "ultimate individuals" and the sufferers as "less than human" (Goodman 2013).

A lot of studies tackled the role of celebrity endorsement in selling different products and services, however a limited number of researches addressed the role of celebrity endorsement in the humanitarian sector and mostly concentrated on the donation behavior of the target audience (Samman, McAuliffe, and MacLachlan 2009). Although Samman, McAuliffe, & MacLachlan's (2009) study tackled how celebrity endorsement is perceived by the target audience, no further studies were done to fill the gap of reassessing this technique. The study at hands takes as its point of departure exploring how the phenomenon of celebrity

endorsement is managed by its advocates, and how it is currently understood and represented by the public. It examines the nature of celebrities and celebrity endorsement of humanitarian sentiments mainly in Africa. Since, there is a recent interest in humanitarian campaigns in Africa and The Middle East due to poverty, spread of diseases and increase in health concerns.

3. METHODS AND THEORIES

3.1 Data collection

The principal aim of this study is to empirically examine the role of celebrities in mediating the experiences of distant suffering and how the audience perceive this experience. To this end, the study examines a large scale of humanitarian campaigns endorsed by Western celebrities. The data used for the content analysis are taken from online media outlet since the production has witnessed a major shift towards the visual story telling that is dominated by the image (Caple and Knox 2015) The corpus of the present part are collected from "looktothestars.org" website, more specifically, from feature stories section of the chosen celebrities. Celebrity endorsed humanitarian sentiments of the purposive sample are chosen according to certain criteria based on the four communication models "Source Attractiveness model, Product Matchup model, Meaning Transfer model and Source Credibility model." Precisely, the criteria of selection are based on four variables; popularity and high recognition, repeated exposure, associated cause and relevance. The sample consists of 15 celebrities "Angelina Jolie, Brad Pitt, Bono, Oprah Winfrey, Alicia Keys, Mia Farrow, Russell Simmons, Matt Damon, Ben Affleck, Christina Aguilera, Bob Geldof and Midge Ure, Tom Hanks, Bill and Melinda Gates, Madonna and Angelique Kidjo."

In the process of data collection, the website's search index is used to find any feature story pertaining to the chosen celebrity and related to Africa. In doing so, the name of the celebrity and then Africa is typed in the search bar to retrieve the feature stories, and then choose according to the classification schemes of verbal/ visual resource and to avoid repetition of ideas and images. Only three celebrities are chosen to be presented in this paper; Jolie, Winfrey and Farrow. The website "looktothestars.org" is used due to being the

main source of celebrity charity news and information to various reputable publications and websites such as the BBC and the Associated Press (Harris and Ruth 2015; Kara, Bilgen and Gürdal 2017). The verbal/visual resources are classified semantically according to the underlying ideological themes. Ideological classification schemes work by clustering certain elements that reflect the writers' focus with a particular position (Fairclough 1989).

3.2 Analytical procedure

The research design relies on a detailed content analysis, for a number of humanitarian sentiments by using the analytical tools of the Appraisal model (Martin and White 2005) and Economou's Visual Appraisal model (Economou 2008, 2009). Content analysis is used to aid in the investigation of the research variables (Wimmer and Dominick 2011, 184-187). The content analysis includes the verbal/visual resources of 15 celebrities, selected through the four Communication Models. Each celebrity is associated with a theme, reaching a total of (13) themes. The themes cover marketing and PR topics such as celebrity advocacy, corporate social responsibility, fundraising philanthropy, venture philanthropy, event marketing, social media marketing, cause related marketing, collaborative marketing and sustainable development of goals. Moreover, the researchers analyzed a total of (51) headlines, (28) leads and body paragraphs. The visual resources include the analysis of (30) images. Only (3) celebrities, (12) headlines and (13) images are presented in this paper to avoid repetition of ideas.

3.3 Theoretical tools

Martin's and White's Appraisal System

The Appraisal model, according to Martin and White (2005), is primarily concerned with how writers convey their evaluative resources and encourages readers to agree with such positions. It investigates how writers construct specific authorial voices for themselves (Martin and White 2005, 1). According to Martin and White (2005), the Appraisal model examines the ATTITUDE, GRADUATION and ENGAGEMENT. ATTITUDE is concerned with human feelings, emotional reactions and behavioral judgements. GRADUATION is concerned

with how deeply these emotions are expressed. As for ENGAGEMENT, it is concerned with where the feelings come from and also revealing the authorial voice underlying texts (Martin and White 2005, 35). Figure (1) illustrates the Appraisal model and its subsystems:

First ATTITUDE, it is categorized into three emotional subsystems: AFFECT, JUDGEMENT, and APPRECIATION. AFFECT is concerned with human emotions, whereas JUDGEMENT is concerned with resources for examining behaviors on the basis of various normative concepts. Furthermore, APPRECIATION investigates the evaluation of things (Martin and White 2005, 35). AFFECT deals with resources for expressing positive or negative emotions. The JUDGEMENT subsystem pertains to the emoter's attitudes towards other people's actions and behaviors. Accordingly, JUDGEMENT is concerned with affection, critique, praise, or disapproval. It provides the text writer's judgment of a person's behavior in terms of complying to or violating specific social rules. As for APPRECIATION, it is aimed towards the "appraised" rather than the "appraiser." It is concerned with object assessments, natural events, and different circumstances (Martin and White 2005, 55).

Second ENGAGEMENT, speakers and writers can use ENGAGEMENT resources to depict oneself as "recognizing, addressing, ignoring, questioning, rejecting, fending off, anticipating, or accommodating current or hypothetical interlocutors and the value positions they represent" (Martin and White 2005, 37). ENGAGEMENT is concerned with how evaluative resources such as projection, modality, polarity, concession, and different remark adverbials situate the speaker/writer in relation to the presented perspective. The ENGAGEMENT has two main resources, "contract" and "expand." The "disclaim" and "proclaim" categories are part of the "contract" resources, whereas the "entertain" and "attribute" categories are part of the "expand" resources (Martin and White 2005, 117).

Third GRADUATION, it regulates the degree of evaluative attitudes. It expresses how powerful or weak the emotion is. GRADUATION is categorized into "force" and "focus." The emotion is graded by the "force," which is expressed by intensification, comparative and superlative morphology, and repetition. The non-

gradable resources are described by the “focus.” GRADUATION has the important feature of assisting authors in presenting themselves as more strongly aligned or less strongly aligned with the stance provided in the text (Martin and White 2005, 94).

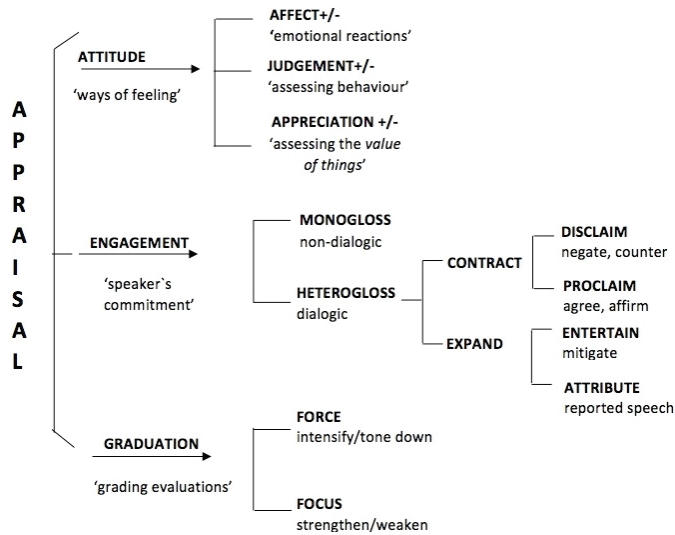


Figure 1 Appraisal resources (Martin and White 2005,35)

Economou’s Visual Appraisal Models

Economou (2009, 253–280) in building her visual Appraisal models, strives to trace the verbal Appraisal framework by Martin and White (2005). She investigates how news images might could be analyzed by utilizing ATTITUDE, ENGAGEMENT and ATTITUDE resources.

First visual ATTITUDE, according to Economou (2009, 111), is visually represented in images. She argues that visual ATTITUDE has the same subcategories as verbal ATTITUDE; AFFECT, JUDGEMENT, and APPRECIATION. Facial expressions and movements indicating fundamental emotions can be used to create visual AFFECT. The portrayed participant with an AFFECT is referred to as the “emoter,” and the source of the emotion is referred to as the “trigger.” The trigger doesn’t have to be shown in the photograph (Economou 2009, 111). Moreover, positive and negative JUDGEMENTS are invoked into

the minds of the viewers by the prevailing physical traits of the depicted participants in the photo (Economou 2009, 124). As for the visual APPRECIATION, it includes targets of salient physical items, locations and different natural phenomena. Economou (2009) argues that visual APPRECIATION includes APPRECIATION for both visual objects and visual human participants, only if invoked as an object to the viewer.

Second visual ENGAGEMENT, Economou (2009, 198) states that the verbal ENGAGEMENT resources are more rich and unlimited compared to the visual ENGAGEMENT resources (p. 198). The existence or non-existence of the inscribed ATTITUDE is the primary difference between them. Economou (2009) adds that since the values are provided in the photo by an external voice, the existence of inscribed ATTITUDE implies heteroglossic ENGAGEMENT option. Economou (2009, 198) believes that heteroglossic choices in news photographs hold dialogic expansion or contraction. The expression of external voices is only allowed through dialogistic expansion. Consider the following figure for summing up the visual ENGAGEMENT resources of attribute, entertain and suggest:

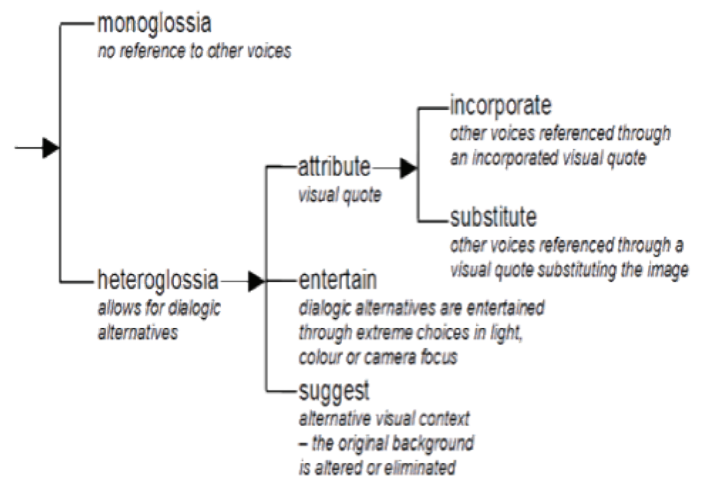


Figure 2 Visual ENGAGEMENT resources (Economou 2009)

Third visual GRADUATION, the choices of visual GRADUATION elements are the main reason behind portraying the visual social actor in terms of colorfulness, brightness, and vividness. According to Economou (2009, 160-161), the visual GRADUATION system is realized using a range of visual expression forms known as “photographological” systems which include light, focus, colors and camera angle and size (Economou 2009, 157). Visual GRADUATION has two main subsystems “force” and “focus” as shown in figure (3):

Economou's (2009) visual graduation	
<ul style="list-style-type: none"> • Force – Quantification • Number • Mass • Extent (proximity, distribution) – Intensification • Brightness • Vividness – Repetition (of similar, countable items) 	<ul style="list-style-type: none"> • Focus – Specification • Clarity • Substantiation • Completion • Graduation values <ul style="list-style-type: none"> – High – Median – Low

Figure 3 Visual GRADUATION resources (Economou, 2009, 165)

4. ANALYSIS

The current section includes the content analysis of the “verbal and visual resources.” The verbal resources include 16 headlines for 3 celebrities Jolie, Winfrey and Farrow and 13 photos found in articles concerning Africa. In doing so, the researchers rely on the tools of verbal/ visual Appraisal analysis by applying Martin and White Appraisal system and Economou's visual Appraisal model. This helps in tracing how such endorsed representations do not just convey sufferers' realities; rather, they shape their realities. It investigates how the sufferers are recognized verbally and visually. The verbal and visual resources are arranged according to an “ideological classification scheme.” Accordingly, the researchers outline the interpretative themes that are found to be prevalent in the data. For the verbal analysis, “Dialectical tension of positive and negative representation” is the prevailing theme. As for the

visual analysis, “celebrities foregrounding,” “the tragic sufferers” and “social inclusion of sufferers while excluding their suffering itself” are the dominant themes.

4.1 Verbal resources analysis:

4.1.1 Dialectical tension of positive and negative representation.

Celebrities, as elite actors, have different and sometimes conflicting influences on the politics of assistance as part of North-South relations (Driessens 2013). On one hand, celebrities perform site visits, establish development organizations, and serve international governmental organizations in the South. On the other hand, they act as witnesses, ambassadors, fundraisers, and activists in the North (Kapoor 2013). Celebrities involved in humanitarianism have the capacity to reach popular and elite audience, gaining authority, legitimacy, and influence, and having an impact on local and global governing processes. “Do-gooding” interacts with Western foreign politics in interesting ways (Wheeler 2011). Celebrity politics are elite politics, and as such, they provide resources of both money and fame. This involves promoting the interests of the West, while restricting the involvement of the “Others” they are supposed to be “helping” with their “do-gooding” (Brockington 2014; Littler 2008).

Along with this theme, relational dialectics are introduced as a new way to evaluate differences between celebrities and sufferers in the selected articles. It is applied by the positive representation of the celebrities and the negative representation of the sufferers. The following headlines of the selected articles and celebrities highlight the same idea.

Angelina Jolie Visits 'Dire' Kenyan Refugee Settlement
Angelina Jolie Appeals For Child Refugees In Nairobi
Angelina Jolie Campaigns For Refugees In Libya And Côte d'Ivoire
Angelina Jolie Calls For Aid In Somalia

Figure 4 Jolie's selected headlines

The lexical item ‘Dire’ carries negative evaluation stance against the refugee settlement [- APPRECIATION: Valuation], which in turn invokes negative JUDGEMENT of the refugees themselves [- Social Esteem: Capacity: Weak]. This negative evaluative stance is stressed by

the deployment scare quotes [- GRADUATION: Focus], upscaling the negative proposition against the refugees in general. Another negative evaluation is evident via the selection of the lexical item 'settlement' which is used instead of the more appropriate word camps¹ [- GRADUATION: Focus].

Although refugees are presented negatively, Jolie is depicted positively. The word 'appeals' gives a positive reflection on Jolie's image and efforts in helping the refugees [+ JUDGEMENT: Social Sanction: veracity: social responsibility]. The plural form of 'campaigns' [+ GRADUATION: Focus] invokes the repeated good deeds of Jolie in helping the sufferers. The deployment of 'calls for,' assigns Jolie the position of a person who takes initiatives [+ JUDGEMENT: Social Sanction: propriety: caring]. However, it invokes a negative connotation for the situation in Somalia.

Oprah Winfrey To Teach Girls In South Africa Oprah opens school for poor in South Africa

Oprah Winfrey Foundation Gives Save The Children \$1.5 Million

Oprah Gets Behind The Invisible Children

Figure 5 Oprah's selected headlines

The verb 'teach' gives a positive JUDGEMENT towards the efforts done by Oprah Winfrey in uplifting the educational level of girls in South Africa, it also shows how skillful, knowledgeable and shrewd she is [+ Social esteem: capacity: skilled]. Although there is no direct negative evaluative stance, it is understandable from the above headline that the educational level in South Africa has deteriorated [- Social esteem: capacity: weak]. Moreover, a positive evaluation stance towards Oprah is stated through the verb 'opens' which carries a positive JUDGEMENT towards the continuous efforts done by the celebrity in elevating the educational system in South Africa and her love of doing good deeds [Social Sanction: propriety: good and caring]. Although Oprah is presented positively, a negative evaluative stance is evident towards South Africa. The word 'poor' holds a negative JUDGEMENT toward the people living in South Africa. It also delivers to the audience a sense of struggle and deprivation from the side of South

Africans [- Social esteem: capacity: weak]. Another positive JUDGEMENT is clear through the usage of the verb 'gives' and the money figure '\$1.5 million' [+ Social Sanction: Propriety: generous and caring]. which describes Oprah as a generous donor and the amount of money is used to increase the credibility, factuality and authenticity of the story. Moreover, stating the name of the organization gives a solid relationship between the donors and the charity work. However, it indirectly invokes the depressing situation in Africa.

On the other hand, the lexical item 'Invisible' holds a negative JUDGEMENT against children in Africa [- Social esteem: capacity: weak]. The headline refers to social invisibility, which invokes that African children are isolated, separated or systematically ignored. As a result, those who are marginalized feel neglected or invisible in society. Hence, stressing on the idea of distant Others. Although the children are portrayed negatively, Winfrey is presented positively. The term 'gets behind' gives a positive image on Winfrey's role in empowering children, highlighting the support and help Oprah is willing to give to improve the lives of children [+ JUDGEMENT: Social Esteem: capacity: empowering].

Mia Farrow Completes Fourth Visit To Central African Republic

Mia Farrow Says Africa's Future Lies In Education

Special Report From Mia Farrow: Dadaab - What Will Happen Now?

Mia Farrow And Queen Noor Honored For Humanitarian Work

Figure 6 Farrow's selected headlines

The verb 'completes' implies a positive evaluative stance towards Farrow's efforts to elevate the drastic situation in the Central African Republic. 'Completes' implies reaching the desired results. It depicts the action of making something become its best or perfect state instead of using 'finishes' that depicts only the action getting done [+ JUDGEMENT: Social Sanction: veracity: social responsibility]. Highlighting this positive evaluative stance by lexical item 'fourth visit,' it shows the steady efforts and commitment of the celebrity [+ GRADUATION: Focus]. However, it invokes a negative connotation for the situation in the Central African Republic.

¹ Schmidt (2000) says that using the term 'refugee camps' has advantages over 'refugee settlements' in facilitating the rehabilitation of refugees, better distribution of aid and health care and enhanced education services.

Positive representation of the celebrity is stressed by the deployment of her name 'Mia Farrow' [GRADUATION: Focus], followed by the verb 'says' which depicts affirmation and credibility of Farrow as a celebrity advocate [+ JUDGEMENT: Social Esteem: capacity: strong]. The verb 'lies in' gives a negative proposition against Africa in general [-APPRECIATION: Valuation]. A negative evaluation is evident via adding of the lexical item 'education' [- JUDGEMENT: Social Esteem: capacity: weak and illiterate]. Another positive JUDGEMENT towards the celebrity is represented by deploying the lexical item 'special report' followed by the name of the celebrity 'Mia Farrow,' they convey responsibility, strength and credibility to the celebrity [+ Social Esteem: tenacity: reliable]. deployment of colon punctuation after Mia Farrow invokes [ENGAGEMENT: expand: attribute: acknowledge]. 'What will happen now?' invokes a sense of frustration and annoyance towards the Dadaab refugee complex in Kenya [- JUDGEMENT: Social Esteem: capacity: weak and poor].

4.2 Visual resources analysis:

4.2.1 Celebrities' foregrounding.



Figure 7 collective demand gaze photos of celebrities

Regarding the photos of the articles in figure (7), they focus mainly on the celebrities themselves, abstracting the sufferers. Hence, individualizing them and stressing their achievements [+ JUDGEMENT: Social Sanction: veracity: social responsibility]. The photos of all the celebrities are close shots invoking positive JUDGEMENT [+ Social Esteem: ingroupness and intimacy] and [+ Social Esteem: tenacity: credibility]. The photos also reflect [+ AFFECT: happiness] which contradicts with the medium and context of suffering itself. The demand (see Kress and van Leeuwen 2006), direct eye gaze of the celebrities in all photos invoke positive JUDGEMENT as well [+ Social Esteem: capacity: confidence].



Figure 8 collective offering gaze photos of celebrities

A close shot but with offering (see Kress and van Leeuwen 2006), indirect eye gaze is the prevailing aspect of the photos in figure (8). The offering gaze invokes [+ JUDGEMENT: Social Esteem: Normality: worth noticing]. While the close shot invokes positive JUDGEMENT [+ Social Esteem: ingroupness and intimacy] and [+ AFFECT: happiness]. Moreover, both photos- use cool colors in order to portray the photos as somewhat "realistic," the photos are implying to the audience that the social actors' identities and sentiments are real, and that they may be identified with (see Kress and van Leeuwen 2006) [+ JUDGEMENT: Social Esteem: tenacity: reliable].

The first photo is for Jolie, the most prominent shooting technique of the current photo is the utilization of compositional frames. The significantly blurred nametag and the water bottle acts as an internal frame. Internal frames help in drawing viewers' attention to the framed subject while creating a sense of depth. Therefore, the internal frame in the current example invokes positive JUDGEMENT resources to the framed Jolie [+ Social Esteem: Normality: worth noticing]. Furthermore, such a technique inscribes [+ APPRECIATION: Composition: visual emphasis]. The elements around Jolie are blurred, giving the celebrity a [high scale GRADUATION: Focus: vividness].

The second photo for "Farrow" includes indirect gaze in addition to leading lines that are formed by three mics leading the viewers from the left bottom of the photo towards her mouth. The leading lines depict Farrow in a way that provokes positive JUDGEMENT stressing on the important speech given by the celebrity [+ Social Sanction: veracity: social responsibility]. The presence of the two contrastive colors black and white with their starkly different saturations in the photos background establishes a clear contrast between the subject and the

background [+ GRADUATION: focus]. such a contrast can be said as well to constitute an internal frame, rendering the social actor more salient and therefore foregrounding her and her social role.



Figure 9 Celebrities' achievements

The photo is for Oprah and is featured in an article with the headline "Oprah Winfrey and UMass Lowell raise over \$3 million for scholarships." The presence of UMass in the background stresses the role of the university in elevating the process of learning and helping Africa [+ JUDGEMENT: Social Sanction: veracity: social responsibility]. Oprah is shown from the frontal angle, which illustrates involvement with the viewer. According to Barthel (1988), "What you see here is part of our world, something we are involved with." This invokes positive JUDGEMENT [+ Social Esteem: normality: intimacy and attachment]. The facial expression of the depicted participants is portrayed through smiling. Accordingly, asking the viewers to enter a relation of social affinity [+ attitude: AFFECT: happy] (see Kress and van Leeuwen 2006). The demand is presented in the direct eye gaze of of Oprah invoking positive JUDGEMENT as well [+ Social Esteem: capacity: confidence]. Moreover, the names of Oprah is the focal point of the article's headline, stressing the fact that the celebrity the main social actor and her efforts, not the suffering in Africa. This invokes [+ JUDGEMENT: Social Sanction: veracity: social responsibility].

It is worth noting that although all the previous photos presented in the previous figures (7),(8), and (9) are displayed in the context of suffering, no suffering persons are included. Ruling out certain people from

the social context to which they belong in reality, is a kind of visual exclusion. This action symbolizes a form of social exclusion. Sontag (2003, 46) argues that "it is always the image that someone chose; to photograph is to frame, and to frame is to exclude." This adds to the negative evaluation of the sufferers in the general context of the articles. Such an idea which is even stressed in the following section demonstrating the trope of the tragic sufferers.



Figure 10 Representing celebrities as help providers

Figure (10) includes "categorization" for the two main social actors; the celebrities and the sufferers. Categorization of the sufferers carries either the visual strategy of negative cultural connotations or the strategy of negative racial stereotyping. According to Van Leeuwen "Visual categorization is primarily a matter of whether people are categorized in terms of "cultural" or "biological" characteristics, or in terms of some combinations of these. Cultural categorization is signified by means of standard attributes, attributes commonly used to categorize these groups by items of dress or hairdo, for instance, such as the heads covers and hijabs" (2008, 145). Such cultural attributes operate through connotation; they connote the negative or positive characteristics associated with a specific sociocultural group. Meanwhile, biological categorization "uses standardized exaggerations of physical features to connote the negative or positive associations" (van Leeuwen 2008, 146). The above figure demonstrates the various visual representations of the sufferers and the celebrities. The depicted children are culturally categorized by wearing worn clothes, having skinny bodies and worried faces. So, viewers may relate to poor people. Negative evaluative stance is the evident [- JUDGEMENT: Social Esteem: normality: poor people].

On the other hand, there is a positive categorization for the celebrities. All the photos reflect and stress the positive representation of celebrities since they are active social actors by providing help to the sufferers [+ JUDGEMENT: Social Sanction: propriety: caring] and [+ Social Sanction: veracity: social responsibility].

The first photo is for Jolie, featured in an article under the headline "Angelina Jolie appeals for child refugees in Nairobi." The close-up and viewing angle (eye level) contribute to a feeling of warmth (see Kress and van Leeuwen 2006). The boy is not depicted as a sufferer but as a happy kid [+ AFFECT: happy]. On the other hand, the distance between Jolie and the kid invokes a sense of separation between "us" and "them" [- JUDGEMENT: Social Esteem: normality: distant Others]. Jolie's happy facial expressions show [+ AFFECT: satisfaction: involved and happy] and [+ JUDGEMENT: Social Sanction: veracity: social responsibility].

The second photos is for Farrow, featured in an article under the headline "Mia Farrow's blogs from Africa." The photo uses the oblique shot technique. It is argued by Kress and Van Leeuwen (2006, 136) that oblique shots depict "what you see here is not part of our world; it is their world, something we are not involved with." [- JUDGEMENT: Social Esteem: normality: Otherness]. The photo is captured from a diagonal perspective, which is known for its artistic and appealing values in terms of photo composition (Altengraten 2004), [+ APPRECIATION: Reaction: artistic]. Moreover, diagonal lines are used in directing the viewers' eyes to certain detail in the photo. In this photo there is a compositional flow leading to Farrow suggesting a positive JUDGEMENT [Social Sanction: veracity: social responsibility]. This evaluative stance is stressed by placing Farrow's hand over one of the African kids' hands, reflecting care and help offered from the Western culture towards the sufferers [+ JUDGEMENT: Social Sanction: propriety: caring].

The third photo includes Kielburger and Farrow featured in an article under the headline "Special report from Mia Farrow: Dadaab- What will happen now?". The shooting technique takes the form of a vertical rear view since the back of the African child is shown. Such a rear view suggests the social exclusion of the child. As Messaris

comments, "in our real-world interactions with others, this view from the back can imply turning away or exclusion" (Messaris 1997, 24). Correspondingly, values of negative APPRECIATION [reaction: exclusion] are invoked and [- JUDGEMENT: Social Esteem: normality: distant Others]. On the other hand, Farrow's smile shows [+ AFFECT: satisfaction: involved and happy] and it invokes a positive JUDGEMENT [Social Sanction: veracity: social responsibility].

Additionally, mentioning the names of the celebrity in the headline of the articles stress that celebrities are the main social actor in the article, not the sufferers. It also reflects on the celebrities' efforts and charitable initiatives in stopping the suffering in Africa [+ JUDGEMENT: Social Sanction: veracity: social responsibility].

4.2.2 The tragic sufferers



Figure 11 The tragic sufferer

The tragic sufferers theme portrayed in figure (11) includes three photos from Farrow's visit to Dadaab refugee camp in Kenya featured in an article under the headline "Special report from Mia Farrow: Dadaab- What will happen now?" All photos under the following theme utilize warm, more interactive colors which are emotionally charged for intensifying the visual participants. In this context, they are used in attracting attention and drawing interest of the viewer and are associated with danger and urgency [high scale GRADUATION: Focus: vividness]. Moreover, they are used to make a highly impacting image through the

portrayal of a dangerous environment [- AFFECT: Disinclination: sadness, fear and anticipation].

The first photo depicts a child crying from the pain of being medically checked and treated [- AFFECT: feeling in pain], which in turn invokes [+ JUDGEMENT: Social Esteem: capacity: helplessness]. Tragic representation is considered here a positive evaluation although being negative in any other context² since it refutes the argument that Africa doesn't have medical supplies. This is also shown by the presence of medical supplies and a nurse in the photo (as referred to her by "nurse" in the article).

The second photo carries a negative APPRECIATION [impact: reaction: shocking and sensational]. The photo is sensational in the way its shot brings emotionality into news. Emotional sensations increase the audience's memory recall and understanding (Pantti 2010). This photo brings about how illness and famine are affecting Africa. Simultaneously, this depicts the sufferers by victimizing them and portraying them as powerless. A child's photograph is usually used to portray the sorrow and arouse people's empathy (Chouliaraki and Stolic 2017; Giubilaro 2020). Accordingly, it reflects the impoverished situation in the African continent [- JUDGEMENT: Social Esteem: capacity: destitution]. The medical file beside the child, written on it "GIZ Ifo refugee camp hospital" invokes positive JUDGEMENT towards the West in terms of supplying help for the sufferers [+ Social Sanction: veracity: social responsibility]. Using the word 'hospital' creates an environment of proficiency and hope of getting cured. It also gives a strong and positive relationship between the GIZ project and the sufferers [+ JUDGEMENT: Social Esteem: capacity: skilled].

The third photo portrays a woman and her child. According to Fehrenbach and Rodogno (2015, 143),

the portrayal of a "mother and child" and "child alone" are preferred themes for humanitarian photography. In this photo they are portrayed as submissives and victims of their own situation (see also Kress and Van Leeuwen 2006), eliciting sentiments of empathy.

This in turn inscribes [- AFFECT: sadness] through the facial expressions of the depicted participants. The photo is captured in a vertical angle in order to focus on the main social actors. Hence, the woman and her child are foregrounded as the most salient elements in composition and the focal point of the photograph. Meanwhile, elements behind the centralized woman and her child are reduced in focus [low scale GRADUATION: focus: blurred]. Moreover, the woman and the child are looking in different directions, the contradicting leading lines from both eye gazes create a visual tension, inscribing negative APPRECIATION [composition: tensioned representations], which in turn reflects on the bleak future looming ahead. The offering gaze of the depicted participants invoke [- JUDGEMENT: Social Esteem: capacity: helpless].

Part of the image analysis is found in being gendered. Rodriguez (2006) sums up the widespread cultural practice of the adoption of the female to symbolize nation as, "[w]ithin patriarchal discourse, women are considered biological reproducers of the nation, and are thus constructed in traditional nationalist discourse as symbolic bearers of the collectivity's identity and honor: the icon of a mother symbolizes in many cultures the spirit of the nation" (Rodriguez 2006, 3). Thus, the idea of being a gendered photo gives an impression of generalization and conveys the notion that as if all Africa is in pain [- JUDGEMENT: Social Esteem: capacity: weak]. Moreover, the placement of the three images in the same article present and stress on the idea of the impoverishment and disadvantaged state in Africa [Negative attitude: AFFECT: sadness].

² Attia (2003, 147) argues that that analysis of Appraisal depends on the context. According to her, the attitudinal meaning of lexical items cannot be determined unless context is considered.

4.2.3 Social inclusion of sufferers while excluding their suffering itself



Figure 12 Social inclusion of sufferers while excluding their suffering itself

Social inclusion is the process of changing the circumstances under which individuals and groups participate in society, with the goal of increasing the abilities of those who are disadvantaged due to their identity (World Bank n.d.). The photo in figure (12) is found in an article for Oprah, under the headline "Oprah Winfrey foundation gives save the children \$1.5 million grant." It includes three kids laughing and learning, all of them are placed in the foreground of the photo. Thus, the photo only includes them socially to emphasize the good deeds of Oprah and its positive consequences on the lives of the children.

The foregrounded kids are looking directly at the viewers, demanding viewers' recognition and immersing them in their joy. This direct look constitutes a "demand" that they want Oprah's grant to be acknowledged and maybe praised. The participants are all young which invokes [+ JUDGEMENT: capacity: vigorous]. Moreover, the young participants' facial expressions indicate trust and joy, which are uncommon in the suffering images [+ AFFECT: satisfaction: happy]. Significantly, this positive Affect resources invokes positive JUDGEMENT of Oprah [Social Sanction: propriety: helpful and caring] and [Social Sanction: veracity: social responsibility]. Their positive AFFECT invokes as well positive APPRECIATION of the grant provided [+ Reaction: impact] which is even emphasized with the depicted book as a result of it.

The high saturated blue color creates an atmosphere of happiness and achievement (see Kress and Van Leeuwen 2006), inscribing positive APPRECIATION [+ Composition].

The colors of the photo add to the positive emotions of the children. This link between visual colors and the emotions of the included social actors is stressed by Diop. Diop is a photographer with the assistance of the UNHCR, photographed refugees in two camps in Cameroon, Central and West Africa. His photography consisted of portraits with blue and white colors. He used the blue hues to humanize the experience of the refugees and to reflect hope (Dotschkal 2016). He states that "[I]ve always seen color as a powerful tool to express emotions. Each one of us has different perceptions of what different colors evoke... For me, blue is the color of hope, resilience, and calm. These are the feelings that the refugees I met communicated to me" (cited in Dotschkal 2016). The blue color is the most prevailing and salient in children's clothes. Hence, creating an atmosphere of harmony and calmness and invoking a positive JUDGEMENT [Social Esteem: capacity: enthusiasm and hope]. However, the high shooting angle helps in portraying the children as being powerless and victimized [- JUDGEMENT: Social Esteem: capacity: helpless]. The negative JUDGEMENT of the children conflicts with their happy facial expressions.

5. CONCLUDING REMARKS

Humanitarian sentiments play a vital role in times of crises, and the number of Western celebrities associated with philanthropic organizations is in constant increase. The media plays a critical role in drawing attention to human suffering. However, the spectators are required to act as responsible, empathetic citizens, with reasonable dedication to charitable causes. As a result, humanitarian articles and images are positioned in the media in connection to the elite Western audience's viewpoint. Humanitarian sentiments contribute to the creation of stereotypical roles for various nations, such as the symbol of Western rescuers (white rescuers) and non-Western sufferers (racialized victims) and the crises in which they mediate.

The study relies mainly on the Appraisal framework to analyze the verbal/visual resources of the articles and images related to the selected Western celebrities' humanitarian sentiments. One of the study's findings is that the Appraisal framework is vital to consider when evaluating visual texts since it provides the tools needed to analyze not just the verbal stance of the articles, but also their visually integrated images. The study revealed that both the verbal and visual resources aligned the spectators with positive JUDGEMENT towards the celebrities efforts and negative JUDGEMENT towards the sufferers and the situation in Africa.

In terms of the analysis of the verbal resources, the study discovered that the most prevalent voice in the features is that of the Western celebrity endorser. The negative JUDGEMENT of the sources of the sufferers conflicts with the positive JUDEGEMNT of the efforts done by the celebrities, which conforms with the figure below (13). All the articles written on 15 selected Western celebrities covering Africa were appraising the celebrities' good deeds towards the sufferers. The celebrities' emotions as do-gooders were emphasized rather than the emotions of the sufferers. Moreover, not one article reported the sufferers' situation, while the caring attitude of the celebrities was the focal point of all the articles. This description led to an "evaluative clash" (a term used by Caple 2013, 137). As a result, Commodification and suffering were highlighted through exclusion and Otherness.

Concerning the visual resources, most of the photos focus on foregrounding the celebrities themselves and their achievements or portraying them as help providers. Photos depicting the sufferers resort to certain visual techniques that emphasize negative categorization, sensationalism and abstraction. One of these techniques is the visual abstraction which is achieved either by oblique and rear shots. Therefore, the study has found that the most significant results of the visual resources are positive AFFECT, APPRECIATION and JUDGEMENT for the celebrities and negative AFFECT, APPRECIATION and JUDGEMENT for the sufferers.

The study has concluded also that Western celebrity endorsed humanitarian sentiments have contributed in highlighting the issues that are normally ignored, drawing international attention to them. However, the African sufferers who benefit from this charity are not active participants in the humanitarian campaigns concerning them. They are instead portrayed and presented as passive receivers of foreign charity. For celebrities to help Africa, a full presentation of the continent and the citizens is required. However, they only deploy photos of famine, poverty, raging wars, impoverishment conditions and sick children and mothers. While these photos reflect a portion of Africa's reality, they do not portray the entire narrative. They rule out the opposite side of Africa's reality, which is made up of entrepreneurial youth, ambitious individuals, and creative organizations. As a result, the depiction of one sided narrative, Africa is portrayed as a place of poverty and unhappiness, limiting the opportunities that abound on the continent. Thus, these humanitarian sentiments have attracted more people from the West to donate charity but did not attract investors to provide capital and generate money. So, although Western celebrity endorsed humanitarian sentiments have achieved its short term objectives, it has negatively affected the private enterprise sector in Africa.

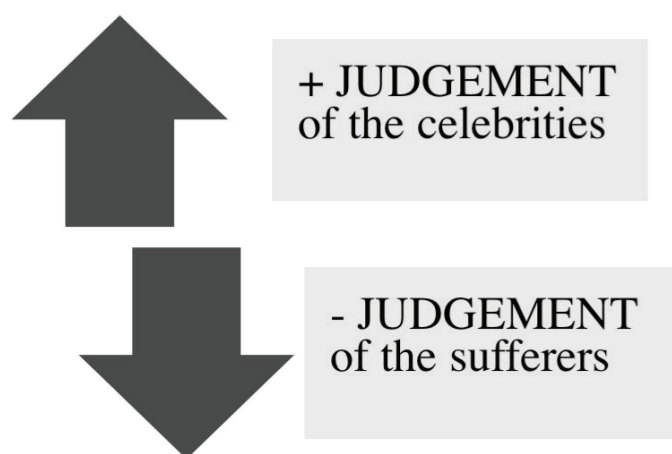


Figure 13 Evaluative tension between celebrities and sufferers (adapted from Fawzy 2019).

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