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Computational Moral Support in Crisis Management - The Idea of Facilitating Decision Making

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Humans are normally good at logic reasoning and taking appropriate decisions. But in situations of crisis this is not always the case. Moral aspects are an important part of crisis management, which can be difficult to manage in complex and stressful situations. Several studies indicate that humans under stress better should be facilitated by decisions making system. (Robert & Lajtha, 2002; Keramitsoglou et al., 2004)

This study presents a model that is based on the ethical theory of consequentialism. Consequentialism states that moral decisions can be calculated by the actions expected outcomes (Kymlicka, 2002:13; Sinnott-Armstrong, 2003; Mill, 2007:457). However, a known issue with consequentialism is how to deal with prediction in complex situations (Singer, 1982; Norcross 1990; Simons 1999; Lenman 2000; Hansson, 2007). The calculations in the model are inspired by Hookers (2000:32) suggestions of how potential long term, short term, positive and negative outcomes should weigh against each other.

The suggested model should be flexible enough to be used in both real crisis situations and crisis management exercises. However, before testing the model in real life crisis situations there is a need for further evaluation in table top exercises. These table top exercises should preferably include the concept of scripted collaboration. A specialisation of scripted collaboration is to present conflicts of interests to the participants, something that resembles moral dilemmas in philosophy.

Keywords: Computational moral support, Crisis management ethics, Consequentialism, Decision support system, Moral dilemmas

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The Whistle In The Shower

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Writing on non-Existing Disasters:

Seismologists say the risk of a 7.6 magnitude earthquake striking Istanbul by 2030 is up to 70 percent high. Scientists think it is very likely that between 73,000 and 120,000 people will be injured if a major quake shakes Istanbul, home to sixteen million. Worst-case scenarios see 40 percent of the city hit by an earthquake with five million people affected. Best-case scenarios see “only” ten thousand houses collapsed and 1.5 million people affected.

I had been enrolled in the doctorate for almost a decade. I have been carrying the scientific, artistic, and private burden of struggling with the theme, the Istanbul earthquake" and a "potential" disaster.

How can a visual anthropologist grasp a hint of an event that has not occurred yet? What shall I shoot at all, where to shall I point my camera? What if no earthquake happens at all? What if an earthquake happens before I finish my PhD? What if the earthquake happens and yet does not happen as big as it was anticipated? What does that say about my research? About my ethnographic film? Will they be still relevant?

However, then again, I was struck with a photo I have made at my parental house in Istanbul; A whistle hanging in the shower...

I can not resist it and ask; What does a whistle have to do anything with the concept of "shower"? If one would for a moment stop and think, in all the showers, baths, toilets of the world, which cameraman, which photographer, which journalist could shoot such a normal, banal photo of an ordinary shower with such as a tiny detail hidden in the scope of that photo? What does the whistle have anything to do with the actions that are related to shower? What kind of imagination, an image of future, is behind such a photographic capture? Does the disaster not exist if the idea of the disaster already occupies the future imagination? What does it say about a disaster that does not exist (yet)?

The aim of this paper is to investigate the origins of "vulnerabilities" in a "potential" future disaster that is expected to take place in the megapole of Istanbul, Turkey. It is based on the ethnographic fieldwork and participant observation throughout the years 2011-2021 and discusses the so-called "Natural Disasters", using the evocative autoethnography as the method.

Contagion (2011), or: How to Get Cheated out of Your Disaster Experience

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Steven Soderbergh's *Contagion* (2011) has experienced a massive increase in streaming views ever since the beginning of the coronavirus pandemic. On major platforms such as Amazon Prime it climbed to the top of the charts. The renewed appeal of the film has been attributed to the film's "uncanny" accuracy (Adams), while others have argued that *Contagion* regained this degree of popularity because of its educational impetus regarding the course of action during a pandemic. However, it needs to be noted that while the medical aspects of the movie were indeed largely based on the factually feasible – also because Soderbergh specifically consulted scientists and infectious disease experts – other parts of *Contagion* differ considerably from what took place during the coronavirus pandemic. There were no declarations of martial law, there were no large-scale panics, and the closest we got to civil unrest and looting and rioting in the streets was the occasional fight over rolls of toilet paper in a supermarket parking lot.

Contagion, we will argue, was constructed as an "ultra-realistic" (Smith) disaster movie only with respect to its medical and the pharmaceutical research parts, while it adhered to most of the other conventionally engaging and entertaining disaster movie elements. The fact that these disaster movie tropes are wildly exaggerated has been known for decades. Worse, there are indications that they are even counterproductive in terms of their effect on disaster response, corrupting societal resilience. Indeed, examining the popular culture of disaster, Gary R. Webb has shown that disaster movies portray the myth of "social breakdown, while research consistently points to the resilience of human societies" (437). So far, *Contagion* has not been studied from such a perspective. This paper will examine *Contagion* within the framework of the disaster genre as a whole rather than just to see how aspects of medical accuracy coincided with the 2020/2021 pandemic experience of the movie's audience. Given the lack of disaster images coming out of the pandemic, we are wondering whether Covid-19 sceptics and deniers actually feel cheated out of a 'real' – that is: filmic – disaster.

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Tackling Vulnerability through Gamification: Why, What, and How?

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In a recent publication on the social construction of disasters, the author asked: “Why do we not continually use the knowledge we have to avert disasters?” (Kelman, 2020, p43) Indeed, knowledge on the origins of hazards, the likelihood of their occurring in a specific area as well as methods to prepare for and mitigate their effects has increased extensively in the past decades. Nevertheless, in hazard-prone areas around the world population density and the standardization of housing and infrastructure increases, while knowledge of hazards and of what to do when they occur remains sparse.

In combination with scarce resources and a lack of options, this limited knowledge is a major factor that makes individuals and communities vulnerable to disaster. While all three are linked to complex systemic problems like social inequality, varied degrees of education or cultural taboos, using virtual or on-site games to distribute knowledge about hazards and ways to cope with them is a promising and easily accessible approach that can empower particularly younger people to think about where they live and how they can get ready for future hazards.

After a short introduction into the basics of game design, the presentation will show why gamification is a useful tool to tackle disaster vulnerability caused by lack of knowledge. As a conclusion, ideas on how to implement gamified disaster learning formats will be put to discussion.