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Territories of death: Experiences of loss and grief in corporate crimes in Brazil

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Abstract

Our objective in this article is to understand the experiences related to deaths caused by corporate crimes in mining territories. We use a qualitative approach, analyzing images produced about experiences in relation to deaths as a result of corporate crimes in mining territories. Visual analysis made it possible to understand grief and loss experiences based on three expressions: sadness; the pain; and the void, which reveal the politics of death that decides who should live and who should die.

Keywords: corporate crime; death; mining territories

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1. Introduction

In the field of organizational studies, traditionally, death is studied in an evolutionary and functionalist approach, directing attention to organizational change, business decline and failure, company mergers, reengineering processes and *downsizing* (Adizes, 2002; Pinhal, Ferreira, & Borges, 2018; Whetten, 1980). These approaches neglect the idea of death as a cultural phenomenon, however, understanding it in this way is fundamental to understanding the meanings attributed to work and organizations (Bell & Taylor, 2011; Alcadipani, 2017).

In certain types of organizations, death is an event that is part of daily work, such as, for example, hospitals, cemeteries, funeral homes; and, in other types, such as civil construction and mining, death is a recurring event (Dau, 2020; O Tempo, 2019). The mining sector is identified as the protagonist of a "systematic and increasingly intense process of violation of human rights – social, territorial, environmental, labor, cultural" (Articulation for the monitoring of human rights in Brazil, 2017), a process provoked by the mining activity itself and by the infrastructure necessary for it to develop, and which, since the end of the last century, has intensified more and more. The impacts of this activity are irreparable for the environment and for life, both of people and animals, generating social conflicts in regions of exploitation, such as Latin America (Parrila, 2021), where most murders of human rights defenders occur. communities affected by mining (Global Witness, 2020).

Limited to Brazil, there are the most recent cases of the sector's impacts, such as lead contamination caused by Plumbum Mineração, in Santo Amaro da Purificação, Ba,

for more than 30 years; the rupture of a tailings dam in Macacos (São Sebastião das Águas Claras, Nova Lima district), in 2001, with five known fatalities; the rupture of the Fundão dam, owned by Samarco/VALE/BHP, in 2015, which resulted, among other damages, in 19 recognized deaths; the leakage of tailings from the Norwegian mining company Norsk Hydro, in Barcarena, in 2017; the rupture of Vale's dam in Brumadinho, in 2019, with many deaths counted.

These events show the power and capacity of corporations to decide about life and death, which Mbembe (2003, p. 11) understands to be the maximum expression of sovereignty, "that makes live or lets die", the basic epistemology of notion of necropolitics and necropower. Based on Mbembe (2003), Banerjee (2008) develops the concept of necrocapitalism to refer to the practices of capitalist accumulation of transnational corporations, which "involve dispossession, death, torture, suicide, slavery, destruction of livelihoods and the general administration of violence" (Banerjee, 2008, p. 1546). The deaths resulting from corporate operations are produced in the pursuit of economic accumulation and power that increasingly confer political authority over governments and societies.

Given the context presented, the question that guides this research is: how are the experiences of loss and grief related to death in organizations resulting from corporate crimes constructed? In this article we focus our attention on the expressions captured by images, with the aim of understanding the constructed experiences of loss and grief related to death in organizations resulting from corporate crimes. The journalistic coverage of these events has been intense, bringing reports and images that contribute to building a reality and interfere with our vision of the world, because, in front of a photo, we can stop, look and reflect on its messages.

Despite being part of organizations, death is rarely considered a focus of research in the field of organizational studies, which justifies this research, which broadens and extends the understanding of corporations as spaces for the exercise of necropolitics and necropower. Our main argument is that experiences related to death are likely to arise in corporations in the search for accumulation, so the expressions of mourning and loss that emerge when death happens are fundamental elements for the understanding of capitalist practices that produce death. social and physical.

The research procedures are qualitative in nature: the empirical material originates from documentary research in newspapers, with our attention being directed to the visual dimensions of culture and social life. From the extensive empirical material gathered for the research, we selected, for convenience, 03 images from 42 photos from electronic newspapers (El País Brasil, BBC Brasil, Folha de S.Paulo) for visual analysis. After this introduction, we approach studies on death in organizations, describe the research procedures, present the results and end with our final remarks.

2. Death: Loss and Grief in Organizations

Death is a common theme in several fields of knowledge (philosophy, history, anthropology, sociology, etc.), including the field of management, which focuses on organizational death as a phenomenon associated with organizational failure and decline. However, in this field, death as an essentially human issue is little discussed, with the works of Bell and Taylor (2011, 2016) calling attention to discussing death as a cultural and symbolic phenomenon within organizations.

Throughout history, death has acquired different meanings, being a phenomenon that permeates symbolic, social and historical life (Rodrigues, 2006). For example, in Western cultures, prior to the 20th century, death was not contested, but rather, it was accepted without haste or delay (Ariés, 1975). However, it is in the 20th century that a transition from death is observed as an inherent part of the personal life cycle (everything) to become a taboo (nothing), an event hidden from everyday life and treated with indifference, giving rise to the myth of human "amortality", a modern version of immortality, in the words of Rodrigues (2006), the impossible dream of men (Bauman, 1992).

Death occupies the backstage of social life, being seen as something stupid and trivial, meaning failure, and then being avoided, because, compared to other historical periods, in contemporary society, even with the increase in crime, violence and of the possibilities of tragedies and disasters, life became more predictable (Elias, 2001). Despite this, death is a constant threat (Rodrigues, 2006) to life, so it is man's task to "live with the dread of the inevitability of death and in spite of it" (Bauman, 2006, p.45), even if it is a social death.

This contradiction between hidden death and death as a constant threat is explained by Kovacs (2008). According to the author, there is a spectacularization of death in the media, showing it in a pasteurized way, disconnected from individual existence. For Kovacs (2008), when presenting scenes and strong images of events related to death, without due time for public reflection, the media ends up trivializing death, in an attempt to shock the public, however, in order to make it clear that life goes on.

It turns out that it is not death that arouses fear, but the fact that man is aware that it is inevitable, thus, Elias (2001) signals that death is a problem for the living, and, therefore, ways of dealing with it emerge. with the idea of the end of life, as the mythologization of the end of life; the belief in being immortal or, still, one can think of death as an inherent fact of life and adjust to it. Death is accompanied by feelings of loss and grief experienced by family, friends and people in society, bringing implications for their physical and mental health, such as stress (social, physical, metabolic), depression and other disorders (Parkes, 1998; Bowlby, 2004), and can even lead to death (Parkes, 1998).

Post-death rites and ceremonies are important events to understand the culture of a group, since in these sociability relations are revealed, since it is the group that defines what is legitimate in relation to life and death (Leal, 1992).). Naturally, man is guided by the search for survival, or the escape from death, making death a significant event in the lives of those who remain (Bauman, 1992). The realization of these events, such as the wake, took place at home, unlike today, in which there is a suppression of death rites, which can "make it difficult to experience the loss of meaning in the life-world and its consequent resignification" (Freitas, 2013, p. 102). The forms of death and mourning say a lot about a culture, both for showing the universality of this manifestation, as well as for indicating the variations between cultures (Leal, 1992; Parkes, 1998).

The literature on grief is vast and has several meanings for the term. Freitas (2013, p. 98) defines the grief experienced as a result of death as "not only a hard and profound experience of loss, but also the evocation of our mortal condition, as well as the inevitability and irreversibility of death" . In modernity, mourning is associated with low productivity and lack of ability to deal with feelings, and in contemporary society, the bereaved

are not allowed to live the pain of loss, given the low tolerance to the manifestations of emotions such as sadness, frustration, heartache. , loss and nostalgia (Freitas, 2013).

When proposing studies on death from a cultural-symbolic perspective in the field of organizational studies, Bell and Taylor (2016) relate death in organizations to power relations; and Bell and Taylor (2011) and Bell, Hansson and Tienari (2012) call attention to studies on "death at work, including employee suicides, accidents and organizational disasters" as potential contributions to understanding how collective memories and shared stories are built and maintained. When analyzing the expressions related to the death of Steve Jobs, Bell and Taylor (2016) took Michel Foucault's notion of heterotopias as a basis to explore the socio-temporal aspects of the memorialization of death, identifying the construction of a "wake" with objects to maintain the presence of Steve Jobs. The authors' analysis also suggests that Jobs' post-death rituals created by his admirers Jobs contrast with the practices regulated by the organization, which encourage the interpretation of Jobs as absent, that is, seek to discipline grief.

Death in organizations does not only occur naturally or accidentally, it can also be caused by illegal and/or criminal conduct in the pursuit of achieving corporate interests and objectives, especially those directly associated with obtaining greater profits.

The production of death in corporate crimes

In 1985, the article "*Can a Corporation commit murder?",* by ER Shipp, raises the discussion, in the North American context, about the possibility of a corporation being accused of having committed a crime. Until then, even though US corporations were held criminally

responsible for violations of antitrust or regulatory laws, the idea of "corporate personality" did not allow for the accusation of murder, that is, the death of one person by another. However, that has changed, and there are now several cases where corporations are accused of murder, such as the case where Great Adventure Inc. and Six Flag Corporation of Chicago are charged with manslaughter in the death of eight teenagers in an amusement park fire in May 1984; and Film Recovery Systems was also charged with the involuntary manslaughter of an employee who died from exposure to highly harmful substances. However, the cornerstone of these issues was the indictment brought by the Queen's attorney against the Warner-Lambert Company, succeeding in indicting the company and four executives of criminally negligent homicide for the deaths of 6 workers in the explosion at the chewing gum factory. Even if the charge was dismissed, there was no question of taking such charges to court (Shipp, 1985).

In Brazil, the surveillance company Ondrepsb was ordered to pay compensation for creating obstacles for a mother to breastfeed her newborn daughter who died of brain inflammation (Gonsalves, 2011) and in the case of the Vale and Brumadinho dam failures, jurists claim that anyone directly responsible for the deaths can be criminally accused of murder, however, the difficulty in attributing direct blame to someone makes prosecution and punishment unfeasible (Desiderio, 2019), one of these reasons being the attempt not to embarrass the businesses involved. , which leads to the erosion of the moral foundation of our society" (Clinard et al., 1979, p. 15).

The fact is that corporate crimes produce deaths, of a physical and symbolic nature, among other types of damages to employees, consumers, the work environment, the economy and the environment (Snider, 2000). Our understanding of the notion of

corporate crime is based on the discussions developed by researchers on the subject: "an illegal or socially harmful and harmful action or omission against the individual or society, produced in the interaction of actors involved in organizational and inter-organizational structures in the search for of corporate objectives of one or more business corporations, resulting in immaterial or material damages to living beings and human activities" (Medeiros, 2013, p. 60).

Corporate crime can be a voluntary and conscious act, as well as negative acting, negligence, not doing what is due, causing damage to individuals and society more broadly. This action or omission is produced by how many individuals, agents and agencies are involved in social, technological, financial and structural structures, to achieve objectives established as a result of the strategies and businesses of large companies or business conglomerates. The results of this action or omission are negative, bringing social, physical, financial, psychological, ecological damage, putting society and the environment at risk, damage or loss (Medeiros, 2013)

Despite the recognition of its economic costs, corporate crimes are not treated as serious or violent, which is used as an argument to justify their exclusion from studies of criminology and from regulations and legal control. However, Kramer (1984) argues that corporate crimes should be treated more seriously, since these crimes are serious, with more serious economic, physical, moral and financial damages than conventional crimes, or street crimes. These damages are not easily identifiable and measurable, and official statistics do not take into account diseases caused by environmental pollution, the sale of products that cause harm to consumers, potentially dangerous working conditions due to exposure to toxic products, as well as trauma. psychological factors of victimization

and the so-called social crime of the factory (alienation of work), the erosion of trust in institutions, which causes a process of "delegitimation", and the cynicism that emerges within the institutions that are protagonists of the crimes (Friedrichs, 2009).

In the academic field, researchers seek to understand why corporate processes produce deaths. For example, Whyte (2007) draws attention to the number of deaths caused by corporations and, especially, to the silence of criminologists and victimologists about the "victims of murderous corporations" as a systematic exclusion of information about a great problem, and not only a non-functional question: " Crucial to understanding how this silencing process currently operates is an appreciation of the moral and political uplift of a so-called free-enterprise society and the process of business reification" (Whyte, 2007, p. 459) .

Mbembe (2003) develops the term necropolitics to explain the subjugation of life to the power of death, which he calls necropower, that is, the power to determine who dies and who lives. This author discusses the relationship between the state of exception and sovereignty that results in the distribution of the authority to kill, in which "weapons are employed in the interest of destroying people and creating 'worlds of death', new and unique forms of existence. society in which populations are subject to living conditions that give them the *status* of living dead" (Mbembe, 2003, p. 11).

Based on Mbembe's (2033) theorization, Banerjee (2008, p. 1544) develops the term necrocapitalism On the borders of territories and nations, despite the notions of independence and supreme authority of nation-states, Banerjee (2008, p.1545)), "a permanent state of exception, in which sovereignty becomes an exercise of power outside the law", in which transnational corporations seem to operate with impunity (PEARCE;

TOMBS, 1999). And it is the power of colonization that will allow the display of the power of death in front of those destined to remain alive, being, then, sovereignty, not only the power of death over the colonized, but also its psychological and moral defeat, and its transformation. in audience of the exhibition of the power of death, a physical, psychological and moral violence.

The transgression of sovereignty in the "Post-Colonial Era", to use Banerjee's (2008) terms, occurs in the wake of neoliberal policies [2]and the intertwining of governments, agencies and transnational corporations that regulate the economy, the market and the sociocultural system of peripheral territories, leaving political sovereignty subservient to the economic sovereignty of the corporation. It is in this context that necrocapitalism is characterized: in the creation of states of exception where democratic rights are confined to the political sphere, and violence, coercion and murders occur. Still, practices that characterize necrocapitalism deny people access to resources that are essential for their health and life.

Thus, Banerjee (2008, p.1546) argues that necrocapitalism "emerges from the intersection of necropolitics and necroeconomics, as accumulation practices in a (post)colonial context, by specific economic actors – transnational corporations, for example – that involve the dispossession, death, torture, suicide, slavery, destruction of livelihoods and the general administration of violence". If, for Banerjee (2008), necrocapitalism involves practices carried out by a set of actors, among them, the multinational corporation, which intertwine to create a process of production of death, the term necrocorporation is

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[2]Neoliberal politics, by endorsing the privatization of common goods for the corporate control of natural resources, as in the case of water supply, subjugates life and destroys ways of life, creating states of exception in developing regions, such as Latin America (BANERJEE, 2008), configuring itself, still, in the management of the (third) world, as well discussed by Cooke (2004).

suitable to describe one of the actors- key to this process, which are corporations that commit corporate crimes against life.

Silveira and Medeiros (2013) explore the concept of antecedents of corporate crimes to discuss those related to the death of workers, focusing on suicides committed by employees of a French multinational. Medeiros and Alcadipani (2017) bring to the discussion deaths caused by corporate crimes, analyzing how these are produced in the course of corporate operations, how organizations maneuver to go unpunished, the weapons used, the power, and the consent for deaths happen. The authors' discussion is supported by the concept of necrocapitalism developed by Banerjee (2008) to refer to capitalist corporate practices that involve destruction and death. From this perspective, death in organizations can be incorporated as an organizational phenomenon that allows the analysis of the experiences of loss and grief of people directly or indirectly involved with this phenomenon.

3. Methodological Procedures

This research focuses on visual material, specifically on images produced by photojournalists, to understand expressions of grief and loss in the context of corporate crimes committed in mining territories. The incorporation of images in social research is recommended by Banks (2007) for its ubiquity in society to visually represent some "sociological knowledge that is not accessible by any other means" (Banks, 2007, p. 18). In visual research, images can be (a) instigated by the researcher (produced by the researcher, or produced or consumed by the researched), or even originated from pre-existing material

(when the researcher makes use of images produced for other purposes) (Pauwels, 2011), as is the case with this article.

We recognize that the appropriation of the image does not mean arriving at the real, and that, given its polysemic character, "the properties of the images and the interpretation of the readers are not fixed" (Manguel, 2002, p. 11). We also consider that photojournalism allows us to contemplate the logics of everyday life, as the photo not only captures reality, it is not reduced to a frozen moment, that is, the photo is a photographic reality (Christmann, 2008). The selection of photos to compose the research corpus began with a search in the electronic versions of the newspapers Folha de S.Paulo, BBC-Brasil, El País-Brasil, seeking reports on the mining industry, in the most recent cases: the rupture of the dam by Samarco (Vale) in Fundão, Bento Rodrigues and the rupture of the dam, also by Vale, in the municipality of Brumadinho, both dams in the state of Minas Gerais. This search was associated with the words death and mourning, resulting in 18 reports, of which those containing photographs were selected, totaling, after discarding the copyrighted photos, 42 images accompanied by texts that were treated as public documents because they were available on the internet. without any copyright notice. The criterion of convenience was decisive in the choice of photographs, since, to achieve the proposed objective, the images should be associated with mourning and deaths. In a first analysis, we grouped the 42 images into three thematic groups, according to the texts of the reports that accompanied the photographs, and selected 03 of them (1 from each group), delimiting those related to the rupture of the Brumadinho dam, for the purposes of this work, considering that each one could condense the thematic group. In this first analysis, we are guided by the objective of the analysis, which refers to the experiences

of grief and loss. Then, our analysis was supported by Banks (2001) and Barthes (1977), which is explained in the next section.

4. Death haunts mining territories: expressions of grief and loss in corporate crimes

Before introducing our analysis, we present brief considerations about the material on which we have focused. The analyzed material consists of **16 photos** published by El País Brasil, 13 of which in a report entitled "Brumadinho, the images of a city in mourning" (El País, 2019a); 1 in the report "The 'ambiguous mourning' of those waiting for missing family members in Brumadinho" (El País, 2019b); 1 in " I was lucky to be able to bury my brother": Brumadinho's mourning reaches its seventh day " (El País, 2019c), and 1 in "Vale makes donations to families, who charge: "I don't want money. I want my brother back" (El País, 2019d); **22 photos** published by Folha de S.Paulo, in a report entitled "In mourning after 7 days, population disappears from the streets of Brumadinho and retreats" (Folha de S.Paulo, 2019), and **4 photos** from BBC Brasil, in report "'It's a ghost village': the residents who insist on living in the villages destroyed by the mud of Mariana" (BBC Brasil, 2017).

Photographs represent cultural patterns, offering different meanings, which gives them the polysemic character, and these, therefore, are subject to multiple interpretations. Certainly, photographs do not offer a naturalistic or objectivist view of the portrayed object, but rather a subjective understanding or "imagined images" of the object

(Cristmann, 2008). Journalistic photographs are disseminators of information about important events in the world, and are part of a complex network of cultural phenomena. The newspaper editor, most of the time, selects the images to condense the story, which raises questions about the extent to which a photo can represent a situation, since journalistic photos have a rhetorical function (Barthes, 1964), not only to convince people about an idea or to encourage the purchase of goods, but also for identity formation and reinforcing beliefs and values (Wright, 2011).

Regarding the visual analysis technique, according to Joly (1996, p. 176), "There is, of course, no absolute method and each one will adapt their methodological choices to the objectives of the analysis". Among the possibilities for analyzing visual material, we were inspired by Barthes (1977) for the study of the journalistic photo as an autonomous object, even if it is related to the text, considering two aspects that, although distinct, are associated: the analogical content (literal, denotative) and the supplementary message (symbolic, connotative). The connotative content of the photograph allows to describe what the image shows, being a literal, iconic and continuous message. The connotative message is ideological, cultural and historical, therefore, it depends on the context in which it is produced. Recognizing the possibilities of reading the same image. The procedures of connotation of the photojournalistic message proposed by Barthes (1977) are: trickery (superposition or suppression of certain planes or objects); pose (gestures that suggest the meaning of the connotation); Photographed objects (their presence in order to value them in the registered image, inducing the generation of meaning or association of ideas); Photogenics (framing, composition, lighting and shutter speed); Aesthetics (photography aesthetics, composition, effects, lighting); and Syntax (chaining of images

into sequences, so that if they were analyzed separately, out of sequence, they would probably not be assigned the same meanings). Considering that none of the selected photos contain trickery and syntax, for the purposes of this work, our analysis focus lies on the procedures: pose, objects, photogenics and aesthetics. Below, we present the result of the analysis:

Thematic Group 1: Sadness and Loss - The set of photos grouped in Thematic Group 1 refer to material destruction. There are houses, buildings, vegetable gardens, pastures, plantations, farms, and many other places destroyed by the dams. The texts that accompany the photos refer to the sadness of the residents, for the losses they have had, causing them to isolate themselves in their homes: "It's not the sun, it's not the heat. Nobody is leaving home because of sadness" (Folha de S.Paulo, 2019). Material destruction is also a loss and therefore leads to an experience of grief and loss, with consequences for physical and mental health (Parkes, 1998; Bowlby, 2004).

Figure 1: Mud destroyed houses and plantations in the Horta region, which is between Tejuco and Parque da Cachoeira, in Brumadiho (MG). Photo: Eduardo Anizelli
Source: Folha de S.Paulo (2019)

Photo 1 does not contain people to analyze the **pose,** only **objects** : a small market, crates of products piled up and empty, a place devastated by the mud of the dam. The photo was taken a week after the Brumadinho dam collapsed, and the frame of the photo shows in the background the toxic mud that becomes part of the landscape of the Horta region, giving the idea that it is a region condemned to death. The analysis of aesthetics also shows the use of lighting and composition resources that allow the observer to see the destruction caused by the mud, its devastating effect on any type of life.

Theme group 2: The void and the presumed deaths - The photos grouped in Thematic Group 2 refer to tributes, rituals, symbolic wakes, messages and other manifestations of mourning and loss of victims of the dam ruptures that were not identified at the time of the report. Here, death is presumed. The report speaks of an "ambiguous mourning", because, deep down, there is little hope for life, constituting a void, that is, "a space that is neither life nor death; the person is just not there" (El País, 2019b).

Figure 2: Residents of Brumadinho pay tribute to the victims. Photograph: Adriano Machado
Source: El País (2019c)

The photograph in Figure 2 depicts the residents of Brumadinho paying tribute to the victims. People are positioned in a semicircle around the objects, which are posters and banners with tributes to the victims who have not yet been identified, which is an expression of mourning and loss. A man is positioned in the middle. The pose of the people refers to moments of sadness, the clasped hands associated with the posters honoring the victims, an attitude of resignation. Here, Foucault's notion of heterotopias can also be explored, as Bell and Taylor (2016) did, that is, it is possible to understand these expressions as the creation of a space of resistance.

Thematic group 3: Pain and suffering - In this thematic group, there are photos that portray significant expressions of people, faces that express pain and suffering for the loss of relatives, friends, neighbors, and also people who were not so close: it is a collective mourning, which allows us to understand how memories collective experiences and shared stories are built and maintained (Bell, Hansson and Tienari (2012). It is the pain

and suffering of irreparable loss: "I don't want anything from Vale. I just want my brother

back" (El País, 2019d).

Figure 3: Resident of Brumadinho at an ecumenical ceremony this Wednesday. Photo: Washington Alves
Source: El País (2019d)

Photograph 3 captures the gesture of a woman that suggests pain and suffering.

The hands of a worker cover the eyes of those who do not want to see life with the absence of those who died. The wrinkle formed on her forehead shows how much the Brumadinho resident suffers from losses. The arm and helping hand try to comfort her, a

gesture that, despite being static, is explicit in the image.

4.1 Discussion

The selected images are representative of the impacts caused by the mining sector resulting from the Vale dam failures in Brumadinho (2019), whose texts mention death,

mourning and losses. The deaths and losses were caused at the organizational level, that

is, they were caused in the course of an organization's operational processes (Medeiros and Alcadipani, 2017). The images focus on relatives and friends of the victims, the rescue teams, the material destruction (houses and buildings) and the destruction of the environment, with no photos focusing on the company and its representatives, when the subject is the death caused by the dam ruptures. However, a single photo shows the expression "Vale assasina" written on the monument at the entrance to the city of Brumadinho (El País, 2019a).

The photographs analyzed are strong, but not sensationalist or disconnected from individual existence, which was found by Kovacs (2008). The expressions of grief and loss are constant in the analyzed images, implicitly or explicitly appearing as the cause of pain, sadness, absence, emptiness and the feeling of abandonment. The absence of bodies, which signify the presumed deaths, was captured by the photos in several ways, among them, the symbolic rituals of death, such as the symbolic wake of the presumed deaths. Post-death events are important to the culture of a group and their suppression can make it difficult to accept the loss, causing a loss of meaning in the lives of those who remain (Freitas, 2013).

The deaths caused by the rupture of the dam made death a continuous threat , as well as the destruction of what had already been built by the affected families, whether material or effective. In this case, the deaths were produced in corporate crimes of a social nature, those that threaten the health and safety of workers or consumers, as well as those committed against the environment, criminal acts whose main victims are employees, the local community and society. in general (Snider, 2000).

Although man is guided by survival (Bauman, 1992), the mourning experienced by death causes the mortal condition and the irreversibility of death to be evoked (Freitas, 2013). The images produced by photojournalism, related to deaths, when broadcast, can invoke fear in those who feel safe, as well as generate the union of people to face and resist the occurrence of corporate crimes.

6. Final Considerations

Deaths in organizations have always occurred, not being a rare phenomenon, however, it is recent that images of organizations and their victims have started to frequently enter people's lives, due to the possibilities of disseminating information accompanied by photographs by the organization. press, whether printed or electronic, contributing to the construction and understanding of realities. Our research analyzed images of experiences in relation to deaths as a result of corporate crimes in mining territories, showing that the images published in the news to condense corporate crime situations offer the point of view on a situation of interest to all of us, as a society. (Wright, 2011).

The properties of the images provide the reader with context and interpretation of the reported events, that is, based on the images, the reader can interpret the expressions of loss and mourning of people affected by corporate crimes in the mining industry, raising awareness of the fact. that corporations produce death and, as such, must have their actions contested by strong social mobilization. The images in the coverage of corporate crimes contribute to the understanding of the role of corporations in society, awakening

to the consequences for those affected by the collapse of the dams. Such consequences are death, lack of answers, material and immaterial destruction, among others.

Death, physical or psychological, is part of the organizational context, however, there is a gap in organizational studies on the subject. With this research, we contribute to the field by discussing the perspective of death as a cultural and organizational pheno-menon, showing images of mourning, loss and destruction as implications of corporate crimes. According to the critical perspectives of corporate crime, which is inserted in the *dark side* of organizations, death, whether physical or psychological, and destruction (ma-terial and immaterial) are events likely to happen in the course of corporate operations.

When it comes to a sensitive topic, such as death, organizational research must use alternative sources in addition to interviewing people involved, since it is painful for the researcher and researched to recall memories related to the event. In this study, we also contributed by stimulating research considering pre-existing material as an object of research, a way of looking at organizational phenomena little explored in organizational studies (Bell, 2012).

An aspect not explored in this clipping is the contrast between (Vale's) corporate practices that regulate mourning and the rituals elaborated by friends, relatives, and other people, as Bell and Taylor (2016) identified, which can be included in an agenda. of re-search on the topic. In the course of the research, we came across a significant number of videos produced by the companies responsible for the disruptions, by the community, by social movements, and other actors and stakeholders. As a suggestion for research that contributes to the theme (death in corporate crimes) and with the use of visual met-hods, studies that use videos produced on corporate crimes are promising. Research on

the ethical limits of the use of photographs and on the process and decision-making cir-

cumstances for publishing the photos can offer social contributions. In addition, we sug-

gest studies that consider expressions of grief and loss in symbolic deaths, such as mass

layoffs and strategic merger/acquisition/incorporation processes.

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