

CHARLES UNIVERSITY

FACULTY OF SOCIAL SCIENCES

Institute of Communication Studies and Journalism

Master's Thesis

2024

Nikolaos Alexandros Goudis

CHARLES UNIVERSITY

FACULTY OF SOCIAL SCIENCES

Institute of Communication Studies and Journalism

**Beyond the lens: An analysis of CNN,
Al Jazeera and protothema.gr news
photographs of the 2023 Israel-Palestine war**

Master's Thesis

Author of the Thesis: Nikolaos-Alexandros Goudis

Study programme: Journalism

Supervisor: Mgr. Sandra Lábová, Ph.D.

Year of the defence: 2024

Declaration

1. I hereby declare that I have compiled this thesis using the listed literature and resources only.
2. I hereby declare that my thesis has not been used to gain any other academic title.
3. I fully agree to my work being used for study and scientific purposes

In Prague on 30/7/24

Nikolaos-Alexandros Goudis

References

GOUDIS, Nikolaos-Alexandros. *Beyond the lens: An analysis of CNN, Al Jazeera and protothema.gr news photographs of the 2023 Israel-Palestine war*. Praha, 2024. p.98. Master's thesis (Mgr). Charles University, Faculty of Social Sciences, Institute of Institute of Communication Studies and Journalism. Supervisor Mgr. Sandra Lábová, Ph.D.

Length of the Thesis: 76 pages and 153,775 characters

Abstract

The Israel-Palestine conflict has long been one of the most sensitive and extensively covered topics by global media. The escalation of conflict after Hamas launched an attack on Israel on 7th October 2023, signified the start of a new circle of hostilities and brought the topic once again to the center of media attention. This study examines the visual representation of the first three weeks of the 2023 Israel-Hamas war across three online media outlets: Al Jazeera, CNN and Proto Thema. More specifically, a quantitative content analysis was conducted to investigate similarities and differences in the way that the three selected media covered the war through photographs and how those media outlets represented different news values such as negativity, personalization, prominence, and proximity in their visual coverage. This study revealed significant differences in their portrayal of the conflict, with Al Jazeera emphasizing more its humanitarian aspects and the news values of negativity and personalization, CNN prioritizing the news value of prominence and specifically the depiction of the US and global diplomatic response, and Proto Thema focusing on the technical side of the war and leaning towards the Israeli perspective. The findings of this research aim to contribute to prior studies that have investigated the approach that media from different cultural and political environments follow in their visual coverage of the war and to fill the research gap of the photographic representation of the Israel-Palestine conflict and the construction of news values through photographs.

Keywords:

Israel, Palestine, 2023 Israel-Hamas conflict, war photojournalism, news values.

Title

Beyond the lens: An analysis of CNN, Al Jazeera and protothema.gr news photographs of the 2023 Israel-Palestine war.

Abstrakt

Izraelsko-palestinský konflikt je dlouhodobě jedním z nejcitlivějších a nejrozsáhleji probíraných témat světovými médii. Eskalace konfliktu poté, co 7. října 2023 Hamás zaútočil na Izrael, znamenala začátek nového kruhu nepřátelství a přivedla toto téma opět do centra pozornosti médií. Tato studie zkoumá vizuální zobrazení prvních tří týdnů války mezi Izraelem a Hamásem v roce 2023 ve třech online médiích: Al Jazeera, CNN a Proto Thema. Konkrétně byla provedena kvantitativní obsahová analýza s cílem prozkoumat podobnosti a rozdíly ve způsobu, jakým tři vybraná média o válce informovala prostřednictvím fotografií, a jak tato média ve svém vizuálním zpravodajství reprezentovala různé zpravodajské hodnoty, jako je negativita, personalizace, prominence a blízkost. Studie odhalila významné rozdíly v jejich zobrazení konfliktu, kdy Al Jazeera kladla větší důraz na jeho humanitární aspekty a zpravodajské hodnoty negativity a personalizace, CNN upřednostňovala zpravodajskou hodnotu prominence a konkrétně zobrazení americké a globální diplomatické reakce a Proto Thema se zaměřila na technickou stránku války a přiklonila se k izraelské perspektivě. Výsledky tohoto výzkumu mají přispět k předchozím studiím, které zkoumaly přístup, jímž se média z různých kulturních a politických prostředí řídí při vizuálním pokrytí války, a zaplnit mezeru ve výzkumu fotografické reprezentace izraelsko-palestinského konfliktu a konstrukce zpravodajských hodnot prostřednictvím fotografií.

Klíčová slova

Izrael, Palestina, válka mezi Izraelem a Hamásem v roce 2023, válečná fotožurnalistika, zpravodajské hodnoty.

Název práce

Za objektivem: Analýza zpravodajských fotografií CNN, Al Jazeera a protothema.gr z izraelsko-palestinské války v roce 2023.

Acknowledgment

I want to express my gratitude to my mother for all her unconditional love and support in every step of my life, to Naadirah for all the sleepless nights that we spent studying together, for motivating me until the last moment, and for making my life beautiful and to my amazing colleagues in this program who inspired me with our conversations. Last but not least, I would like to thank Mgr Sandra Lábová Ph.D, who despite her busy schedule, found always time to guide me through the process.

Institute of Communication Studies and Journalism FSV UK
Research proposal for Erasmus Mundus Journalism Diploma Thesis

THIS PART TO BE FILLED BY STUDENT:

Student's surname and given name:

Goudis Nikolaos-Alexandros

Start of studies for EMJ (in Aarhus)

27/9/2023

Your faculty e-mail:

41924551@fsv.cuni.cz

Study program/form of study:

Erasmus Mundus Journalism

Registry stamp: / Razítko podatelny:

Univerzita Karlova Fakulta sociálních věd	
Došlo dne:	14 -11- 2023 -1-
Čj:	446 Příloh:
Přidělena:	

Thesis title in English: Beyond the lens: An analysis of CNN, Al Jazeera and protothema.gr news photographs of the 2023 Israel-Palestine war

Expected date of submission (Summer Semester, 2023)

(The thesis must be submitted according to the Academic Calendar.)

Main research question (max. 250 characters): How have Al Jazeera, CNN, and protothema.gr visually depicted the Israel-Palestine war that started on October 7, 2023, with respect to news values and orientalism, and what similarities and differences can be identified in their portrayal of events?

RQ1: To what extent do Al Jazeera, CNN, and protothemagr, align their visual depictions of the Israel-Palestine war with news values such as prominence, negativity, conflict, and proximity?

H1 News photos from these outlets will demonstrate variations in the emphasis on specific news values, with Al Jazeera possibly prioritizing proximity and CNN focusing on conflict.

RQ2: How do the selected news outlets portray the people and cultures involved in the Israel-Palestine war in relation to Orientalism?

H2: Al Jazeera may be more sensitive to avoiding orientalist depictions due to its regional perspective, while CNN and protothema.gr may exhibit varying degrees of orientalism.

RQ3: How do Al Jazeera, CNN, and protothema.gr portray the key actors involved in the Israel-Palestine war, including political leaders, military personnel, and civilians?

H3: Al Jazeera may provide more nuanced coverage of regional actors and civilians CNN might focus on global political figures (or may focus on pro-Israeli), and protothema.gr may emphasize Greek perspectives on the conflict.

RQ4: How do Al Jazeera, CNN, and protothema.gr cover various topics within the Israel-Palestine conflict, such as ceasefire negotiations, casualties, humanitarian efforts, and geopolitical implications?

H4: Al Jazeera may provide in-depth coverage of regional negotiations and humanitarian aspects, CNN might emphasize the global geopolitical context (or pro-Israeli bias), and protothema.gr may highlight Greek involvement and perspectives.

RQ5: To what extent do Al Jazeera, CNN, and protothema.gr demonstrate bias towards either the Israeli or Palestinian side in their visual depiction of the Israel-Palestine war that started on October 7, 2023?

H5: Al Jazeera may exhibit a bias in favor of the Palestinian side due to its regional focus, while CNN and protothema.gr may lean towards a more pro-Israeli perspective, given their western orientation.

The current state of research on the topic (max. 1800 characters) Media's images of conflict and their content help determine the interpretation and visual framing of a news event (Entman, 1993; Fahmy et al, 2006; Parry 2014) and are effective tools for articulating ideological messages (Messaris & Abraham, 2001). They have a high influence on public opinion (Griffin 2010) especially when they are graphic (Fahmy & Want 2007). Furthermore, they reflect cultural perspectives invoking ethnic identities, imagined communities, and stereotypes (Hall 1973).

Numerous studies of Middle Eastern conflicts have investigated the visual framing in different wars such as the Gulf War (Griffin & Lee, 1995; Herman 1992; Ayish, 2001), the Afghanistan War (Griffin, 2004; Fahmy, 2010), the Iraqi War (Griffin 2004; Fahmy & Kim, 2008; Parry, 2011) and the Israel-Lebanon conflict (Parry 2010) finding differences in the coverage of Western and Arab media.

The Israeli-Palestinian conflict is one of the longest and most violent conflicts in modern history (Obermann & Dijkink, 2008) and has been a matter of sensitivity and attention for international news media (Fahmy and Neuman, 2012). The ongoing war between Israel and Palestine which began after the Palestinian political and military organization Hamas launched an attack on Israel on October 7th brought the topic once again to the center of media attention.

Due to the historical context and the complexity of the conflict several studies have been conducted analyzing media coverage in different time frames and events. Most of the research concentrated on the coverage in the USA and Israeli media mention a center degree of bias or imbalance focusing on the framing of the conflict through text (Zelizer et al., 2002; Korn 2004; Bhowmik & Fisher 2023). Fahmy and Neumann's (2012) visual framing quantitative analysis of three different Western newswires through the peace/war journalism frame during the Gaza (2008-2009) and AlSababa's (2023) in Arab media comparing 2014 and 2001 wars to investigate bias in the coverage are from the few focusing on images.

Expected theoretical framework (max. 1800 characters): **Orientalism, News Values & Photography**
This study aims to look at the visual representation of the Israel-Palestine war through the lens of Orientalism. Said (1978) introduced, this concept to describe how the West(The Occident) has

visualizations of war might reveal about the practices, routines, and values of news production (Parry, 2011).

2) Semiotic Analysis: Due to the limitations of the content analysis, a qualitative research method will be used in order to complement the findings. Semiotic analysis offers analytical tools for "taking an image apart and tracing how it works in relation to broader systems of meaning" (Rose 2001, p.69) and it is concerned "with the ways in which social differences are created" (Rose 2001, pp.72-73).

Expected research design (data to be analyzed, for example, the titles of analyzed newspapers and selected time period):

This study will compare the photographic representation of the Israel-Palestine war by analyzing data from three online media websites (CNN, Al Jazeera, and Protonema). This study will cover the first three weeks of the coverage starting from October 7th, 2023. For the content analysis, 100 news photographs will be selected with simple random sampling per online media, using a number generator, 300 photographs in total. The coding schema will encompass 10-15 variables such as (topic, frame, location, actors, violence, graphic content, prominence, and orientalism), drawing from the theoretical background and other similar studies. A statistical analysis of the data will be applied for their interpretation.

As a second stage, a semiology analysis will take place. 10-15 images will be selected from the main sample with purposive selection. The images will be selected by drawing from the findings and the repetitive elements and considering their qualitative significance.

Expected thesis structure (chapters and subchapters with brief description of their content):

Abstract

Introduction

Theoretical Framework

Orientalism
News Values
Construction of news Values on images

Literature Review

The power of images in war coverage
Media's visual representation of conflicts and Israel and Palestine conflict

Methodology and Research Design

Research Design
Content Analysis
Semiotic Analysis

Results

Discussion and Conclusions

Bibliography

List of Appendices

Basic literature list (at least 5 most important works related to the topic and the method(s) of analysis; all works should be briefly characterized on 2-5 lines):

- Caple, H., & Bednarek, M. (2016). Rethinking news values: What a discursive approach can tell us about the construction of news discourse and news photography. *Journalism*, 17(4), 435-455.

The article aims to demonstrate a discursive approach to news values. It has an additional focus on the area of visual analysis and investigates the construction of news values in news photography.

- Cherkaoui, T. (2017). *The news media at war: The clash of Western and Arab networks in the Middle East*. Bloomsbury Publishing.

This book studies the Iraq War media coverage by giving examples of two different media CNN and Al Jazeera. It focuses on the concepts of orientalism and panarabism and aims to investigate the misinterpretations of the Arab world and USA accordingly.

- Fahmy, S., & Neumann, R. (2012). Shooting war or peace photographs? An examination of newswires' coverage of the conflict in Gaza (2008-2009). *American Behavioral Scientist*, 56(2), NP1-NP26.

This study analyses the news photographs of three different media (Associated Press, Reuters, and AFP/Getty Images) of the Gaza War (2008-2009) It specifically aims to investigate the war visual representation through the frame of peace and war journalism.

- Griffin, M. (2004). Picturing America's 'War on Terrorism in Afghanistan and Iraq: Photographic motifs as news frames. *Journalism*, 5(4), 381-402.

This article studies the way that US news magazines depicted the "War on Terrorism" in Afghanistan and the military invasion of Iraq through photos. It compares it with the media's visual representation of the Gulf War in 1991 and investigates similarities and differences in the narratives on the coverage.

- Hall, S. (2019). The determinations of news photographs (1973). In *Crime and media* (pp. 123-134). Routledge.

In this book, Stewart Hall explores different news values in the context of news photographs. He distinguishes the connotative and ideological levels on which news images produce first and second-order meanings.

- Parry, K. (2010). A visual framing analysis of British press photography during the 2006 Israel-Lebanon conflict. *Media, war & conflict*, 3(1), 67-85.

This article examines the photographic representation of the 2006 Israel-Lebanon conflict in two British newspapers (The Times and The Guardian). It develops a visual framing analysis model, researching the visual elements and the verbal context of the photographs.

- Rose, G. (2001). *Visual methodologies: An introduction to the interpretation of visual materials*. London: Sage.

This book introduces different visual methods of approaching and interpreting visual images. It offers a comprehensive analysis and reflection of those methods, providing solid guidelines for research.

- Said. (1978). *Orientalism*. Penguin Classics.

Eduard Said's book *Orientalism's* central theme is how Western journalists, writers, and scholars create a biased or hostile image of non-Western cultures. He focuses on the relationships between language, cultural politics, and power with references to social, economic, and political contexts.

Related theses and dissertations (list of B.A., M.A. and Ph.D. theses defended at Charles University or other academic institutions in the last five years):

Gironès Martín, C. (2022). The Taliban in a pedal boat: A visual framing analysis of Associated Press and Reuters news photographs of the fundamentalist regime after the end of the Afghanistan war.

Bhowmik, S., & Fisher, J. (2023). Framing the Israel-Palestine conflict 2021: Investigation of CNN's coverage from a peace journalism perspective. *Media, Culture & Society*, 01634437231154766.

Date / Signature of the student:

.. [REDACTED]

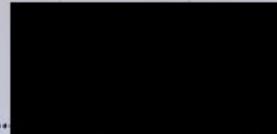
THIS PART TO BE FILLED BY THE ACADEMIC SUPERVISOR:

I confirm that I have consulted this research proposal with the author and that the proposal is related to my field of expertise at the Faculty of Social Sciences.

I agree to be the Thesis supervisor.

S. LÁBOVÁ

15.11.2023



Surname and name of the supervisor

Date / Signature of the supervisor

Further recommendations related to the topic, structure and methods for analysis:

Further recommendations of literature related to the topic:

The research proposal has to be printed, signed and submitted to the FSV UK registry office (podatelna) in two copies, by **November 15**, addressed to the Program Coordinator. Accepted research proposals have to be picked up at the Program Coordinator's Office, Sandra Lábová. The accepted research proposal needs to be included in the hard copy version of the submitted thesis.

RESEARCH PROPOSALS NEED TO BE APPROVED BY THE HEAD OF ERASMUS MUNDUS JOURNALISM PROGRAM.

Table of Contents

Introduction.....	1
1. Theoretical Framework.....	6
1.1 The power of images and the myth of truth in photography.....	6
1.2 News Values	9
2. Literature Review.....	13
2.1 War Photojournalism	13
2.2 Media Coverage of the Israel and Palestine Conflict.....	18
2.3 News Values in news photographs	22
3. Methodology	25
3.1 QUAN Content Analysis	26
3.2 Research Design.....	27
3.2.1 Selection of Media Outlets.....	27
3.2.2.1 Al Jazeera.....	27
3.2.2.2 CNN.....	28
3.2.2.3 Proto Thema.....	28
3.2.2 Data collection and sampling method.....	29
3.2.4 Coding Process.....	30
3.2.6 Data Analysis	32
3.2.7 Validity and Reliability.....	32
3.2.8 Limitations	33
3.2.9 Ethical Considerations	33
4. Results.....	34
4.1 Representation of news value “Negativity”	34
4.2 Representation of news value “Prominence”.....	36
4.3 Representation of news value “Proximity”	38
4.4 Representation of news value “Personalization”	41
4.5 Testing the Hypotheses	43
Conclusion	58
Summary.....	60
List of References	62
APPENDICES	73
APPENDIX 1.....	73
APPENDIX 2.....	83

Table of Figures

1	Frequency of news value “Negativity” in the total media coverage (N=300)	35
2	Frequency of news value “Negativity” by media outlet (N=100)	35
3	Frequency of news value “Prominence” in the total media coverage (N=300)	37
4	Frequency of news value “Prominence” by media outlet	38
5	Frequency of news value “Proximity” in the total media coverage (N=300).	39
6	Frequency of selected locations by media outlet (N=300)	41
7	Frequency of news value “Personalization” in total media coverage(N=300).	42
8	Frequency of news value “Personalization” by media outlet	42
9	Frequency of selected actor categories by media outlets (Total N=314, Subset N=152).	44
10	Frequency of prominent actor categories by media outlet (Total N=314, Subset N=71)	45
11	Frequency of selected topics by media outlet (Total N=300, Subset N=240)	48
12	Frequency of graphicness in total media coverage(N=300)	51
13	Frequency of graphicness by media outlet.	51

List of Tables

1	Construction of news values in photographs (Bednarek & Caple 2016, pp. 447-448).	24
2	Size of the researched sample.	29
3	Frequency of proximity by media outlet during the first three weeks of the Palestine-Israel War (N=313) (% in parentheses).	40
AI	Frequency of actors depicted by media outlets during the first three weeks of the Palestine-Israel war(N=300) (% in parentheses).	83
AII	Frequency of topics occurred by media outlets during the first three weeks of the Palestine-Israel war(N=300) (% in parentheses).	84

AIII	Frequency of merged actor categories depicted by media outlets during the first three weeks of the Palestine-Israel war (N=300) (% in parentheses).	85
AIV	Frequency of merged topic categories depicted by media outlets during the first three weeks of the Palestine-Israel war(N=300) (% in parentheses).	86

Introduction

Since the establishment of the state of Israel in 1948, the coverage of the Arab-Israel conflict has been one of the most sensitive and difficult topics of media coverage. (Fahmy & Newman 2012, p. 2). On October 7th, the conflict escalated significantly and returned to the center of the world's and media attention when the Palestinian political and militant organization in control of the Israeli-occupied Gaza Strip launched a coordinated massive attack in Israel which resulted in the deaths of over 1,200 Israelis in numerous injuries and the abduction of more than 200 hostages according to Israeli authorities (CNN, 2023).

Following the attack, Israel declared war on Hamas and launched massive airstrikes in Palestine which led to a humanitarian catastrophe in Gaza (CNN, 2023). The heavy aerial and artillery bombardment killed more than 10,000 and injured more than 24,000, among them thousands of women and children, in the first three weeks of the war according to the Palestinian health ministry (Al Jazeera, 2023). Over two million Palestinians who lived in the Gaza Strip were trapped there, without access to essential supplies and struggling to flee from Israel's continuous attacks (CNN, 2023). Almost 60% of Gaza's strip population, approximately 1.5 million people were forced to leave their homes hoping to escape death, with many of them killed on their way to finding a safe place away from the brutality of the war (Al Jazeera, 2023). The conflict quickly spread further in the illegally occupied Israeli-West bank and along the Israel-Lebanese border when Hezbollah, a Lebanese militant and political organization backed by Iran entered the conflict against Israel.

News photographs can enhance the audience's understanding of current events beyond the text and influence people's perceptions of them (Fahmy, 2005; Schwalbe & Dougherty, 2015). People frequently consider photographs to be neutral and accurate representations of truth due to their realistic nature (Fahmy, 2010; Messaris & Abraham, 2001). However, a final news photo represents only a small piece of the complexity of reality (Fahmy & Kim, 2008). The selection of certain aspects of the perceived reality in media outlets visual coverage of an event is defined as visual framing and can lead the audience to a specific interpretation of it. (Brantner et al., 2011; Fahmy & Kim, 2008).

This selection is affected by news values, a set of criteria that help to determine the likelihood of an event being selected for publication in the news and often address specific attributes and features of events or people. (Galtung & Ruge, 1965; Harcup & O'Neill,

2001; Bednarek & Caple, 2016). Although the application of news values in photojournalism hasn't been researched extensively by scholars (Bednarek & Caple, 2016; Rössler et al., 2011), Bednarek and Caple (2016, p. 445) proposed a framework for analyzing how they are constructed in images primarily through their content.

War images are “among the most powerful visuals known to humankind” (Zelizer, 2004, p. 115) are central to contemporary geopolitics (Campbell, 2007, p. 27), and are considered powerful tools in modern warfare (Parry, 2010). Governments are well known to try to control the circulation of war images due to their political significance, high emotional appeal, and their ability to attract global attention (Griffin 2010; Parry 2010). Furthermore, war images can influence public opinion towards a war, strengthening or weakening the support about it while media outlets can distort reality by omitting or limiting the visual representation of certain parts of a conflict (Griffin 2010; Knightley, 2003).

The findings of prior research focused on the visual coverage of various wars in the Middle East have shown a different approach between U.S. and Arab media. Previous research has shown that especially in conflicts the U.S. is directly involved, human suffering and graphic images are frequently marginalized in U.S. media, while Western military superiority and the technical side of the war are promoted (e.g. Griffin, 2004, 2010; Pary, 2010, 2011; Fahmy & Kim, 2008; Parry, 2010, 2011). That comes in contrast with Arab media coverage which frequently includes graphic content, violent scenes, and images of physical harm and death.

Previous research focusing on the Israel-Palestine conflict has examined how media from different countries have covered different periods of the conflict across a range of media platforms (newspapers, TV, online news articles), showcasing disparities in coverage of U.S. and Arab media as well. The findings suggest that U.S. media frequently prioritize the Israel side while Arab media usually promotes the Palestinian perspective. However, it should be mentioned that only a few studies concentrated on how the conflict has been on the media's photographic representation of the conflict (e.g. Fahmy & Newman, 2012; Alsaba, 2023).

In this sense, this study aims to investigate the visual representation of the first three weeks of the 2023 Israel-Hamas war in three selected online media outlets, Al Jazeera, CNN and Proto Thema by conducting a quantitative content analysis. This research intends to examine the overall visual coverage of the war by the selected media and to discover similarities differences and important patterns in their portrayal of the conflict,

through some of the proposed news values that address specific qualities and characteristics of events or people in photographs such as Negativity, Personalization, Proximity, and Prominence.

In terms of the research significance, this study is primarily concerned with filling the gap in the photographic coverage of the Israel and Palestine conflict and the construction of news values in photographs and providing valuable insights into comprehending the way that the selected media depicted an ongoing war with devastating humanitarian consequences that has shocked and continues to shock the global community.

Because of the existing literature review and as the three media analyzed in this study operate in various political, media, and cultural environments it is anticipated that they would provide diverse visual representations of the conflict, prioritizing different news values.

Considering all the information mentioned above, the following research questions and hypotheses are posed:

RQ: How have Al Jazeera, CNN, and protothema.gr visually depicted the Israel-Hamas war that started on October 7, 2023, through news values, and what similarities and differences can be identified in their portrayal of events?

H1: Al Jazeera will provide more nuanced coverage of regional actors and civilians, CNN focuses on global political figures and protothema.gr will emphasize Greek actors and their perspectives on the conflict.

H2: Al Jazeera will provide in-depth coverage of regional negotiations and humanitarian aspects while CNN will emphasize the conflict and its global context.

H3: Al Jazeera will include more casualties and graphic images from the Palestinian side while CNN and protothema.gr will include more images of general material destruction when depicting the consequences of the conflict.

This research study is presented in six chapters. Firstly, Chapter I introduces the background and the topic of the study, touches briefly upon its connection with the theoretical framework and literature review, and outlines its goals and significance, the research question, and the hypotheses. Secondly, Chapter II presents the theoretical framework of the study which includes the perception and concerns regarding photography as an accurate representation of truth, the theoretical concept of news values, and the theoretical framework that has been developed for the analysis of the construction of news values in photographs. Then Chapter III presents a review of the literature, which

includes the findings of prior studies focusing on media outlets' visual coverage of different wars and the research which has been already conducted specifically regarding the Israel-Palestine conflict in different periods, platforms and media outlets. Chapter IV describes the methodology and the research design employed for this study. Chapter V presents the study's findings from the data analysis. Finally, Chapter VI provides a discussion of the findings and their implications in context with the pre-existing literature review, addresses the limitations of this study and recommendations for further research, and presents the conclusions of the study.

Before proceeding to the next chapter, it is essential to state that while the initial proposal of this study contained a qualitative part regarding the depiction of orientalism in the selected media's visual coverage, this part was decided to be omitted for various reasons.

First of all, as qualitative analysis and specifically semiotic analysis, the method that had been initially chosen to investigate traces of orientalism in the visual coverage of the conflict is inherently subjective and needs a deeper understanding of the different levels that a photograph operates, the lack of experience of the author was taken into account. Considering that the war is still ongoing nine months after its beginning, with an enormous cost in human lives and devastating effects physically and psychologically for millions of people and the ethical and psychological consequences of approaching an extremely sensitive topic subjectively with the risk of causing further polarization, the author has opted against proceeding in the qualitative part.

Furthermore, to investigate the existence of orientalism in photographs, a comprehensive analysis would also demand a purposeful selection of photos from the Western selected media outlets, CNN and Proto Thema as orientalism is a Western construct. Therefore, it would have been impossible to perform a comparable analysis with photos from non-Western media-selected media outlets such as Al Jazeera. In the author's opinion, this would have posed a great risk of significant potential bias in the qualitative analysis.

In addition, it became clear that the quantitative and qualitative parts of the study would not have complemented or correlated adequately with one another. Rather, they would have addressed two different research questions with different methodologies, approaches, and goals. As such, the objectives and results of the quantitative research remain unaffected by the removal of the qualitative part. Thus, for

the sake of the study's coherence and aim of objectivity, the author has opted to continue without applying it.

1. Theoretical Framework

This chapter, divided into two subchapters, aims to delve into the fundamental theoretical framework for implementing the study and interpreting its findings.

Firstly, due to the study's focus specifically on photographs, it is essential to understand the notion of photography as a truth medium and the questions surrounding its inaccuracy as a representation of reality. Because the audience tends to consider them a more accurate representation of the truth than other forms of communication (Messaris & Abraham, 2001; Perlmutter, 2005), news photographs are powerful devices when the media framing process is set in motion. Although this research does not use framing analysis as one of its methods, visual framing is significant for understanding the power of news images.

The second sub-chapter discusses the concept of news values, a set of factors that help determine whether a story or event will be selected for publication in the news (Bednarek & Caple, 2014). The theoretical framework of news values was considered the most appropriate for this research as it helps analyze the selected media's visual coverage of the 2023 Israel-Palestine war and identify similarities and differences in its portrayal. Additionally, this sub-chapter will elaborate on specific news values, such as negativity, personalization, prominence, and proximity, related to the study's hypotheses for RQ. Although only a few studies have examined news values in photographs, research in this field that has already been conducted will be presented in the literature review chapter.

1.1 The power of images and the myth of truth in photography

According to Howard Chapnick, the former president of the legendary Black Star Photo Agency, “to ignore photojournalism is to ignore history” (as cited in Griffin 1999, p. 122). The use of images in media helps the audience to comprehend current events beyond the text they read and frequently influences their perceptions of the world (Fahmy, 2005; Schwalbe & Dougherty, 2015). However, news photos do not usually offer new viewpoints or insights but reinforce already-established beliefs and stereotypes (Griffin, 2004). The longstanding discussion surrounding the public perception of photographs as a transparent representation of truth has forced photography to “evolve through a process of internal self-criticism towards a sharper definition of what the medium uniquely is” (Tagg, 1988, p. 17).

Susan Sontag (1977), in her influential collection of essays “On Photography”, argued that photographs are not objective depictions of reality but rather interpretations constructed by the photographer's framing, timing, and choices. The author supported that photographs frequently camouflage truth by reducing their complexity to singular images. Although they can provide documentation for significant events, they cannot adequately express reality's nuanced nature and diverse character (Sontag, 1977).

Similarly, John Tagg (1988), in his work “The Burden of Representation,” challenges the belief that photography is equivalent to truth, arguing that it does not have a cohesive history and identity. He supported the idea that the status of photographs is determined by “the forms and relations of power that are brought to bear on practices of representation which constitute their conditions of existence” (p. 21). Due to this inherent relationship of power with photography, its nature as a practice and as a cultural product “depends on the agents and institutions which set it to work” and “its products are legible and meaningful” only within these specific conditions (Tagg, 1988, p. 118).

Roland Barthes's book *Camera Lucida* (1984) also provides valuable insights into the production of subjectivity in photography. He believed that the representation of reality and the evidential force of photographs were heavily invested in memory, projection, desire, and phantasy, making the final product a supplementary trace of the real. Additionally, Barthes (1984) identified the level of representation and signification of the image and emphasized the distinction between the two. According to Burgin et al. (1982), the photograph is decoded “instantaneously” and “naturally” without the viewer being aware that the photograph is only a projection of the ‘reality’ placed in a signifying system (p. 147).

The neutrality of news photographs is a common misconception, and although most images are not staged, they are still attributed to a specific frame that is too narrow to convey the complexity of reality (Fahmy, 2010; Messaris & Abraham, 2001). “Thus, a final news photograph is only a slice of reality, only a portion of what is out there” (Fahmy & Kim, 2008, p. 445). According to Wischmann (1987, p. 70), “photographs are capable of not only obscuring issues but of overwhelming facts”. Because their visual components provide viewers with “a number of different condensing symbols that suggest the core frame of any issue portrayed” (Gamson and Stuart 1992, p. 60), photographs are considered powerful devices to set the framing process in motion (Messaris & Abraham, 2001).

Media frames are “persistent patterns of selection, emphasis and exclusion” (Gitlin, 1980, p.7), constructing the main focal point around a news story or event that offers an interpretation of its essence. (Gamson & Modigliani, 1987). Although media frames are devices that can help journalists arrange, organize, and explain information more efficiently to their audience, certain aspects of a news story are more prominent than others, impacting how the audience perceives the delivered information (Entman, 1993; Newhagen & Reeves, 1992) Thus, visual framing refers to “the selection and emphasis of some aspects of the perceived reality by visual stimuli” (Brantner et al., 2011, p. 251).

Visuals are highly effective tools for framing and delivering ideological messages because of their realistic nature and ability to mimic the appearance of the natural world (Messaris & Abraham, 2001, p. 220). The authors suggest that the audience usually perceives photographs as physical imprints of visual reality. This can often lead viewers to overlook images that are artificial constructions, allowing the media to camouflage ideological exposition and manipulation through visual framing.

Fahmy (2010) suggests that “visual framing is less obtrusive than the framing that occurs in written parts of print news and in written and spoken parts of broadcast news” (p. 698). Similarly, Messaris and Abraham (2001) highlight that it “may convey meanings that would be more controversial or might meet with greater audience resistance if they were conveyed through words” (p. 215). “When specific visual frames dominate the narrative of a specific event, they indicate that the majority of the target audience would be more susceptible to coming to congruent understandings of that event” (Fahmy & Kim, 2008, p. 44). “Photographic choices such as camera angle, focus, and distance can be overlooked by the reader or viewer when making judgments relating to the figures depicted, but this analogical quality has consequences for the reader’s response” (Parry, 2010, p. 69).

Many scholars (Griffin, 2010; Domke et al., 2002; Fahmy & Wanta, 2007; Fahmy, 2010) argue that news photographs can highly influence public opinion and are robust tools in visual agenda-setting when they are adapted to political and social contexts. Various experimental analyses (Domke et al., 2002; Petersen, 2005; Arpan et al., 2006, as cited in Parry, 2010, p. 71) have demonstrated the influence of the presence of a strong image, which can affect the viewer’s assessments of the person or group portrayed.

1.2 News Values

News values have been among the most researched and significant topics in academic studies of journalism and communications. According to Bednarek and Caple (2014), they are a set of criteria that help to determine the possibility of an event's selection in the news (p. 436). Galtung and Ruge (1965) paper titled "The Structure of Foreign News" is widely regarded as one of the most significant and influential empirical research on the determinant factors that influence this procedure and has served as the foundation for most studies conducted regarding news values (Bednarek & Caple, 2012, 2014, 2016; Joye et al., 2016; Harcup & O'Neill, 2001, 2017). Their main question addressed how and why an event becomes news and the reasons behind its newsworthiness.

Galtung and Ruge (1965, pp. 65–71) developed a taxonomy of twelve factors determining news selection: frequency, threshold (drama and intensity of an event), unambiguity (events that are clear and easy for comprehension), meaningfulness (relevance and proximity), consonance (news that confirms existing beliefs, ideas), unexpectedness, continuity, composition, reference to elite countries or people (prominence), presence of individuals (personification), and negative references (negativity). The authors considered the first eight factors universal and the last four culturally dependent. Furthermore, they hypothesized that an event's selection probability increases when it complies with a larger number of news factors, and they suggested that the characteristics that lead to its selection will frequently be emphasized in the story, leading to a potentially distorted news report.

Harcup and O'Neil (2001) used these initial twelve new factors of newsworthiness to check whether the initial study conducted by Galtung and Ruge holds up in the 21st century and concluded that "some news values remain resonant today and can usefully be incorporated if worded slightly different" (p. 277). Similarly, other studies (e.g. Joye, 2010; Golan, 2008) confirmed the validity of news values that Galtung and Ruge proposed with their findings. However, since the publication of their study, many academics have challenged, reviewed, and retested their findings, frequently resulting in contradictory conclusions. Many scholars proposed new or additional sets of news values and are critical of the broad concept of the term, advocating methodological concerns and the need for different definitions and further specifications of the various aspects of the

news selection process. (e.g. Harcup & O'Neill, 2001, 2017; Brighton & Foy, 2007; Caple & Bednarek, 2014, 2016; van Ginneken, 2005).

Research supporting the cognitive perspective of news values focused on journalists' subjective beliefs or judgments about newsworthiness and has used ethnographic methods, drawing on cognitive psychology. (e.g. Donsbach, 2004). Furthermore, research that focused on the potential newsworthiness of an event in its material reality used content analysis, interviews, or surveys (e.g. Masterson, 2005). Other scholars have accepted both cognitive and materialistic perspectives. For example, Harrison (2010, p. 248) sees news values as "vocationally and organizationally derived" and learned by news journalists through professional experience. However, he acknowledges the existence of "intrinsic news factors" (p. 248), defining them as events with specific characteristics that classify them as newsworthy. Similarly, Harcup and O'Neill (2001) define news values as guidelines that are applied daily by journalists for the selection and publication of news stories (p. 261), but they also support the 'intrinsic newsworthiness' of news stories (p. 275). According to Hall (1973, p. 129), news values are a component of an ideologically established worldview that promotes and "naturalizes" the viewpoints of powerful elites.

Bednarek and Caple (2012) followed a different approach to analyzing news values, with a specific focus on how language and visuals mediate events, making them newsworthy. They view newsworthiness as a discursive value established by language and images. News values are analyzed as the 'newsworthy' aspects of actors, happenings, and issues as they exist and are constructed through discourse. (Bednarek & Caple 2014, p.137). Thus, "a discursive approach to news values demonstrates how an event has been packaged and sold to audiences as news" (Bednarek & Caple, 2016, p. 445).

According to Bednarek and Caple (2016), the criteria for news publication "does not include only the newsworthy aspects of happenings or news actors or the professional practices of journalists but also external aspects such as media ownership, media financial differences, time-limited deadlines, advertisers, or competition among news providers" that have an impact on news selection (p.436). The different degrees of autonomy and power that journalists hold (Schultz, 2007), the news subsidy by the public relations industry (Bell, 1991; Lewis et al., 2008), and the commercial pressure for stories with more clicks and a specific aim to the target audience especially in online news (Welbers et al., 2016) can influence the selection process. "News values can be seen less as a reflection of what type of information citizens want or need, and more as a reflection of

organizational, sociological and cultural norms combined with economic factors”(Weaver et al. 2007 as cited in Harcup & O’Neil 2017, p.1471).

Bednarek and Caple (2016, p. 439) define news values “as the newsworthy aspects of actors, happenings, and issues, as opposed to aspects of news gathering and processing (e.g. deadlines, commercial pressures), or general news writing objectives (e.g. clarity of expression, colour)”. Because of the broad concept of the term that can include an array of factors that affect the “production and dissemination of the news”, it is essential to highlight that this study will focus on some of the acknowledged news values that address specific qualities and characteristics of events or people such as Negativity, Personalization, Proximity, and Prominence (Galtung & Ruge, 1965; Harcup & O’Neill, 2001; Bednarek& Caple, 2016).

Negativity is sometimes called “the basic news value” (Bell, 1991, p. 156). Bednarek & Caple (2012) state that “news stories frequently concern bad happenings such as conflicts, accidents, damage, injuries, disasters, or wars and focus on the negative aspects of an event” (p. 104). In their seminal research, Galtung and Ruge (1965) described negativity as a “reference to something negative”, highlighting the newsworthiness of bad news. Later studies (e.g., Golding and Elliott, 1979; Harcup & O’Neill, 2001) separate negativity and conflict in two news values. According to Harcup & O’Neill (2016, p. 1482), negativity includes “stories with particularly negative overtones, such as death, injury, defeat, and loss”, while conflict includes “stories concerning controversies, arguments, splits, strikes, fights, insurrections, and warfare”. Phillips (2015, p. 18) supports that “conflict should be part of any taxonomy of news values rather than being subsumed within the category of bad news”.

Proximity describes the “cultural and geographical nearness of an event or issue” (Bednarek & Caple, 2016, p. 439). According to Golding and Elliott (1979, pp. 115–123), the “first depends on what is familiar and within the experience of journalists and their audience, while the second may depend on where correspondents are based. As a rule of thumb, nearby events precede similar distant ones”. Harcup & O’Neill (2017, p.1482) refer to this news value as “relevance” and define it “as stories about groups or nations perceived to be influential with, or culturally or historically familiar to, the audience”.

According to Bell (1991, p. 192), “the more elite the source, the more newsworthy the story. Harcup & O’Neill (2017, p. 1482) supported that Galtung and Ruge’s definition of elite people as a news value was too “vague” and defined prominence as “stories concerning powerful individuals, organizations, institutions, or corporations”. “Stories

about elite individuals or celebrities are more newsworthy than stories about ordinary people, and sources affiliated with an organization or institution or any officially recognized authorities are preferred over others” (Bednarek & Caple, 2012, p. 104).

Another news value that is significant for this research, as defined by Bednarek & Caple (2012, p. 104), is personalisation, “the personal or human-interest aspects of an event”. According to the authors, “news stories that are personalized attract audiences more than the portrayal of generalised concepts or processes” (ibid, p. 104).

2. Literature Review

This chapter presents the literature review of research conducted in fields relevant to the study and is divided into three subchapters.

Firstly, the findings of previous studies focusing on war photojournalism provide valuable insights into the way that Western and Arab media visually covered different conflicts in the Middle East. War images are powerful visuals because they influence the public's perception of conflicts thus, governments and institutions often regulate their production and dissemination (Perlmutter, 1998; Fahmy & Kim, 2008; Parry, 2010; Griffin, 2010). Previous research has shown that human suffering and graphic images are frequently marginalised in U.S. media, which tends to promote Western military superiority.

The second subchapter examines the coverage of the Israel-Palestine conflict from different countries in several media platforms (e.g. newspapers, TV, online news articles), as only a few similar studies have focused on the media's photographic representation of the conflict (Fahmy & Newman, 2012; Alsaba, 2023). The findings showcase the diverse portrayal and disparities in coverage between the United States and Arabic media through different time frames of the conflict.

At last, the third subchapter presents the research conducted on news values in photojournalism. Even though images are a crucial part of media coverage, the application of news value in photojournalism has not yet been fully explored (Bednarek & Caple, 2016; Rössler et al., 2011). However, Bednarek and Caple (2016) propose a theoretical framework that focuses on the construction of news values in photographs through content and camera techniques, which is fundamental for the coding schema of this study.

2.1 War Photojournalism

War images are “among the most powerful visuals known to humankind” (Zelizer, 2004, p. 115). “Since the early 20th century, visual images of war have been used to accentuate and lend authority to conflict reporting” (Griffin, 2010, p. 7). Furthermore, the content of news photographs of conflict and their presence or absence can determine the viewers' interpretation of a news event (Entman, 1993; Fahmy et al., 2006; Parry, 2010).

While war photographs are frequently perceived as “spontaneous, powerful and authentic depictions of real events and real human experience,” we must consider them

“as results of a continuing practice of cultural production that is also a tool of government management, media business, and political persuasion” (Griffin, 2010, pp. 34-35).

Due to the high political interest that war images attract, governments and other powerful institutions frequently work diligently to control, channel, limit, or delay their production, aiming to facilitate the distribution of preferred image types and prevent the public from viewing others (Griffin, 2010, p. 8). The high interest in their control lies in their capability to capture the attention of a global audience and evoke powerful emotions across various media platforms. In today’s “mediatised” conflicts, many scholars describe them as “symbolic tools” and “iconic materials” that can significantly influence public opinion regarding a war when they are used strategically (e.g., Perlmutter, 1998; Fahmy & Kim, 2008; Parry, 2010; Griffin, 2010).

Different interpretations of war are produced and disseminated within diverse historical, cultural, and political environments and through various distinctive media outlets that implement their genre, style, and political partisanship (Parry, 2011). “The use of press photographs, along with their brief captions, may present a strong, forceful idea about a distant conflict,” mainly when the nation participates in it (Parry, 2010, p. 69).

War photographs “inevitably reflect cultural perspectives that frequently invoke notions of ethnic identity and nationalist mythology, thereby highlighting important historical issues of national formation, cultural bias, and international and intercultural relations” (Griffin, 2010, p. 7). Moreover, those images that represent cultural and national myths are more likely to become more popular than descriptive ones that capture “raw and genuine depictions of life and death on the battlefield” because photographers and media organisations intentionally and unintentionally select them based on their perceived impact and symbolism (Griffin 1999, 2004, 2010). “In other words, the media do not simply visually report events; instead, how the media report visuals become an important part of the event per se” (Fahmy & Wama, 2007, p. 20).

Fahmy and Kim (2008) point out that “the recent military conflicts in the Middle East have offered a unique chance to examine how visual messages have been presented to guide the interpretation of foreign events, places, and people” (p. 443). Numerous studies of Middle Eastern conflicts have investigated the visual framing in different wars such as the Gulf War (e.g., Griffin & Lee, 1995; Ayish, 2001; King & Lester, 2005), the Afghanistan War (e.g., Griffin, 2004; Fahmy, 2007, 2010), the Iraqi War (e.g., Griffin 2004; King & Lester, 2005; Fahmy & Kim, 2008; Parry, 2011) and the Israel-Lebanon

war (Parry, 2010; Schwalbe & Dougherty, 2015) providing valuable insights about their coverage mostly from U.S. media and highlighting significant differences in the coverage of Western and Arab media.

According to Sontag (2003), photography was used as a medium to criticize the U.S. involvement in the conflict during the Vietnam era, “leading to censorship—the most extensive kind, self-censorship, as well as censorship imposed by the military and the rise of influential apologists” who denounce the media's involvement in disseminating anti-war propaganda (p.65). During the Gulf War, the military strictly controlled the flow of information to the media and the stories they could report on, “resulting in a convergence of reporting that was stunningly homogeneous from the mainstream media organizations” (Griffin, 2010, p. 26).

In their research, Griffin and Lee (1995) and Herman (1992) found that U.S. news magazines depicted the Gulf War as a “clean war” failing to report on its real consequences and highlighting the absence of images of casualties, suffering, or death. Similarly, Prince (1993, p. 226) argues that the war was portrayed as a “bloodless affair”.

According to Sontag (2003, pp. 65-66), “the American military promoted during the Gulf War in 1991 images of the techno war”, highlighting their military superiority but prohibited photos that showed the repercussions of this superiority—such as the widespread bombardment of Iraqi troops who had fled to Kuwait after the conflict. The most frequently published images were the U.S. military arsenal and USA troops, with only 3% of the published pictures showing events occurring in actual combat zones. (Griffin & Lee, 1995). On the contrary, Ayish (2001) found that the Arab media featured various pictures of suffering to rally support for the Iraqi people.

In the aftermath of 9/11 and the invasion of Afghanistan, the almost complete absence of pictures in U.S. magazines “of people who live in that part of the world and of illustrating aspects of the cultural, economic, or geopolitical contexts surrounding the conflict was stark” (Griffin, 2004, p. 392). His research shows a repetitive pattern of published images stereotyping the Islamic world and creating the sense of a considerable dangerous threat that must be eliminated. These include symbolic photos of Islamic ardor represented as extremism and “generalized images of Muslim people and places that are inserted, along with repeated pictures of Osama bin Laden, Saddam Hussein, and other religious or nationalist leaders” (Griffin, 2004, p. 393).

Fahmy (2010), in her research comparing the visual depiction of both 9/11 and the invasion of Afghanistan from the daily English edition of the Israeli IHT newspaper and

the daily Arabic Al-Hayat newspaper, found that “both newspapers seemed to be less centered on the humanity of the other, and thus less likely to evoke sympathy” (p.711). The author explains that visual emphasis and the publishment of graphic images were not balanced between the two events, with IHT “not publishing a single image of casualty and loss of life in Afghanistan” and Al-Hayat “de-emphasizing visual messages that focused on the 9/11 victims and emphasizing more on images of material destruction and depictions of the planes’ impacts” (ibid, p. 711).

The focus of the photographic coverage of war frequently neglects an array of significant aspects, especially regarding graphic visuals and the human side of the conflict (Griffin & Lee, 1995). The framing of suffering takes place in a dichotomy that distinguishes between the worthy victims who suffer and the unworthy victims who are portrayed as enemies. (Herman & Chomsky, 1988, as cited in Fahmy 2010, p. 700). “Faced with the high toll of death and suffering that war exacts, the public might well lose its appetite for war and withdraw support” (Schwalbe & Dougherty, 2015, p.155). The contrast between showcasing graphic images of civilian casualties and suffering and showcasing images of military power and material destruction provides us with an example of “how the visual component of news reporting may be able to produce a human-interest frame as opposed to a technical one” (Fahmy, 2010, p. 700).

During the invasion of Iraq in 2003, more than 500 embedded journalists had far closer access to the action than during the First Gulf War when a small number of journalists could cover the combat. Although under these new circumstances, one might have assumed a significant rise in the number of images depicting combat, civilian casualties, and death, the overall patterns of photo coverage did not change, and the same genre categories that characterized the First Gulf War remained dominant (Griffin, 2004, 2010; King & Lester, 2005; Fahmy & Kim, 2008).

According to Parry (2011), in the initial phase of the coalition’s invasion of Iraq, its humanitarian scope was intensively visually portrayed in a positive light in the most popular pro-war British press, with the toppling of Saddam statue on 9 April 2003 depicted as the epitome of the media’s liberation narrative.

Griffin’s research (2004) showed that over half of all the pictures published in American news magazines were of backstage shots of troops and weapons, U.S. political and military officials, and portraits of enemy leaders frequently depicted as “terrorists”. Additionally, “the same types of photographs as in the Gulf War were missing from US publications, including shots from an Iraqi perspective, pictures of homes or other

infrastructure being destroyed, and images of casualties of any nationality” (Griffin, 2010, p. 30).

Similarly, Fahmy and Kim (2008) found that The New York Times and The Guardian “had a slightly higher percentage of images emphasizing the toll on human suffering in the war, but the majority of these images showed material damage and destruction rather than human losses or suffering “By showing only a glimpse of the human toll, it would be masking the extent of human cost and suffering of allied soldiers, reflecting the U.S. and British government’s efforts to maintain public support for military action in Iraq” (Fahmy & Kim, 2008, p. 455).

Although, due to the presence of the embedded journalism with the army, there was more photographic material of Iraqi citizens directly affected by the war, it appears that a particular endeavor was made to produce and disseminate photographs of U.S. and British soldiers providing aid to civilians as this category of images alone exceeded the total published images of civilians of any nationality during the First Gulf War (Griffin, 2010). These included images of displaced Iraqi citizens, sometimes depicted waving to the troops on their road to Baghdad, pictures of Iraqi people receiving food deliveries and medical aid, and gatherings of Iraqi people celebrating the U.S. and British soldiers' arrival (Griffin, 2010; Parry, 2011). “Not all the photographic encounters depicted the Iraqi people as passive, weak, feminized victims, but then neither did they move far beyond their casting as generalized, unnamed archetypes and beneficiaries of coalition efforts to help them” (Parry, 2011, p. 1197).

The photographic depiction of the Iraq invasion was “free of contradictory images and explicitly promoted American hegemony, the superiority of Western technology, and a controlled (and sanitized) sense of global dominance” (Griffin, 2010, p. 30). Although fewer studies have been conducted into the photographic depiction of the Iraq invasion in Arab countries, “Arabic television viewers saw news dominated by wounded and screaming Iraqi women and children as well as captured troops of both sides” (Hanley, 2003, p. 6). “Arab and other news agencies around the world showed the full extent of the war with gruesome depictions and wondered why their Western media counterparts were sanitizing the violence” (King & Lester, 2005, p.632).

Parry (2010) suggests that:

Shocking images are perhaps voyeuristic and sensationalist, but they also add emotional impact to the written narratives of civilian casualties. That voyeuristic pull may even mean that readers hesitate before turning the page and so become

engaged and informed about a distant conflict. Photographs of suffering can provide a rare connection with victims who otherwise would have no voice or access, and at the same time make us aware of the knowledge that our political leaders are privy to and may/can do something about. Ideally, and perhaps rather idealistically, the pictures are an “invitation to pay attention” (Parry, 2010, p. 81).

In his research, Parry (2010) compared the photographic representation of the 2006 Israel–Lebanon war in two British press newspapers, *The Times* and *The Guardian*. He noticed the absence of visual representation of Hezbollah actors, undermining their legitimization as the one side of the conflict. Members of the Lebanese political party and militant group, Hezbollah, were depicted only in three images from the whole sample in a way that “emphasized their extremism and mysterious nature”. At the same time, Israeli soldiers were represented in a more positive light as part of a Westernized, modern army, “shown relaxing with comrades” or involved in “conventional military operations” (Parry, 2010, p. 77).

In a similar study, Schwalbe and Dougherty (2015) analyzed the images published in three U.S. news magazines, *Time*, *Newsweek*, and *U.S. News & World Report*. Their findings showed that the audience was exposed to photographs depicting wounded and dead only in 11% of the total photographs, with an almost equal number of Israelis (7) and Lebanese (9), even if the actual numbers in casualties were far more significant for the latest. However, the authors claim that the overall coverage was not disproportional as “readers of all three magazines were exposed to a significantly higher percentage of Lebanese-related visuals, which reflected the greater suffering and destruction borne by Lebanon” (p.156). Another important finding from the same research that might imply the U.S.'s general support for Israel is the tiny percentage of visual representation of protests, even if some took place inside the country (p.155).

2.2 Media Coverage of the Israel and Palestine Conflict

Since 1948 and the establishment of the state of Israel, media coverage of the Arab-Israeli conflict has been one of the most significant, newsworthy, and sensitive topics “not just for those who have been directly involved with it but also for international news media and media academics around the globe” (Fahmy & Newmann, 2012, p. 2). It is one of the “longest and most violent conflicts in modern history” and one of the most difficult for journalists to cover (Kandil, 2009; Philo & Berry, 2011). The ongoing war between Israel and the Palestinian political and military organization Hamas, which started when

Hamas launched an attack on Israel on October 7th, 2023, brought the topic once again to the centre of media attention.

It should be highlighted that most of the previous research that examined the portrayal of Palestinians and Israelis in the media focused on the analysis of the U.S. and Israeli daily press or TV coverage (e.g., Kressel, 1987; Ackerman, 2001; Zelizer et al., 2002; Noakes & Wilkins, 2002; Viser, 2003; Korn, 2004; Rinnawi, 2007; Bhowmik & Fisher, 2023) and in a smaller scale on the British media(e.g., Philo & Berry, 2004; Loughborough University Communications Research Centre, 2006).

There are limited English-language studies that examined specifically the Arab news coverage of the Israel–Palestine conflict (Mellor, 2005; El Masry & Auter, 2013; Majzoub, 2021) with most recent studies compared the Western and Arab media coverage of the conflict showcasing significant differences in their framing (e.g., Raz, 2008; Kadir, 2009; Ozohu-Sulejman, 2014; Zghoul, 2022). However, Fahmy and Neumann's (2012) visual framing quantitative analysis of three different Western newswires through the peace/war journalism frame during the Gaza War (2008-2009) and Alsababa's (2023) in Arab media comparing the 2001 and 2014 Israel-Palestine wars to investigate bias in the coverage are from the few focusing specifically on images.

Most of the research analysing U.S. media has shown an imbalanced coverage in many aspects of the conflict in favour of U.S. ally Israel and discrimination towards the Palestinian Arabs. Kressel's review (1987) of 40 studies between 1960-1980 found that the representation of Palestinians as terrorists was common. Similarly, Noakes and Wilkins (2002), in their research of Palestinian movement media representation from 1984 to 1998, noticed that they were frequently reported as misnomers, blamed for disturbing the peace efforts in the Middle East, and connected with Islamic extremism. Furthermore, the dehumanisation of Palestinian victims and the distorted reporting of their numbers created a false sense that they were equal to or less than those of the Israeli side (Zelizer et al., 2002; Viser, 2003; Korn, 2004). Other studies demonstrate the disproportional citation and consultation of Israeli sources and actors in the coverage comparing to Palestinians and a clear Pro-Israeli stance in the labeling and the terminology used in the U.S media coverage of the conflict (First, 1998; Korn, 2004; Rinnawi, 2007; Kandil, 2009).

Viser's (2003) quantitative analysis of news articles, looking for bias indicators in portraying the conflict in three different periods, surprisingly showed that the U.S. newspaper New York Times followed a more pro-Israeli stance than the Israeli daily

newspaper Haaretz and used excessive war journalism language. The articles were coded according to multiple criteria such as “use of sources, end quotes, topic and location of stories, and reporting on fatalities” (Viser, 2003, p. 116). Bhowmik & Fisher, 2023 textual analysis in CNN coverage of a significant escalation of the conflict in May of 2021 supported previous conclusions, as CNN “prioritized an Israeli perspective, highlighted statements from elite Israeli and U.S. leaders, used violence-oriented images and language, and ignored important historical contexts and humanitarian considerations” (pp. 1031-1032).

British media are considered to provide more even coverage of the conflict by presenting both perspectives and a fairer reporting in terms of terminology than the U.S. media (e.g., Ratzkoff & Jhally, 2004; Baden & Tenenboim-Weinblatt, 2018). However, other studies that mainly focused on BBC coverage noticed a severe lack of historical context in the reporting and the use of pro-Israel language and labeling that was characterised as “incomplete” and “misleading” for public opinion (Philo & Berry, 2004; Loughborough University Communications Research Centre, 2006; Barkho, 2011).

Barkho’s critical discourse analysis (2011) on BBC and Al Jazeera English linguistic and social elements of news stories (e.g. headlines, historical context, labeling) about the Israel and Palestine conflict showed that the two media outlets reported two disparate versions of reality. The authors found that specifically, the BBC “rewords and overlexicalizes the Palestinians”, attributing negative association to the appellations with which they identify themselves (p. 38). However, Deaprez and Raeymaeckers's (2010) study of the coverage of the conflict in Flemish daily newspapers did not support the hypothesis of a pro-Israeli bias, suggesting that other European countries' media might take a more neutral stance in their reporting.

On the other hand, studies focused on Arab media outlets news coverage of the conflict, mostly in TV coverage, have found that the Palestinian perspective is dominant and that the media outlets are taking a stance in favour of Palestine, frequently labeling the Palestinians as victims and the Israelis as the aggressors. (Ayish 2002; Mellor, 2005; Wolfsfeld et al., 2008; Barkho, 2007; El Masry & al., 2013). Arab news media are often predisposed against Israel and take a clear stance in the conflict (Mellor, 2005).

In their research, El Masry and al.,(2013) focused on Al Jazeera and Al Arabiya TV coverage of the Gaza 2008/2009 war. They indicated that while “both networks showed numerous images of grieving Palestinians and personalised the Palestinian victims, there were no images of grieving Israelis or personalisation of them, even though there were

casualties on both sides of the conflict” (p. 16). More contradicting results come from Owusu Sulejman's (2014) research investigating the Israeli–Palestinian conflict in the same two Arab media in comparison with CNN and BBC through a peace and war journalism frame. He found that Al Jazeera coverage was made so that the media seemed to respond to the call for peace journalism but cleverly did so in the context of partisanship (p. 100).

Fahmy and Newman’s research (2012) used visual framing analysis to compare images from three new major Western newswires (Associated Press, Reuters, and AFP/Getty Images) through a peace/war journalism frame. The findings highlighted important differences, with AP visual coverage aligning more with the peace journalism frame by “deemphasising the military actions of the two sides” and by focusing on depicting “protesting”, “negotiations,” and “external events in international locations” (Fahmy & Newman, 2012, p. 19). However, almost one-third of the pictures in all newswires portrayed human suffering.

Additionally, their research showed that approximately “one-third of the images depicted Palestinian children or adults dead or severely injured”, with the percentage of Palestinian children surpassing the adults, and that regardless of age, the portrayals of the Palestinian's emotions in the photographs were almost entirely negative (Fahmy & Newman 2012, pp. 15-18). On the contrary, injured or dead Israelis were shown only in 6% of the images, while their depiction “in one-third of the images was positively expressing feelings of hope, confidence, or optimism” (p. 19). According to the researchers, the differences in the war casualties can explain “the disproportional numbers in the images that led to different focus” (p. 16).

Children's images, due to their innocence and vulnerability and the severe risks they face during a war, are more likely to evoke strong emotional reactions from the audience. (Cartwright 2004; Manzo 2008) thus, when depicted in any form of suffering, they can shape public opinion and question the legitimacy of a conflict (Wells 2007; Ali & James, 2010).

Alsaba (2023) used the same method to compare photographs in three leading Arab media (Al Jazeera, Al Arabya, and Sky News Arabia), and his findings demonstrated a worthwhile shift in the visual coverage of the Gaza wars in 2014 and 2021. He investigated the potential influence of the bilateral agreements of Israel with UAE and Bahrain in 2020, known as Abraham Records, in the coverage of the Israel-Palestine conflict in the Arab world, with the results supporting his hypothesis for a shift in the

coverage. Overall, the visual framing of the 2021 War included “less graphic images (humanitarian sufferings, psychological and physical) and a more technical frame (e.g., combat, weapons, explosions, and destruction)” in the photographic representation than that of the 2014 War” in all three media outlets with the most significant decrease noticed in the visual coverage of Al Jazeera. (Alsaba, 2023 pp. 66-67). However, Al Jazeera’s use of a war journalism frame in depicting both wars was higher than that of the other two media.

2.3 News Values in news photographs

Although photographs are an essential component of media coverage, there is a lack of research regarding applying news value theory in photojournalism (Bednarek & Caple, 2016; Rössler et al., 2011). According to Stuart Hall (1973, p.127), by news values in photography, “we mean the operational practices which allow editors to select, rank, classify and elaborate the photo in terms of their stock of knowledge as to what constitutes news”.

Galtung and Ruge (1965) mention that news values limit photojournalists, who must provide newsworthy and meaningful photos, taking into account the media’s different ideologies and political views to achieve their publication. However, they do not elaborate on the news coverage visual aspects and their relationship with the news values that they propose on a general level (Turnsall, 1971, p. 21).

Singletary and Lamb (1984) used Galtung and Ruge's initial taxonomy of news values to measure the award-winning press photography in the U.S.A. Their findings showed that the news photos mainly fell into the conflict and proximity news values category, while in feature photos, human interest, and proximity were the dominant news values (ibid, p.108).

Only a handful of researchers have proposed news factors specifically for images. Craig (1994) suggests that in press photography, there are five occurring news values (prominence, personalisation, negativity, conflict/dramatisation and composition). More recently, Rössler et al. (2011, p 417) proposed an extended list of news values in photos that they define as “selection criteria” for their publishment. Their list includes damage, violence/aggression, controversy, celebrities, unexpectedness, emotions, execution and technique, and sexuality/eroticism.

Bednarek and Caple (2016, p. 445) highlight that any of these “approaches have examined the actual image content or how they have been captured in great detail”.

Aiming to fill this research gap, the authors emphasised the importance of visuals in digitising news production and dissemination and proposed a framework for analysing visual content in news discourse, which focuses on the construction of news values through images (see Table 1). The authors suggest two ways to examine the discursive construction of news values in images: “content” and “camera techniques”. (ibid, p, 445-446).

Content considers what is depicted in the image. This includes the participants, their activities, and the circumstances in which they operate on the image. On the other hand, the camera technique considers how an image has been captured and consists of composition, how information has been arranged within the image frame, perspective, angle, and other technical considerations. News value is constructed mainly through what is represented in images (content) and, to a lesser extent, through how the image is technically realized (Bednarek & Caple, pp. 445-446).

For the scope of our research, it is important to discuss further specific news values that are frequently emphasized in photographs in a different way than text such as Negativity/Conflict and Personalization. (Bednarek & Caple, 2016). “Conflict is routinely considered to have maximum ‘news value’ in news images and is explicitly recognized in journalism as a primary criterion for defining news” (Griffin, 2010, p.9). According to Hall (1973, p. 128), “violence is the most salient, operational news value”, and “the news value of images can be increased only by attributing violence to them”. Most news editors would choose a picture representing violence because it symbolises conflict, captivates the reader, is action-packed, and has significant consequences (Hall, 1973, p.128).

Another significant characteristic of news images is highlighting “human subjects” in their content. (Hall 1973). On a content level, Bednarek & Caple (2016, p.448) support that images construct the news value of personalisation by portraying “ordinary people, singled out from a larger group”, acting as its representation and “by showing an emotional response”. Newspapers can substantiate events by involving individuals or their attributes and with their “isolation from their relevant social and institutional context” (Hall, 1973, p. 128).

Another news value that is generally constructed through content, with no obvious camera techniques or compositional aspects” is proximity (Bednarek & Caple, 2016, p. 446). It can be noted on a geographical level (e.g. signatures, iconic landmarks) or on a cultural level with symbols that signify a cultural connection to a specific region or group

of people such as the presence of distinctive uniforms or flags (Bednarek & Caple, 2016, pp. 446-449).

Table 1. Construction of news values in photographs (Bednarek & Caple 2016, pp. 447-448)

News Value	Construction by Content	Construction by Camera Technique
<p>Negativity: (the negative aspects of an event or issue)</p>	<p>Showing negative events and their effects, for example, the aftermath of accidents, natural disasters, the injured/ wounded, the wreckage/damage done to property; Showing people being arrested or (as defendants) with lawyers/police Showing people experiencing negative emotions.</p>	<p>Camera technique: High camera angle, putting the viewer in a dominant position (often used with photographs of minors or offenders/ prisoners of war). Camera movement and blurring, combined with camera people moving around, running, ducking to avoid projectiles, and so on (suggesting an unstable situation, that is, danger).</p>
<p>Proximity: (the geographical or cultural nearness of an event or issue)</p>	<p>Showing well-known or iconic landmarks (Tower Bridge, Sydney Opera House, Golden Gate Bridge), natural features (Uluru), or cultural symbols (flags, national colours/distinctive uniforms). Showing verbal text indicating relevant place/cultural connection, for example, signage.</p>	
<p>Prominence/ Eliteness: (the high status of individuals, organisations or nations involved in an event or issue)</p>	<p>Showing known and easily recognisable key figures, for example, political leaders, and celebrities; Showing people in uniform or with other regalia of officialdom. Showing self-reflexive elements like microphones/cameras, media scrum; Showing people</p>	<p>Low camera angle indicating the high status of a participant in the image</p>

	<p>being flanked by military, police, or bodyguards.</p> <p>Showing context associated with an elite profession, for example, books, lab, police station.</p>	
<p>Personalisation: (the personal or ‘human’ face of an event or issue, including eyewitness reports)</p>	<p>Showing ‘ordinary’ individuals, especially when singled out and standing in for a larger group.</p> <p>Showing an emotional response.</p>	<p>Positioning individuals in unequal relation to others in the image frame, for example, singling out one individual through foregrounding or backgrounding. Using a close-up shot (to focus on a person’s emotion, for example)</p>

Note: Table 1 presents the construction of news values in photographs relevant to this study as proposed by Bednarek & Caple (2016, pp. 447-448). The original table of the authors shows nine news values, but only four are presented above.

3. Methodology

This study aims to compare the visual depiction of the Israel-Hamas war that started on October 7, 2023, in three online media outlets considering the presence of news values in their photographs. This chapter presents the methodology applied to test the research question and its three hypotheses.

RQ1: How have Al Jazeera, CNN, and protothema.gr visually depicted the Israel-Palestine war that started on October 7, 2023, through news values, and what similarities and differences can be identified in their portrayal of events?

H1: Al Jazeera will provide more nuanced coverage of regional actors and civilians; CNN focuses on global political figures and protothema.gr will emphasize Greek actors and their perspectives on the conflict.

H2: Al Jazeera will provide in-depth coverage of regional negotiations and humanitarian aspects while CNN will emphasize on the conflict and its global context.

H3: Al Jazeera will include more casualties and graphic images from the Palestinian side while CNN and protothema.gr will include more images of general material destruction when depicting the consequences of the conflict.

The chapter is divided into two parts, the theoretical and the empirical: Quantitative content analysis (3.1) and Research design (3.2). In the theoretical part, we describe the theoretical background and the advantages and disadvantages of the quantitative content analysis. In the empirical part, we describe the research design of the study, including the selection of media, data collection, sampling, the definition of variables, the coding process, the data analysis and the methods used to test the validity and reliability of the research.

3.1 QUAN Content Analysis

According to Rose (2001, p.56), content analysis of photographs “is based on counting the frequency of certain visual elements in a clearly defined sample of images” and proceeding to their analysis after identifying their repetition and patterns. Rose (2001) and Riffe et al. (1998) highlight its reliability and systematic nature as it is a method that takes into consideration validity and replicability and provides different techniques for managing an extensive number of pictures with “a certain degree of consistency” (Rose, 2001, p. 55).

One of the most important qualities of quantitative content analysis as a method is its strength for working with large data sets (Rose, 2001, p. 57). Lutz & Collins (1993, p.89) suggest it allows “the discovery of patterns that are too subtle to be visible on casual inspection”. According to the authors, content analysis also prevents a certain bias due to its rules “force a researcher to be methodologically explicit rather than relying on ‘unconscious’ strategies” (as cited in Rose, 2001, pp. 55-56)

Krippendorff (1980, p. 21) defines content analysis as a technique “for drawing valid inferences from data to their context”. Some critics of the method argue that it fails to adequately address images' cultural significance. Rose (2001, p. 56) supports the idea that the consequences of this limitation depend on the researcher's ability to successfully connect the content of the images with their broader cultural context.

According to Ball and Smith (1992), content analysis is ineffective in interpreting the cultural significance of the visual elements. Although Lutz & Collins (1993, p. 89) agree that quantification does not replace qualitative analysis of the picture, they support that it does not necessarily mean that content analysis and qualitative methods for analysing images are “mutually exclusive”. Many scholars support the idea that content analysis can include a qualitative interpretation of the data to some extent (Lutz & Collins, 1993; Krippendorff, 1980; Rose, 2001).

However, as with every research method, it has its limitations. Firstly, it focuses mainly on the composition of images, ignoring their expressive content (Rose, 2001, p.56). Secondly, researchers may find it challenging to interpret statistical correlations, and the frequency of an element does not always indicate its significance (Weber, 1990; Ball & Smith, 1992; Rose, 2001). Thirdly, content analysis cannot distinguish between instances of a perfect and weak example of an image's code. (Rose 2001, p. 66). Lastly, it tends to ignore two significant dimensions of the image, its production, and reception from the audience, as it "assumes that different viewers can see the same image in the same way" (Rose 2001, p. 67).

Several studies that investigate the visual representation of media coverage in different wars (e.g., Griffin 2004; Fahmy & Kim, 2008; King & Lester, 2005; and specifically in Israel-Lebanon and Israel-Palestine conflicts (e.g. Parry 2006; Fahmy & Neumann, 2012) have chosen quantitative content analysis as the most appropriate method. The photographic content is approached bearing in mind what the selected visualisations of war might reveal about the practices, routines, and values of news production (Parry, 2011).

3.2 Research Design

3.2.1 Selection of Media Outlets

Aiming to investigate the similarities and differences that can be identified in the photographic coverage of the war, this study will analyse the following three online media outlets.

- Al Jazeera (<https://www.aljazeera.com/>) : Qatar
- CNN (<https://edition.cnn.com/>): United States
- Proto Thema (<https://www.protothema.gr/>) : Greece

Firstly, the geographical diversity of these three media is essential for this research as their coverage can provide different political and cultural perspectives on the war.

3.2.2.1 Al Jazeera

Al Jazeera represents a significant media outlet with its headquarters in Qatar, which specialises in news coverage in the Middle East. It positions itself as a counterweight to the pro-Israel Western media and the Western and Arab indifference

towards the Palestinian people by promoting an Arab perspective that challenges the Western narrative (Zayani, 2005). However, according to Fahmy (2010, p. 696), the transnational Arab media system, which is bounded by the Arabic language and Islam, delivers news to Arabs and Muslims worldwide and transcends the boundaries of the nation-state to foster “collective political understanding of events rather than the traditional Arab state-centric interpretation of news”.

3.2.2.2 CNN

CNN is a prominent news organisation in the US, a country which provides significant military, financial and political support to Israel and has a strong influence in the Israel-Palestine conflict. Therefore, political interests and U.S. and Western perspectives are expected to influence its coverage. “The practices of the mainstream American media are greatly influenced by a powerful Israel lobby —the loose coalition of individuals and organisations that actively work to shape U.S. foreign policy in a pro-Israel direction” (Mearsheimer & Walt, 2007, p. 112). Additionally, according to Noakes and Wilkins (2002), the US news media's portrayal of the Israel-Palestine conflict plays a vital role in the formation of the US audience's understanding of the Palestinian people and their movement.

3.2.2.3 Proto Thema

Proto Thema is one of the most visited online media outlets in Greece. It offers a diverse perspective from a European country that, although not directly involved in the Israel-Hamas war, retains significant geopolitical interest in it because of the conflict's impact on the region. Proto Thema has the potential to provide more nuanced coverage of the war from Mediterranean and European perspectives, which might differ from Western and Middle Eastern perspectives. Moreover, it was one of the few media in Greece that sent a foreign correspondent on the field to cover the war three days after the Hamas attack on Israel. This was a major reason the specific media was chosen, as it is expected that its photographic coverage would be original and offer a wider variety of photographs than other Greek media.

Additionally, all three media outlets provide extensive war coverage on easily accessible online platforms with large audiences. Their prominent web presence makes a wide range of photographs easily available, facilitating a thorough analysis for this study.

CNN and Al Jazeera have a Western and Pan-Arabic global audience, accordingly providing content predominantly in English and are well known for their reputable, in-depth visual coverage and credibility in reporting significant international events. Similarly, protothema. gr is one of the most visited news media websites in Greece, and it has a reputation at the national level for providing broad reporting on international affairs. While its content is primarily in Greek, it also offers an English-language version of its website, giving access to worldwide readers.

3.2.2 Data collection and sampling method

Regarding the research design for the content analysis, the sample will be constructed by 300 news photographs in total, 100 randomly selected for each of the three online media outlets (see Table 2). This is 100 of CNN (<https://edition.cnn.com/>), 100 of Al Jazeera, and 100 of Proto Thema (<https://www.protothema.gr/>). The study will take account of the visual representation of the Israel-Hamas war by the three media outlets from October 7 to October 28, 2023. The images were collected from the first three weeks of the Israel-Hamas war, as, at the time that the proposal of the research was submitted, the war was ongoing for this specific period.

Table 2. Size of the researched sample

N	Online Media Outlet	Time Period
100	CNN	7/10/23-28/10/23
100	Al Jazeera	7/10/23-28/10/23
100	Proto Thema	7/10/23-28/10/23

All three media outlets have the entire archive of articles published in the selected period available on the Internet through free access; however, the websites' photographs section does not offer an advanced search tool for keywords that could be applied and provide adequate results while it also omits many of the articles' photos in those that its application was possible. Therefore, the photos were collected through a manual search by visiting each article from the first three weeks of the war and saving every photo. The keywords used were: 'Israel', 'Hamas' and 'Palestine'. 'Israel-Hamas war' was not used as a keyword due to its implication of articles that would potentially give results that favour negativity/conflict news values and, therefore, cause a certain degree of bias.

In total, 2925 photographs were collected from the three selected media. More analytically, 1223 were found on CNN, 2486 were found on Al Jazeera, and 1216 were found on Proto Thema.

This study follows a random sampling strategy. According to Rose (2001, p. 56), researchers using quantitative content analysis should take into account the same considerations about sampling that apply to any other quantitative research, aiming to ensure the representativeness and significance of their sample.

A random generator for Microsoft Excel by Ablebits was used for the sampling process. Three lists, one for each online media outlet, were made, with every image corresponding to a number from 1 to the last number of each list. After the tool randomly generated numbers for each list, the first 100 numbers were chosen, and the images that corresponded to these numbers were selected.

3.2.4 Coding Process

After the sample of images has been chosen, the next pivotal phase in quantitative content analysis is “coding, which means attaching a set of descriptive labels (or “categories”) to the images (Rose, 2001, p. 59). While some of the codes can be apparent, others might “suggest themselves from the familiarity with a particular set of images” that the researcher has developed (Rose, 2001, p. 60), it is essential that coding should also be based on a theorised relationship between the image and the larger cultural environment that their meaning is created, to facilitate their interpretation and achieve their validity (Lutz and Collins, 1993; Krippendof, 1980).

A total of 300 images were analysed; the unit of analysis was a single news photograph. In this study maps, graphics, or other visuals were not taken into account and therefore were not collected at all in the total sample. This choice was taken for better clarity in the results as this study aims to investigate only the coverage of news photographs published by the selected media. Furthermore, bad quality photographs with their content not easily recognizable, duplicate photographs that were published more than one time from the same media, and historical photographs were omitted from the sample.

3.2.5 Variables and Codebook

A codebook was created using variables related to identifying information about the photographs, news values, graphicness, type of actors, and type of activity depicted.

More analytically, the 300 photographs were coded for the following variables: media outlet, location, negativity, prominence, proximity, personalization, graphicness, actors, and topics (for a detailed description see Appendix 1). Similar with Scwalbe & Dougherty (2015) the coder referred to the captions to identify the location, actor and topic of the photograph when necessary. It is important to highlight that this study does not aim to code the lexical-verbal text of the captions and utilizes them only for accurate identification of the photograph content.

Regarding the graphic portrayal this study drew its measurement from Fahmy (2010) coding photographs in four different categories: extremely graphic, graphic, slightly graphic, and not graphic. The description of each category takes into account parameters that affect graphicness such as the type of the shot, the presence of blood, and the face visibility (Fahmy, 2005; Parry, 2010). More analytically, a photograph was coded as slightly graphic when it depicted injured people without showing blood or dead bodies covered with sheets, while contrary to Fahmy (2010) images displaying material destruction were considered not graphic, instead of slightly graphic. A photograph was coded as graphic when it portrayed wounded people, with the presence of blood but without the type of the shot being a closeup and with the face of the individual not easily recognizable. Extremely graphic photographs were considered those that depicted severe injuries or death with blood, or with the face of the subject visible or with close-up shots.

Additionally following the example of Parry's (2010) research, rather than limiting the coding of the photo content to a single actor, each photograph may have several subjects assigned to it as long as they consist of an important part of the picture in question. Moreover, another essential issue was the identification of the age group of actors, which was based on the distinction between children or adolescents and adults, like Fahmy and Newman's study (2012). When both age groups were present in a photograph, the group that dominated the action was coded. However, taking into account that children are the most vulnerable age group in a conflict, they were regarded as the dominant group in photographs regardless of the ratio between adults and minors, except for photos showing protests and big crowds (Fahmy & Newmann 2012, p. 12). For example, a photograph that depicted a Palestinian family in a shelter with more adults than children was coded for the category children/adolescents in Palestine regarding the variable of actors.

3.2.6 Data Analysis

The data analysis was conducted using the SPSS database, which was selected as an appropriate software because of its various options for statistical testing of the main research question. In a more detailed manner, this study used statistical tests of descriptive statistics such as frequency tables to provide a summary of the distribution of values for every variable coded and crosstabulation tables to investigate the relationships between the three media outlets and each variable.

Furthermore, a chi-square test was carried out specifically for the crosstabs of media outlets with negativity, personalization, prominence, proximity and graphicness to determine if the similarities and the differences found between the media photographic coverage and the prioritization or absence of specific news values were statistically significant. This statistical test was essential as it confirmed the validity of the results and allowed the study to discuss those findings in detail in relation to the theoretical framework. However, chi-square test was not performed for the crosstabs of media outlets with location, topics, and actors, considering that a descriptive approach comparing the frequencies and the percentages will be sufficient to draw meaningful conclusions and more appropriate given the characteristics of the data and the goals of the research

3.2.7 Validity and Reliability

Pilot testing of the codebook's initial version was employed to ensure its validity. A limited sample of the photos (10%) was coded to identify any discrepancies in the variables and their values, aiming to improve the codebook and make it more comprehensive. After this procedure was completed, definitions of certain values were adjusted for clarity, overlapping categories were merged, and missing categories were added.

Since this study didn't use multiple coders to ensure the coding schema's reliability, the coding process's consistency was evaluated using intracoder reliability. This process ensures that the results are reliable by coding a small part of the sample, in this case, 10% of the photographs, and recording it after a set period before the continuation of the coding process. The time gap serves to guarantee that the recoding is not based on the coder's memory but rather on the variable's definitions and the parameters of the coding procedure. To calculate the reliability score, a simple percentage agreement between the initial coding and the recoding was found to be 92%. This significant percentage of similarity indicates that the coding process is reliable and consistent over time.

3.2.8 Limitations

It must be noted that this study is the first as far as it concerns the author's knowledge that used Bednarek & Caple's (2016) proposed theoretical framework for the construction of news values in photographs for the creation of a coding schema used to investigate news values in the visual coverage of a conflict. Therefore, the lack of empirical testing of its application in previous similar research should be considered a potential limitation of the method employed.

Another limitation lies in this study's choice to focus on the construction of news values only by the content of the photographs, omitting the camera technique part. Although Bednarek & Caple (2016, pp. 445-446) suggest that three of the four selected news values being investigated are mainly constructed through content, this study does not take into account the effect of variables such as the news photographs' frame, angle, type of shot, and other technical details that could impact their construction.

3.2.9 Ethical Considerations

The quantitative content analysis was chosen as the most appropriate method for researching the visual coverage of a sensitive topic such as the ongoing Israel-Hamas war due to its systematic nature that can guarantee a certain degree of objectivity. However, as with every research, this study might be affected by the author's personal bias about the topic in the interpretation of the findings, despite efforts to limit such bias. The author states that this study does not seek to provide a historical analysis of the conflict or to take a position in favour or against any party involved.

4. Results

This chapter will present the results of the quantitative content analysis of 300 photographs published from the three selected media outlets, 100 from each media outlet, covering the first three weeks of the Israel-Hamas war from 7th to 28th October 2023. The findings aim to answer the research question (RQ) first by focusing on the similarities and differences of the selected media's photographic coverage regarding news values. Following this initial overview for each of the news values, which intends to provide the reader with a better comprehension of the visual coverage of the media, the three hypotheses will be tested by combining those results with relevant findings about the depiction of different topics, actors, and graphic images.

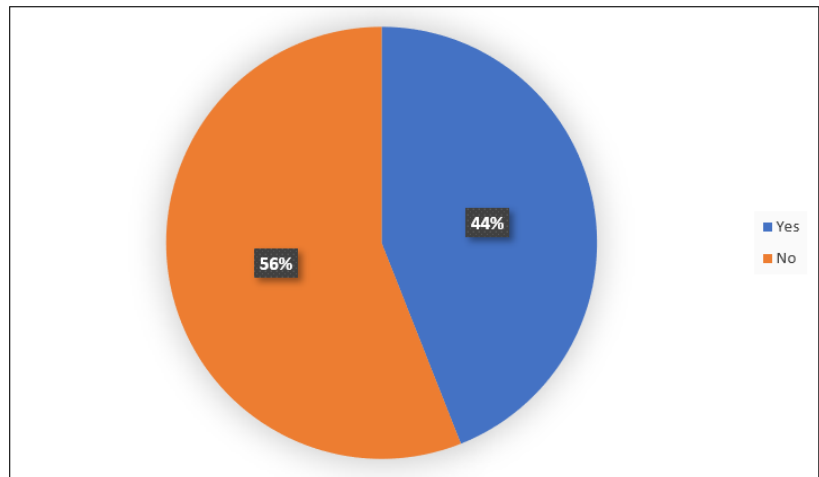
4.1 Representation of news value “Negativity”

Among the analysed photographs, 44% (132) showcased characteristics of negativity, including visible human suffering, visible material destruction, violent actions, funerals or graves, and actors with facial expressions showing negative emotions such as sadness, grief, fear, or panic. However, the majority (56%) of the photographs (168) didn't have those negative elements, suggesting that although negativity was a significant aspect of the overall visual coverage of the three media, it wasn't their predominant focus (see Figure 1).

The extent of negativity varied between the coverage of the three media outlets, providing the first significant results (see Figure 2). Al Jazeera was the only media where negativity was found in more than half of the photographs, with 66% of the photos coded as negative (see Figure 2), suggesting that it prioritised images that depicted the harsh reality of the war. This suggestion aligns with the findings regarding the different topics represented in Al Jazeera's photographs. The three most covered topics were: human loss or suffering in Palestine (18%), Palestinian people evacuating in shelters or fleeing from their homes (15%), and material destruction in Palestine (12%). Therefore, Al Jazeera's high negative score draws mostly from its emphasis on portraying the severe impact of the conflict on Palestinian civilians and Palestine in general.

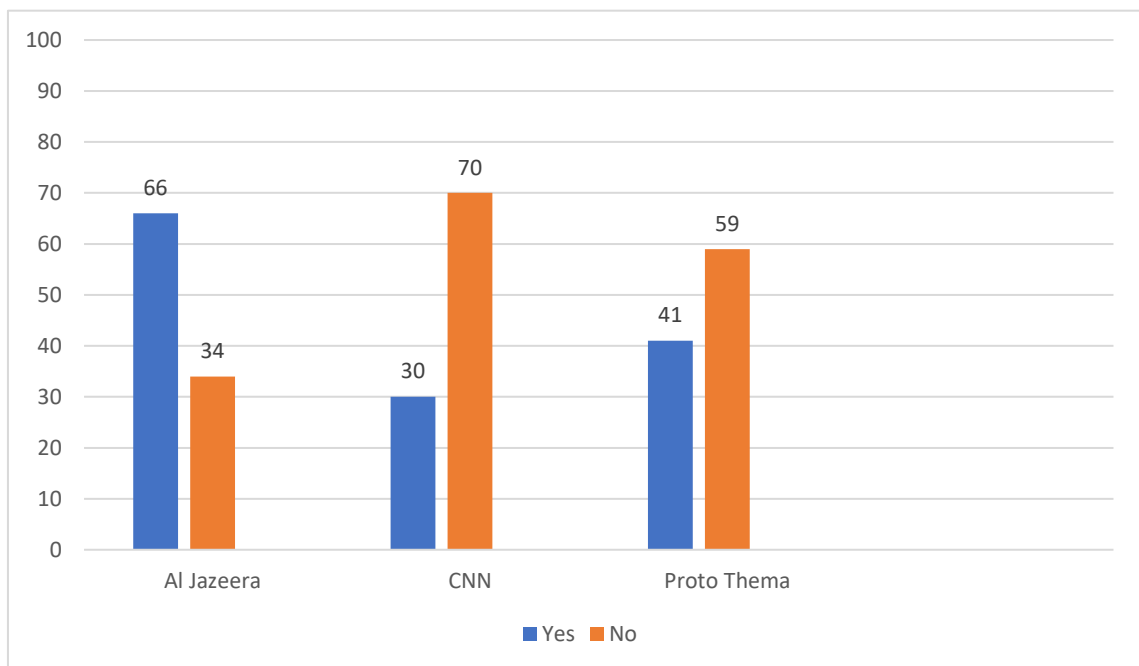
On the other hand, the results show a difference in CNN's and Proto Thema's photographic coverage, with 30% and 41% of the images portraying negativity, respectively (see Figure 2). This implies that the media's visual coverage focused on other

Figure 1. Frequency of news value “Negativity” in the total media coverage (N=300).



Note: Figure 1 shows the frequency of the news value “negativity” expressed as percentages in the total visual coverage of the combined research sample of three media outlets (CNN, Al Jazeera, Proto Thema) (N=300). In counts 44% (132); 56% (168).

Figure 2. Frequency of news value “Negativity” by media outlet (N=100)



Note: Figure 2 shows the frequency of the news value “negativity” expressed as percentages in the visual coverage of the combined research sample of three media outlets (CNN, Al Jazeera, Proto Thema). The y-axis represents the percentages of the presence or absence of negativity, and the x-axis represents the list of media outlets. For each media outlet N=100, thus the percentages are equal to the counts.

news values and topics rather than the negative aspects of the war. The crosstab linking CNN and the variable of topics shows that negative topics such as material destruction in Palestine (11.0%), evacuation/fleeing in Palestine (9.0%), and especially human loss or suffering in Palestine (4.0%) were covered less than Al Jazeera while the more frequent photographic coverage of IDF military action (8%) showed a different form of negativity. Similarly, the crosstab linking Proto Thema and the variable of topics showcases that the overall depiction of material destruction (18%) with illustrational images (10%) in Palestine (6%) and in Israel (2%) and the depiction of the IDF military action (10.0%) were the main negative components of its visual coverage.

To test the statistical relevance of these results, a Pearson's chi-square was conducted. This statistical method determines the probability that an observed difference between the results occurred by chance. That happens by testing what is known as the null hypothesis, which assumes that there is no significant difference between the observed and the expected counts. The outcome of the test determines whether to reject this assumption or not. In this case, conducting the test through the crosstab, it is reported that there is a statistically significant relationship between the three media outlets and negativity with the following results: $\chi^2 (2, N = 300) = 20.05, p < .001$.

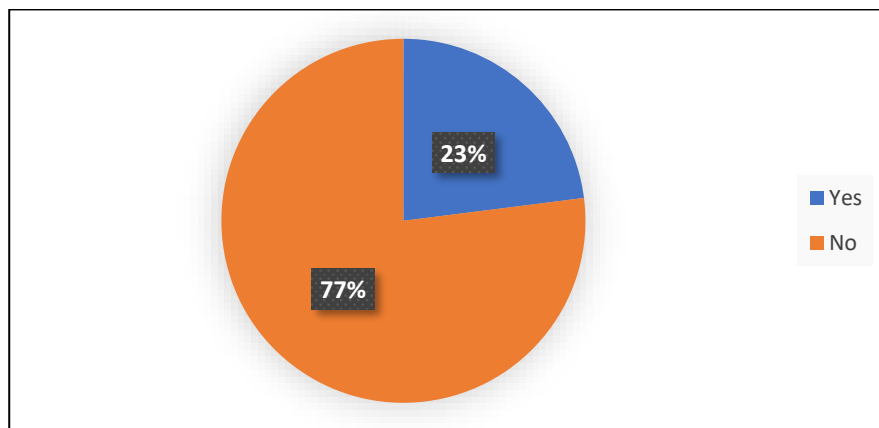
4.2 Representation of news value “Prominence”

The presence of prominence in the news photographs also provided valuable insights into how the three media visually covered the first three weeks of the Israel-Palestine war. In total, almost one-fourth (23%) of the photographs (69) depicted prominent actors, including key figures from the political and military scene and international organizations, suggesting that the media outlets considered their role as a significant aspect of the conflict (see Figure 3).

Similarly, with negativity, the crosstabs linking prominence and the coverage of topics and actors concerning each media outlet can help delve into the results. CNN had the highest percentage of photos featuring prominence (30%), covering press conferences and other regional and international meetings more extensively than the other media (23%) (see Figure 4). CNN emphasized the role of the U.S.A. in the conflict, with 11 %of the total photos depicting the U.S.A (8%) or joint USA-Israel press conferences (3%) and official meetings. Regarding the coverage of specific prominent actors, 13% of the images

depicted actors from U.S.A. political representation, with high U.S. profile political figures such as Anthony Blinken (5%) and Joe Biden (3%) being the most highly covered. Proto Thema followed a similar approach in its photographic coverage, with 27% of its pictures showing prominence, but with a more specific focus on Israel and national

Figure 3. Frequency of news value “Prominence” in the total media coverage (N=300)



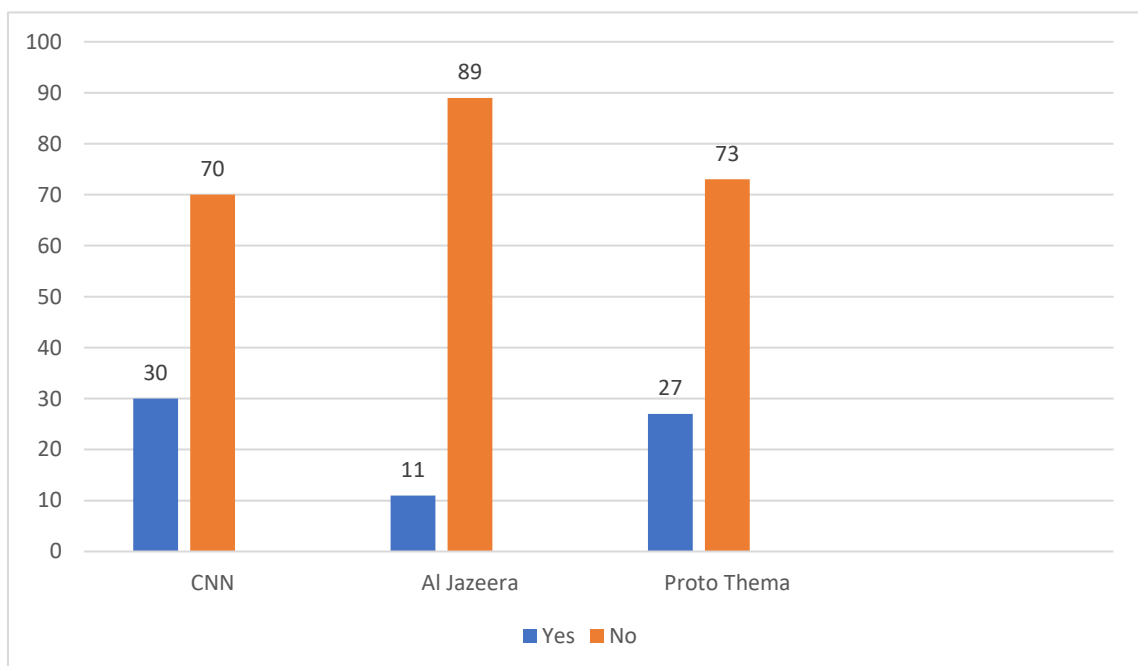
Note: Figure 3 shows percentages representing the news value “prominence” in the total visual coverage of the combined research sample of three media outlets (CNN, Al Jazeera, Proto Thema) (N=300). In counts 23% (69); 77% (231).

and regional media events and key figures (see Figure 4). The Greek media depicted domestic, regional, and international press conferences in 21% of its photographic coverage, with almost 13% related to Israel, including Greek or Greek Israeli political meetings (6%), Israeli press conferences (4%), and joint USA-Israeli press conferences (3%). Those results align with the findings from the coverage of prominent actors from the Greek media, with Israeli Prime Minister Benjamin Netanyahu appearing in 8% of the media’s visual coverage, the Greek Prime Minister Kyriakos Mitsotakis, followed by 6% and Joe Biden and Greek Israeli actors together in the third place with 4%. Additionally, Proto Thema depicted press conferences of Greece’s neighboring country, Turkey, and the Turkish prime minister, Tayyip Erdogan, with 3% of the media’s coverage in the list of topics and actors accordingly.

Al Jazeera scored a significantly lower percentage than the other two media outlets, with only 11% of the pictures portraying prominent actors (see Figure 4). This indicates that the vast majority of Al Jazeera’s photographic coverage (89%) concentrated on other topics, such as the humanitarian aspects and effects of the war on ordinary people or the general impact and consequences of the conflict. The low coverage of regional and

international press conferences and official meetings, representing 8.0% of the media's photographs, suggests that Al Jazeera didn't give the same attention to prominent figures as the other two Western media. It is important to highlight that no specific prominent actor appeared in more than 2% of the media coverage. Similarly, with negativity, Pearson's chi-square was measured showing a statistical significance in the relationship between prominence and the three media outlets with the following results: $\chi^2 (2, N = 300) = 11.90, p = .003$.

Figure 4. Frequency of news value “Prominence” by media outlet.



Note: Figure 4 shows the frequency of news value “prominence” expressed as percentages in the visual coverage of the combined research sample of three media outlets (CNN, Al Jazeera, Proto Thema). The y-axis represents the percentages of the presence or absence of prominence, and the x-axis represents the list of media outlets. For each media outlet N=100, thus the percentages are equal to the counts.

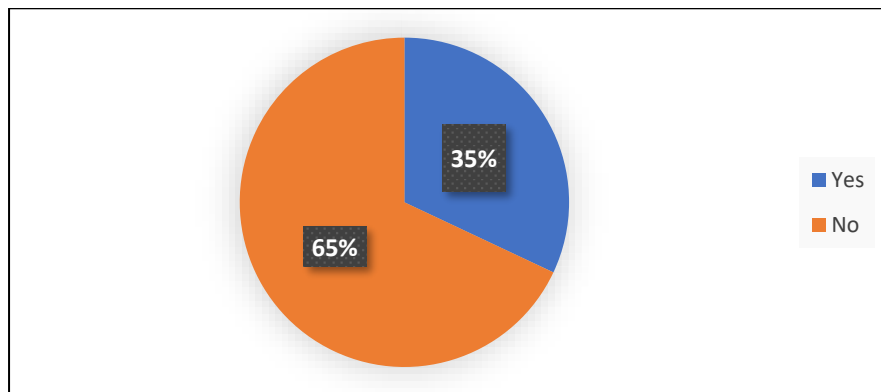
4.3 Representation of news value “Proximity”

The majority of the photographs (65%) of the three media (204) didn't show any proximity, although we can take additional information about the coverage from the rest of the 109 photographs (35%) that depicted geographical or cultural proximity linked to a country, including the presence of signage, landmarks, and flags (see Figure 5). The

relationship between each of the three selected media outlets with the variable of proximity and the variable of location in their visual coverage was tested with crosstabs as well (see Table 3 and Figure 6).

CNN had the highest percentage of photographs that showed proximity to a country (39%). Those photographs portrayed a relatively balanced distribution in proximity among Israel (10%), the U.S.A. (10%), and Palestine (8%). Furthermore, CNN's visual

Figure 5. Frequency of news value “Proximity” in the total media coverage (N=313).



Note: Figure 5 shows the frequency of news value “Proximity” expressed as percentages in the total visual coverage of the combined research sample of three media outlets (CNN, Al Jazeera, Proto Thema) (N=313).

coverage was relatively balanced in terms of location, depicting events and people that took place in regions other than Israel and Palestine in almost half of the photographs (51%). The focus on photographs that depicted content located in Palestine was 35%, while for those that depicted content located in Israel was at 14%. While this might seem an important difference between photographs located in Palestine and Israel, we must take into consideration that most of the military actions and events that occurred during the first three weeks of the Israel-Palestine war occurred in Palestine.

Al Jazeera was the media that showed the least proximity in its visual coverage, with 27% of the photos coded for this news value. Those photographs indicated slightly more proximity to Palestine (9%) than Israel (5%) and the U.S.A. (5%) in comparison with CNN results. Additionally, the results regarding the location of the photographs showed that Al Jazeera coverage prioritised images that depicted content in Palestine (59%), portraying the conditions and the reality of the war than those depicting content in Israel

(8%). Images depicting people and events in other regions were covered in 33% of Al Jazeera photographs.

While Proto Thema’s proximity percentage (38%) was similar to that of CNN, its coverage differs, showing a notable emphasis on proximity to Israel (17%), while photographs that show proximity to Palestine represented only 4% of the images.

Table 3. Frequency of “proximity” by media outlet during the first three weeks of Palestine-Israel War (N=313) (% in parentheses)

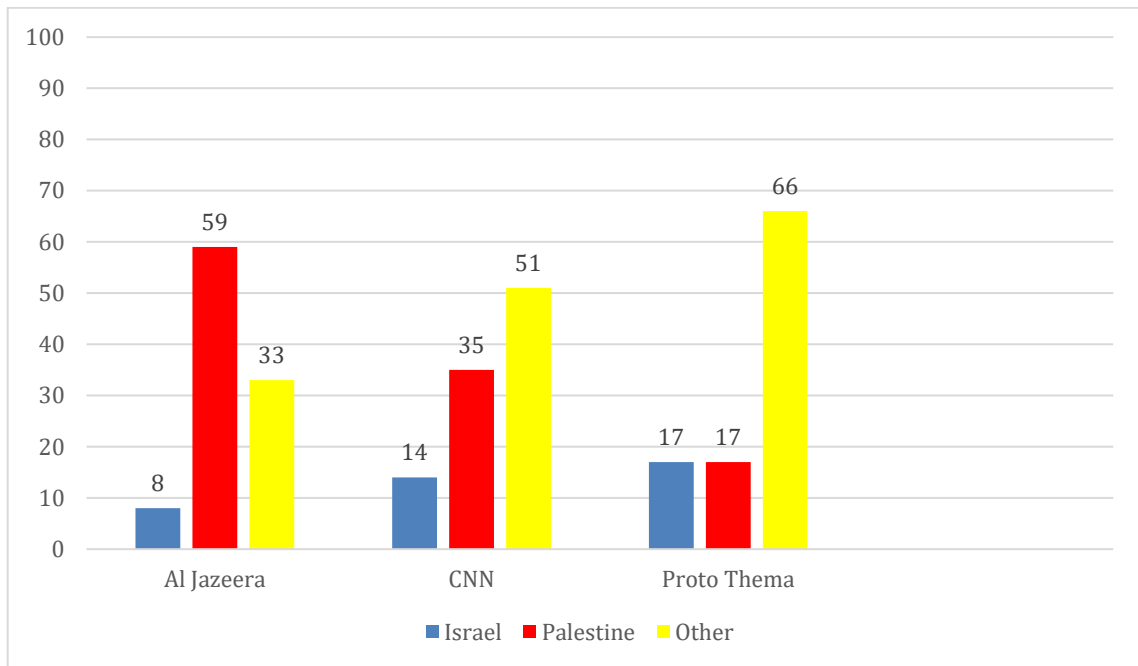
Proximity	Total N=313* (100)	CNN N=105	Al Jazeera N=101	Proto Thema N=107
No Proximity	205 (64)	64(61)	74 (73)	67 (63)
Palestine	21 (7)	8 (8)	9 (9)	4 (4)
Israel	34 (11)	11 (10)	5 (5)	18 (17)
U.S.A	20 (7)	11 (10)	5 (5)	4(4)
Greece & Turkey	9 (3)	0 (0)	1 (1)	8(7)
Hamis & Hezbollah	5 (2)	4 (4)	0 (0)	1(1)
Lebanon/Jordan/Qatar	7 (2)	3 (3)	4 (4)	0(0)
Other	12 (4)	4 (4)	3 (3)	5(5)

**Because of the rounding, the numbers do not add up to 100 percent. Although 300 images were coded, N=313 because a few images were coded into two or more categories*

Another variation of Proto Thema’s visual coverage is the presence of photographs that show proximity (7%) related to Greece & Turkey, which can be explained by the target audience of the Greek media and its regional interest. Furthermore, while Proto Thema photographs depicted locations other than Israel and Palestine (66%), indicating a broader visual coverage, it was also the only media outlet that didn’t depict more photographs located in Palestine than Israel, with each representing 17% of its visual coverage.

As for the other news values, a statistically significant relationship between proximity and the three media outlets was found after conducting a Pearson's chi-square with the following results: $\chi^2 (14, N = 313) = 36.26, p = .00096$.

Figure 6. Frequency of selected locations by media outlet (N=300)



Note: Figure 6 shows the frequency of selected locations by media outlet (N=300). The visual representation of selected locations is expressed as percentages in the visual coverage of the research sample of three media outlets (CNN, Al Jazeera, Proto Thema). The y-axis represents the percentages of the frequency of different locations, and the x-axis represents the list of media outlets. For each media outlet (N=100), thus the percentages are equal to the counts.

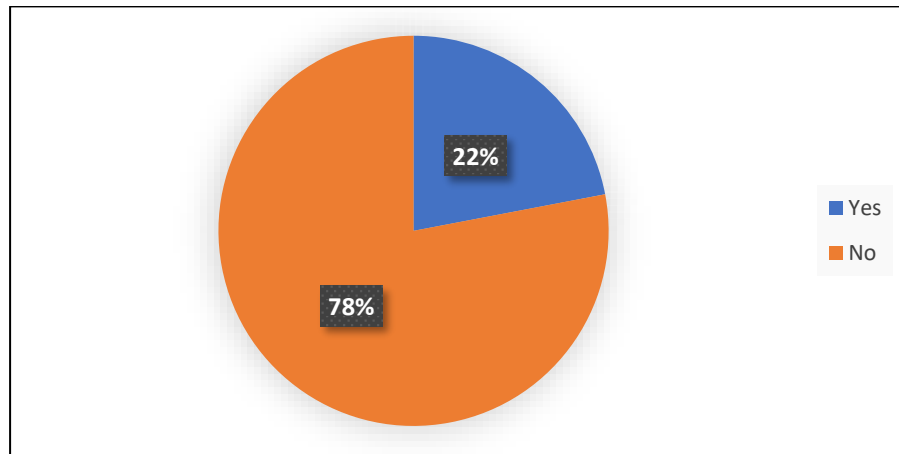
4.4 Representation of news value “Personalization”

The presence of personalization was found in 66 photos (22%) (see Figure 7), including human interest photos depicting ordinary individuals, close-up photos focusing on a person's emotions, photos with a high emotional appeal depicting a group of people, and individuals singled out and standing in for a larger group. While the majority of photographs (234) representing 78% of the total sample depicted the broader conflict or prioritized other news values rather than portraying individual stories, personalization was still an important aspect of the coverage, and its relationship with the three different media outlets was tested for further analysis (see Figure 8).

Al Jazeera had the highest percentage of personalized photos (30%), reflecting the media's particular focus on human interest stories, mostly in Palestine (see Figure 8). This is reflected in its coverage as the two most highly depicted topics were human

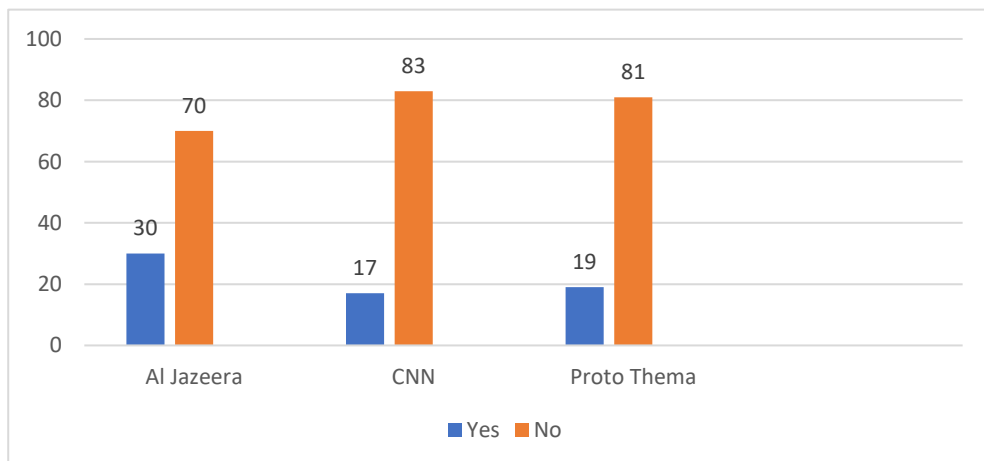
loss and suffering in Palestine (18%) and Palestinian people fleeing from their homes, evacuation from the bombing, and living conditions in refugee camps (15%).

Figure 7. Frequency of news value “Personalization” in total media coverage(N=300).



Note: Figure 7 shows the frequency of the news value “personalization” expressed as percentages in the total visual coverage of the combined research sample of three media outlets (CNN, Al Jazeera, Proto Thema) (N=300). In counts 22% (66); 78% (234).

Figure 8. Frequency of news value “Personalization” by media outlet.



Note: Figure 8 shows the frequency of the news value “personalization” expressed as percentages in the visual coverage of CNN, Al Jazeera, and Proto Thema. The y-axis represents the percentages of the presence or absence of personalization, and the x-axis represents the list of media outlets. For each media outlet(N=100), thus the percentages are equal to the counts.

Furthermore, the focus on the reality of ordinary people in Palestine is evident in the coverage of actors with 27% of Al Jazeera photographs depicting Palestinian adults and 19% showing Palestinian children. By merging those two categories, we find that almost half of Al Jazeera pictures (46%) portrayed civilians in Palestine which justifies the high personalisation score.

In Proto Thema's visual coverage, personalisation was present in 19% of the photographs, indicating that it visually covered the first three weeks of the war through stories focusing on individuals and their emotions to a lower degree than Al Jazeera (see Figure 8). The personalised photographs of Proto Thema seem to appear in topics and actors related to Israel, with 14% of the photographs depicting evacuation in Israel, photos of hostages or victims of Hamas attacks, and human suffering or human loss. Moreover, the Greek media portrayed more frequently civilians in Israel (12%) than in Palestine (8%) in its photos.

The presence of personalisation on CNN was the lowest among the three selected media, appearing in 17% of the pictures (see Figure 8). While more than a fourth of CNN's pictures depicted Palestinian adults or children (28%), topics focusing in ordinary people's stories and emotions, such as evacuation in Palestine (9%) or Israel (3%) and human loss and suffering in Palestine (4%) or topics about Israeli hostages (2%) were not highly covered.

However, the difference in the depiction of personalization in the three media was not proved statistically significant as indicated by the results of the chi-square test $\chi^2(2, N = 300) = 5.71, p = .058$.

Although $p: 0.058$ is very close to rejecting the null hypothesis, we should be very cautious when interpreting those results as they could have occurred by chance. Failing to reject the null hypothesis means that we do not have sufficient evidence to conclude that the difference in the frequency that CNN, Al Jazeera, and Proto Thema used personalized photos in their coverage would occur in a bigger sample.

4.5 Testing the Hypotheses

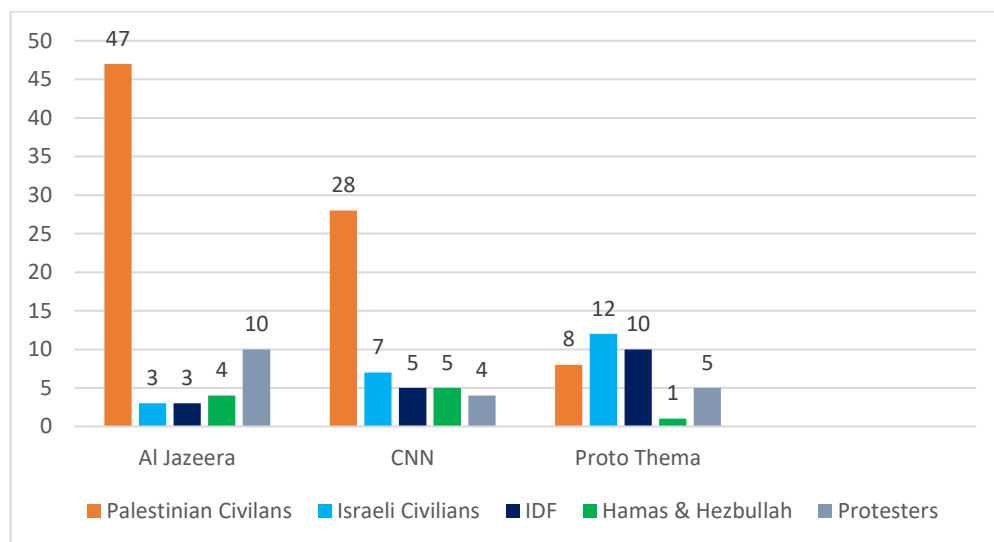
H1: Al Jazeera will provide more nuanced coverage of civilians and regional prominent actors while CNN focuses on global political figures, and Protothema.gr will emphasize Greek actors and their perspectives on the conflict.

Al Jazeera's coverage was heavily focused on the devastating impact of the conflict on Palestinian civilian's lives. The actors featured in Al Jazeera's photos predominantly

were Palestinian civilians (46%); more specifically, 27% of the media’s images depicted adults in Palestine, and 20% showcased children in Palestine (see Figure 9). Additionally, combatants were featured in 7% of Al Jazeera’s images, with Hamas and Hezbollah fighters accounting for 4% of the media’s visual coverage and IDF soldiers representing 3%. Notably, a significant portion of Al Jazeera photographs (10%) showcased pro-Palestine protesters, a category that was not covered as much by the other two media, while pro-Israeli protesters didn’t appear at all in the media’s photographic coverage.

However, the coverage of prominent regional actors was not extensive, as Al Jazeera portrayed Palestinian and other Middle Eastern countries' political leaders in 3% of the images, less in comparison with CNN (6%) and Proto Thema (5%) and Israeli political representation only in one photograph (1%). This can be explained by drawing from the findings of news values above. The high presence of negative images (66%) demonstrated Al Jazeera’s commitment to showing the dire consequences of the war faced by Palestinians while, at the same time, coverage of prominent key figures was limited (10%) even when it concerned regional political and military representation.

Figure 9. Frequency of selected actor categories by media outlets (Total N=314, Subset N=152).

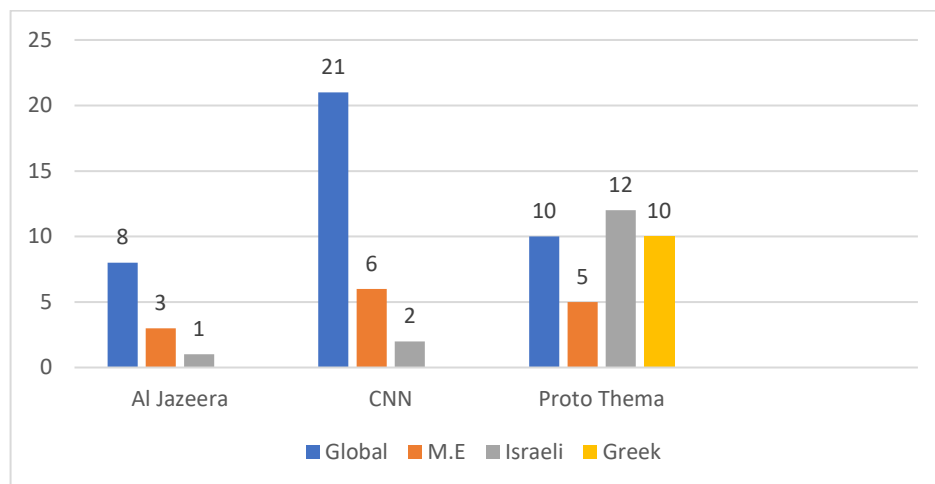


Note: Figure 9 shows the visual representation of selected actors’ categories counts in the visual coverage of CNN, Al Jazeera, and Proto Thema. The y-axis represents the frequency of selected actor categories, and the x-axis represents the list of media outlets. Although 300 images were coded, resulting in a total count of N=314 (due to some images depicting multiple actors), only a subset of these categories (N=152) is visualized in this figure.

CNN, on the other hand, showed a distinct focus on the coverage of prominent actors, which appeared in 28% of its photographs, a slightly lower amount than the media’s depiction of Palestinian and Israeli civilians combined (34%) (See Figures 9 & 10). Among the photographs that showcased civilians, 27% portrayed civilians in Palestine and 7% civilians in Israel. It is worth mentioning that, similarly to Al Jazeera, from the photographs covering civilians in Palestine, almost half of them (13%) portrayed children. Combatants were depicted in 10% of CNN’s photographs, with equal coverage between IDF soldiers and Hamas and Hezbollah fighters, with 5% accounting in each category. Moreover, protesters were depicted in 4 % of CNN photographs. Specifically, 3% of them featured people protesting in support of Palestine, and 1% protesting in support of Israel.

The findings from the crosstab putting media outlets concerning the variable of actors show that an emphasis was given to the portrayal of global political figures (21%), more than the Israeli and Palestinian ones (4%) from the political and military scene (see Figure 10). The visual coverage of CNN highlighted especially the role of U.S. prominent political

Figure 10. Frequency of prominent actor categories by media outlet (Total N=314, Subset N=71)



Note: Figure 10 shows the visual representation of prominent actor categories counts in the visual coverage of CNN, Al Jazeera, and Proto Thema. The y-axis represents the frequency of prominent actor categories, and the x-axis represents the list of media outlets. Although 300 images were coded, resulting in a total count of N=314 for the variable of actors (due to some images depicting multiple actors), only a subset of these categories is visualized in this figure.

players in the conflict, with 13% of the photographs depicting actors such as the U.S. A minister of foreign affairs, Anthony Blinken (5%), the U.S. Prime Minister Joe Biden (3%), and other U.S notable political and military personalities (5%). Furthermore, the media depicted leading political figures from the EU, the UN, and other European countries (8%) and from other Middle Eastern countries and Turkey (4%). On the contrary, key figures from Israel and Palestine, such as the Palestinian president Mahmoud Abbas and the prime minister of Israel, Benjamin Netanyahu, had limited coverage with 2% and 1%, respectively. This reflects CNN's priority of addressing the conflict within a broader context, emphasising the global rather than the regional political response.

Regarding Proto Thema, its visual coverage focused significantly less on civilians than the other media depicting them in 18% of the photographs (See Figure 9). It must be highlighted that the Greek media was the only of the three selected media that portrayed civilians in Israel more frequently (11%) than those in Palestine (7%). Moreover, it showcased the highest percentage of photographs depicting IDF soldiers (9%) and the lowest depicting Hamas & Hezbollah fighters (1%) in comparison with the other two media. Additionally, protesters were featured in 5% of the media's photographs, among them 4% depicting people protesting in support of Palestine and 1% of people protesting in support of Israel.

Furthermore, the Greek media showcased the highest coverage of prominent actors accounting for 34% of its images, prioritising high-profile figures from the Greek and Israeli political scene (22%) (see Figure 10). The coverage of Israeli political representatives (12%) included photographs of the prime minister of Israel, Benjamin Netanyahu, who was the most frequently covered prominent actor, appearing in 8% of the photographs, and other Israeli key figures, who accounted for 4% of the photographs. The coverage of the Greek political leaders was showcased in 10% of the images, with the prime minister of Greece, Kyriakos Mitsotakis, portrayed in 6% and Greek Israeli politicians together in 4% of the media's pictures.

In summary, H1 is partially confirmed for Al Jazeera, which was primarily centered on depicting the devastating effects of the conflict on civilians in Palestine but with limited coverage of prominent regional actors. CNN's coverage showed significant differences regarding the coverage of actors than Al Jazeera as its coverage was more concentrated on the portrayal of global political figures, thus confirming H1. Proto Thema showcased a significant emphasis on the portrayal of actors from the Greek and Israeli

political landscape, prioritising them over global or other regional actors, thereby confirming H1 as well.

H2: Al Jazeera will provide in-depth coverage of humanitarian aspects while CNN will emphasize the conflict and its global context.

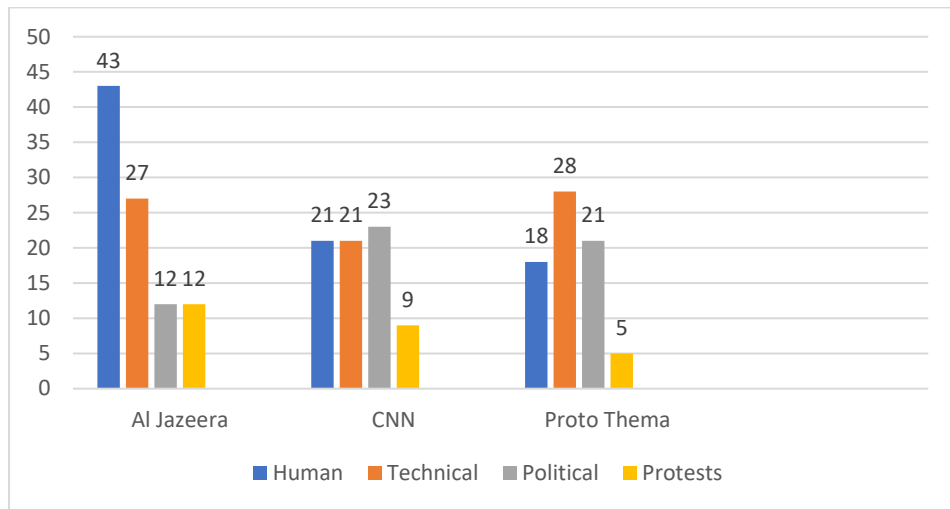
The photographic coverage of Al Jazeera focused on the humanitarian aspects of the conflict in Palestine. This focus was emphasized on the media's highest-covered topic, which was human loss or suffering in Palestine, representing 18% of the photographs. Furthermore, a significant portion of the photographs (15%) depicted Palestinians fleeing from their homes, seeking refuge in shelters, and moving to what was considered safer areas of Palestine at that time.

Another topic that Al Jazeera covered more extensively than the other two media and touched upon the human side of the conflict was humanitarian aid and research efforts, representing 8.0% of the images. This category included mostly pictures of ordinary people in Palestine looking for survivors in the debris of bombed buildings and convoys delivering supplies from Rafah passage in the borders of Palestine with Egypt or humanitarian workers of international organisations. It must be noted that only 2% of the photographs depicted humanitarian aspects of the conflict for Israel, such as evacuation in Israel and topics about Israel hostages taken by Hamas, while topics such as human suffering and loss in Israel or photographs of victims of Hamas attacks didn't occur at all in the media's visual coverage.

Additionally, topics depicting the technical side of the conflict were also present in Al Jazeera coverage, such as material destruction, which represented 15% of the photographs. More analytically material destruction in Palestine was the third most frequently covered topic, depicted in 12% of the images, while material destruction in Israel appeared in 3%. Another topic that focused on the technical part of the conflict was military action portrayed in 10% of the photographs with both IDF and Hamas military action having almost equal coverage with 6% and 4% accordingly. After adding up the percentage of the topics depicting humanitarian aspects and those depicting the technical side of the war we find that Al Jazeera portrayed the first three weeks of the Palestinian-Israeli war through a human (41%) rather than a technical perspective (27%) (see Figure 11).

However, the coverage of Al Jazeera didn't provide in-depth coverage of regional negotiations, as the media outlet didn't prioritize the news value of prominence. As it was mentioned above Al Jazeera depicted prominent actors in its coverage at 11% of the

Figure 11. Frequency of selected topics by media outlet (Total N=300, Subset N=240)



Note: Figure 11 shows the visual representation of selected topics expressed as percentages for the visual coverage of CNN, Al Jazeera, and Proto Thema. The y-axis represents the percentages of the frequency of topics and the x-axis represents the list of media outlets. Although the total count is N=300 for the variable of topics, only a subset of these topics (N=240) is visualized in this figure.

photographs, the lowest score compared with the other two media. More specifically drawing from the results of the topics coverage, press conferences and official meetings in total represented 8.0% of the images, with only 3% addressing regional press conferences of Middle Eastern countries and Turkey.

On the contrary, CNN presented the conflict within a broader global context, reflecting its priority in the news value of prominence, which was present in 30% of the photographs, the highest score between the three media in question. Its visual coverage varied from Al Jazeera with emphasis given on the portrayal of press conferences and official meetings between prominent political figures, a category that represented 23% of the images and was the most frequently depicted topic (see Figure 11).

Within this category, the coverage of U.S. diplomatic response was extensive with 11% of those photographs depicting U.S.A or joint U.S.A and Israel press conferences or official meetings. However, the rest 12% of the photographs further reflected CNN's global perspective as they covered press conferences and official meetings of international or European organizations (6%) such as the UN and EU or of other Middle

Eastern (4%) and European (2%) countries such as Turkey, Iran, Jordan, Qatar, France, Russia, etc.

Additionally, CNN followed a balanced approach between the coverage of the humanitarian aspects and the technical side of the conflict depicting each in 21% of the photographs. (see Figure 11). However, compared to Al Jazeera, the portrayal of both issues was lower, suggesting that CNN focused less on a detailed portrayal of the conflict and more on portraying it in a broader global context. It is also worth noting that CNN was the only media outlet to include the global economic and commercial consequences of the war in its visual coverage, specifically in 6% of the photos. Furthermore, as previously stated the crosstab linking the media outlets with the variable of location showed that 49% of CNN's photographs featured events taking place beyond Israel or Palestine highlighting that the media's focus was on the broader implications and the international significance of the war.

Concerning Proto Thema, it must be highlighted that the Greek media prioritized the technical side of the conflict (28%) over its humanitarian aspects (18%) in its visual coverage (see Figure 11). Material destruction was depicted more frequently than in the other two media, representing 18% of Proto-Thema's photographs, with the majority of them classified as illustrational images showcasing material destruction (10%). Furthermore, part of the coverage of the technical side of the Proto Thema was the depiction of military action (10%), which was covered to a similar extent as CNN and Al Jazeera.

Regarding the portrayal of the humanitarian side of the conflict, it is worth noting that Proto Thema visual coverage was different from the other two media as it included more photographs depicting the consequences of the Hamas attack on Israel (13%) than the effects of the war in civilians in Palestine (5%). Specifically, the portrayal of victims from the Hamas attack in Israel and of hostages taken from Hamas accounted for 7% of the media's photographs while evacuation in Israel was represented in 6% of them. There was limited coverage of the humanitarian impact of the war from the Palestinian side, as categories such as human suffering and loss in Palestine, evacuation of Palestinian civilians, and search and rescue efforts were not represented by more than 2% each.

Similarly to CNN, a significant part of Proto Thema's visual coverage focused on press conferences and official meetings of political leaders, accounting for 21% of its photographs (see Figure 11). The majority of those (13%) featured the diplomatic response of Israel or Greek political leadership by portraying Greek or joint Greek and

Israel press conferences or official meetings at a political level (6%), Israeli press conferences (4%), and joint Israeli and U.S press conferences (3%). The remaining (8%) can be considered portrayals of the global diplomatic response as they showcased press briefings from Turkey, the EU, and other European and Middle Eastern countries.

In conclusion, Al Jazeera covered the humanitarian aspects of the conflict more extensively than CNN and Proto Thema, as opposed to the coverage of prominent regional actors, which was limited. Therefore, H2 is partially confirmed for Al Jazeera. CNN showcased a balanced coverage of humanitarian aspects and the conflict's technical details but a pronounced focus on the global political context. Thus, H2 is also partially confirmed for CNN. Proto Thema portrayed visually the conflict in a way that emphasized material destruction and political figures rather than humanitarian aspects. However, its visual coverage showed a particular preference for depicting Israeli and Greek-related topics rather than placing the conflict in a global frame. Therefore, we consider that H2 is partially confirmed for Proto Thema as well.

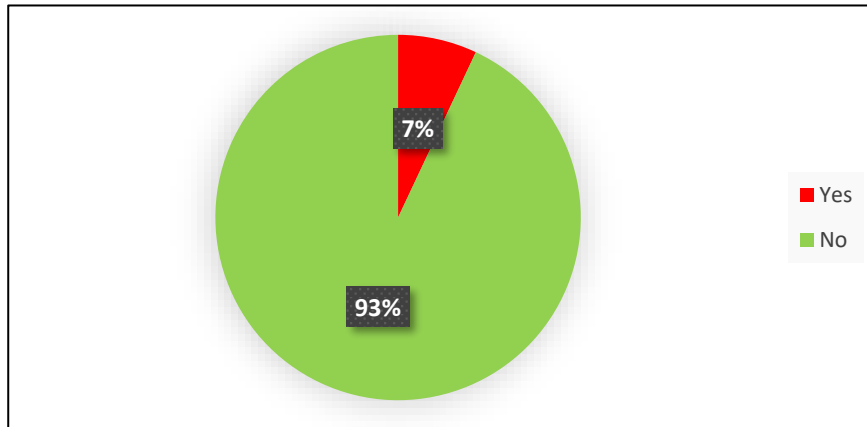
H3: Al Jazeera will include more casualties and graphic images from the Palestinian side while CNN and Proto Thema will include more images of general material destruction when depicting the consequences of the conflict.

The three selected media outlets didn't include graphic photographs in the vast majority of their visual coverage. Of the total sample of the analyzed photos, 93% were not graphic (279), while the remaining 7% were slightly, moderately, or extremely graphic (see Figure 12). However, the findings from the crosstab presenting the relationship between the three media outlets and the presence of graphic images showcase a significant difference between their coverage (see Figure 13).

Al Jazeera was by far the media outlet that most frequently depicted graphic content in its photographs, with 17% coded as graphic. Of those, 6% were slightly graphic, displaying injured people without blood visible or dead bodies covered, 9% were moderately graphic showing wounded people bleeding but not in close-ups, and easily identifiable and only 2% were extremely graphic depicting severely injured or dead individuals with their faces visible and usually captured in close-up. This aligns with the findings previously stated which showed that Al Jazeera's highest covered topic was human suffering and loss in Palestine found in 18% of the pictures. Moreover, the

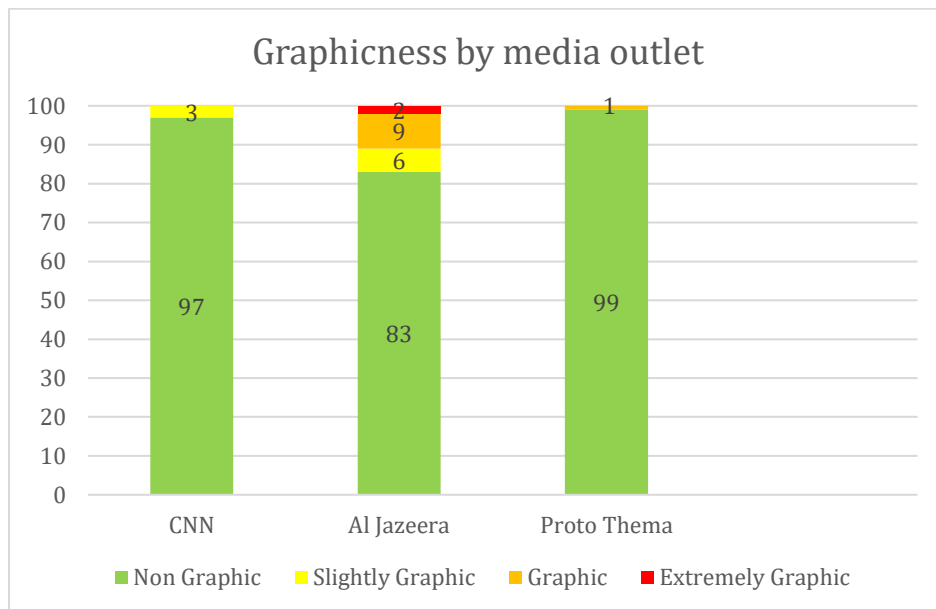
coverage of actors reveals that Al Jazeera prioritised portraying injured children with 12% of its graphic images.

Figure 12: Frequency of graphicness in total media coverage (N=300).



Note: Figure 12 shows the frequency of graphicness expressed as percentages in the total visual coverage of CNN, Al Jazeera, and Proto Thema combined (N=300). In counts 7% (21); 93% (279).

Figure 13. Frequency of graphicness by media outlet.



Note: Figure 13 shows the visual representation of graphicness in a scaled degree in the total research sample of three media outlets (Al Jazeera, CNN, Proto Thema) (N=300). The y-axis represents the percentages of the frequency of graphicness levels and the x-axis represents the list of media outlets.

On the other hand, CNN and Proto Thema used graphic images on a minimal scale in the first three weeks of the Palestine-Israel war, with only 3% and 1%, of the photographs within the media outlets coded as graphic accordingly. The limited use of graphic content was reflected in the findings regarding their coverage of topics, which showed that CNN depicted human suffering and loss in Palestine in 4% of its photographs and Proto Thema in Palestine and Israel at 2%. However, both media depicted non-graphic photographs of the consequences of the conflict more frequently, with CNN featuring material destruction in 12% of its photographs, 11% in Palestine and 1% in Israel, and Proto Thema portraying material destruction in 18% of its images using illustrational pictures in 10% of them and covering the material destruction in Palestine and Israel in the rest 6% and 2% accordingly.

Those findings indicate that Al Jazeera's visual coverage aimed for a more unfiltered portrayal of the conflict, emphasizing its brutal realities and human suffering, specifically in Palestine. On the contrary, CNN and Proto Thema adopted a more restrained approach to graphic imagery, avoiding the use of disturbing or shocking photographs.

Overall, Al Jazeera published significantly more graphic images in comparison with CNN and Proto Thema emphasizing the depiction of human suffering in Palestine. On the contrary CNN and Proto Thema focused more on depicting material destruction than photographs portraying graphic content. Therefore, H3 is confirmed for all the media outlets.

5. Discussion

This study aimed to compare the visual coverage of three media outlets, Al Jazeera, CNN, and Proto Thema, during the first three weeks of the 2023 Israel-Palestine war, which started on October 7, 2023, with the attack of Hamas in Israel. A quantitative content analysis was conducted to examine the similarities and differences in the presence of specific news values such as negativity, prominence, proximity, and personalization in 300 photographs of the three media outlets by analysing 100 photographs from each media. Furthermore, the study investigated the general portrayal of the conflict in those media by researching the frequency of other significant elements such as the depiction of different locations, topics, actors, and the degree of graphicness in the photographs analyzed. The findings revealed a unique approach and different priorities on the photographic coverage of each of the media outlets, reflecting their distinctive editorial policies and geopolitical perspectives.

One of the most significant differences marked between the visual coverage of the three media outlets was the emphasis that Al Jazeera placed on what we could call the human cost of war. More specifically Al Jazeera was the only media that relied heavily on photographs featuring the news value of negativity (66%) and that focused predominantly on the portrayal of Palestinian civilians (47%), showcasing a human-interest approach in the conflict accounting for 41% of the media's images. This emphasis was highlighted in the two highest covered topics by Al Jazeera, the depiction of human suffering and loss in Palestine which accounted for 18% of the photographs, and the portrayal of Palestinians abandoning their homes, evacuating from the Israeli bombardment in shelters and moving towards other areas of Palestine outside of Gaza which represented 15% of the images. Moreover, while the three media didn't publish extensively photographs featuring graphic content, the use of graphic images was evident in a significant percentage (17%) only in Al Jazeera's visual coverage.

Furthermore, the emphasis on human interest stories of ordinary people in Palestine was reflected in the degree of personalization (30%) in Al Jazeera photographs which was higher than CNN and Proto Thema which included personalized photographs in 17% and 19% of their visual coverage respectively. Even if the relationship between the news value of personalization and the three media outlets didn't prove to be statistically significant, Al Jazeera's depiction of the brutal reality that civilians in Palestine faced with a specific focus on individuals and its use of photographs of high emotional appeal show similar

findings with El Masry et al., (2013) study which reported the personalization of Palestinian victims on Al Jazeera TV coverage of the Gaza 2008/2009.

The editorial policy of Al Jazeera regarding the selection of photographs during the 2023 Israel-Palestine war can be explained by considering the results of Fahmy & Johnson's research (2007). Their survey, conducted in 2004, revealed that Al Jazeera's audience supported the media's choice to include graphic images extensively in its visual coverage of previous conflicts, such as the 2003 Iraq war and the Palestinian-Israel conflict. Similarly, Robertson (2004) states that Al Jazeera editors are aware of the audience expectations of seeing graphic images in media coverage. Additionally, the emphasis on a human-orientated perspective and the use of graphic images by Al Jazeera showcased in this study align with the findings of Alsaba's research (2023) who found that Al Jazeera depicted in the same way two previous wars between Israel and Palestine, on 2014 and 2021, focusing more in the human-interest frame and publishing a larger extent of photographs portraying graphic content in comparison with two other Arab media (Alsaba, 2023, p. 67).

It must be noted that Al Jazeera didn't give equal importance to the visual representation of the humanitarian aspects of the conflict in Israel. This is highlighted in the absence of photographs depicting human suffering and loss from the Israeli side and the minimal coverage of topics related to the victims of the Hamas attack and the hostages taken which accounted for only 2% of the images. Additionally, even from a technical perspective, pictures showing material destruction in Israel were rarely published, representing only 3% of Al Jazeera photographs. Those findings indicate that Al Jazeera's visual coverage favored the Palestinian perspective and agree with those of previous studies that have reported Al Jazeera's omission of the human perspective from the Israeli side particularly in TV coverage (e.g. Ayish, 2002; Barkho, 2007; Elmasry et al., 2013).

On the contrary, the degree of negativity accounted for less than half of CNN and Proto Thema photographs, with 30% and 41%, respectively, with both media not showing a preference for depicting the human side of the war over the technical one. In the case of CNN, the visual coverage appeared balanced between the two sides, with 21% of its photographs depicting each. However, it must be noted that the depiction of human suffering or loss (4%) and the use of graphic images (3%) were limited. Proto Thema was the only media that showcased more photographs covering the technical perspective of the war (28%) than the human one (18%) with specific emphasis on images portraying

material destruction (18%) and using only one graphic image (1%) included in its visual coverage.

The results are in line with previous studies (Griffin, 2004, 2010; Schwalbe, 2006; Fahmy & Kim, 2008, Griffin, 2010) which found that U.S media showed fewer images of human suffering and death as opposed to pictures of material destruction and military action creating technical frames in their visual representation of previous conflicts, especially in those that the U.S was directly involved such as the Gulf war on 1991, the Afghanistan war on 2001 and the Iraq war on 2003. A more insightful explanation of the findings of this study regarding CNN's more balanced approach between a human and technical side of the conflict comes from Schwalbe & Dougherty's (2015) research results of the visual coverage of the Israel-Lebanon war in 2006. They suggested that although U.S.A is a clear ally of Israel, U.S. media are more eager to depict the conflict's impact on civilian lives when the U.S.A is not actively taking part in a war (Schwalbe & Dougherty 2015, p. 155).

The almost absence of photographs featuring physical harm and violent scenes can be explained by the reduced tolerance of the Western and especially of U.S audience of media outlets towards these kinds of photographs (Bruce & Conclin 2016). According to Silock et al, (2008) news decision-makers in the Western news organization must consider audience preferences, and balance empathetic and non-offensive photographs with graphic images. On the other hand, the publication of images depicting physical and emotional pain can significantly influence public perception and attitudes toward the conflict (Fahmy & Newmann, 2012; Schwalbe & Dougherty, 2015). By showing only a small part of human losses in its visual coverage and not depicting the full extent of human suffering and losses (Fahmy & Kim, 2008) CNN presented a more bloodless visual narrative of the 2023 Israel-Palestine war compared to Al Jazeera which might have led its audience to shape a more sanitized version of the conflict.

Both Western media published a significant percentage of photographs featuring the news value of prominence including the depiction of political leaders, press conferences, and official meetings of the conflict. CNN was the media that emphasized on photographs showing prominence (30%), while its coverage of press conferences and official meetings (23%) was higher than both the human and technical side of the conflict. The focus on U.S.A role in the conflict in a diplomatic level (11%) and of international diplomatic activities of other countries in Europe or Middle East and global or regional organizations (12%) suggest a multilevel approach to the first three weeks of the Israel-

Palestinian war, and an intention to present the conflict into a broader global context. The emphasis on the global diplomatic response and the political elite actions reflects the profile of CNN and its target audience, which expects a more holistic approach that exceeds the representation of the human and technical aspects of the conflict.

While Proto Thema visual coverage included photographs showing prominence (27%) and specifically press conferences at a similar percentage to CNN, the coverage focused on the Israeli perspective and Greek-related diplomatic events. The general emphasis towards the Israeli side is reflected not only in the depiction of Israeli-related press conferences (13%) but in other parts of Proto Thema's visual coverage as well such as the high percent of proximity to Israel representing 17% of the photographs while in the same time only 4% featured proximity to Palestine and in the depiction of human suffering or loss in Israel in 13% of the photographs in contrast to 5% in Palestine.

Therefore, Proto Thema's visual representation of the conflict was surprisingly one-sided prioritizing the depiction of the Israeli perspective and omitting the Palestinian side in almost all the variables investigated such as human loss and suffering, proximity, military action, and diplomatic level. The fact that only one photograph depicted human suffering in Palestine, a fact that shows a disproportional visual coverage compared with the actual events that took place in the first three weeks of the 2023 Israel-Palestine war and indicates a significant bias in its visual coverage.

Although similar studies haven't been conducted previously regarding Greek media's visual representation of prior conflicts which would allow a comparison with the study's findings as far as it concerns the knowledge of the author there are some limitations in the coverage of Proto Thema that should be reported before drawing further conclusions. It is worth mentioning that a significant degree of Proto Thema photographs were illustrational images due to the media's limited access to major news wire agencies which provided the majority of photographs used by CNN and Al Jazeera such as Getty Images, AFG Images, and Reuters. Furthermore, the foreign correspondent of Proto Thema whose photographs were part of the media's visual coverage captured content only in Israel. However, Proto Thema's overall visual coverage still reflects the choices and the editorial policy of the media of portraying the conflict even if the photographs were based on pre-existing narratives and the choices of visuals were more limited compared with the other two media outlets.

Conclusion

The first three weeks of the 2023 Israel-Hamas war which is still ongoing after approximately nine months since its beginning with the Hamas attack on Israel on October 7th, 2023, resulted in a devastating toll, leaving thousands of innocent people dead and wounded. The conflict immediately attracted the attention of the international media while the intensity and the violence surrounding it shocked the global community.

The research question of the study aimed to investigate the similarities and differences in the overall visual coverage of the first three weeks of the war by three selected media from different political and cultural backgrounds, CNN, Al Jazeera, and Proto Thema, specifically focusing on the representation of news values through the media photographs. The findings of the quantitative content analysis conducted in 300 photographs, 100 from each media demonstrated significant differences in the visual representation of the war by Al Jazeera, CNN, and Proto Thema. These findings align with the results of previous studies examining the coverage of the Israel-Palestine conflict in the past and with the three hypotheses formulated along with the study's research question.

Al Jazeera's visual representation of the conflict was mostly focused on the human cost of the war in Palestine. The media's emphasis on portraying the devastating effects and the physical and psychological suffering of Palestinian people was reflected in the representation of news values by the significantly higher percentage of photographs that showcased negativity, personalization, and graphicness in comparison with the other two media outlets. At the same time, Al Jazeera didn't give equal importance to photographs representing the news value of prominence. Those findings are consistent with prior research on Arab media and Al Jazeera's coverage of previous conflicts which have also shown that this kind of coverage is expected from the media's audience.

CNN showed a multileveled approach in its visual coverage of the Israel-Palestine war, showcasing a preference in the coverage of the global and U.S diplomatic response to the conflict and therefore on photographs representing the news values of prominence portraying significant actors and key figures of the political scene and international organizations. Although its visual representation between the human and technical sides of the conflict was balanced, the absence of images depicted human suffering on both sides and the graphic content created a more sanitized portrayal of the war compared to Al Jazeera.

The visual coverage of Proto Thema followed a similar approach to CNN in terms of the representation of news values prioritizing prominence and showing similar levels of negativity and personalization in its photographs. However, there were significant differences in the portrayal of the conflict due to the emphasis of Proto Thema on the technical side of the conflict specifically in images showing material destruction, the additional coverage of the Greek diplomatic response to the war, and the disproportional visual coverage of the Israeli side in comparison with the Palestinian. The latest was apparent in various aspects of the visual representation of the conflict such as the presence of photographs portraying human suffering and material destruction in Israel outnumbering those in Palestine, the significant percentage of photographs depicting Israeli political actors, and the higher presence of photographs showing geographical and cultural proximity towards Israeli in comparison with the other two selected media.

The findings suggest that the audience of the three selected media was exposed to a different visual coverage regarding the first three weeks of the Israel-Hamas war. However further research is necessary to understand if those differences are enough to contribute to a growing polarization of the public opinion and a bigger gap between the perceptions of different media audiences about the war. Furthermore, the prioritisation of different news values between Al Jazeera and the two Western media, CNN and Proto Thema in their visual representation of the conflict observed in this cannot be attributed to one single factor. Instead, it is the result of a combination of aspects functioning at different levels influencing the selection of photographs in the media outlets and addressing the complex reality of the news environment. Those factors include, among others, the media's diverse background, editorial policies, target audience, geographical affiliations, and access to resources. However, as photographs continue to have powerful effects on people's interpretation of the conflict, the demand for comparative visual studies in online media has never been more urgent.

It is essential to mention that as with any other research, this study has its own limitations that must be acknowledged. First of all, this study is limited to analyzing only photographs without taking into account the function of their accompanying captions in the analysis.

We propose that further research will investigate the news photographs in combination with their captions as this approach can produce different interpretations of the visuals. In addition, this study does not separate news images from stock and illustrational images.

Furthermore, this study is limited in investigating only the first three weeks since the beginning of 2023 Israel-Palestine, it is highly recommended that additional studies examine different timelines of the war. As the war is still ongoing 9 months since the Hamas attack there is a strong possibility that the visual coverage of the selected media outlets will have changed over time resulting in different findings.

Moreover, it must be highlighted that this study does not examine the entire coverage of the selected online media outlets but specifically their photographic representation of the 2023 Israel-Palestine war, ignoring completely the textual coverage. On top of that, although the results of this study should be used as a foundation for further research in the visual coverage of the same or other media outlets of the 2023 Israel-Palestine war, they do not provide a sufficient basis for generalizations for other U.S, Arabic or Greek media outlets and they might not represent accurately the overall national or regional media' visual coverage of the war in the countries and regions under investigation.

It is suggested that further research would analyze photographs published not only on the online websites of the media outlets but also on their social media platforms as this approach could lead in greater variation in terms of visual narratives. Another phenomenon worth examining is the rise of civilian journalism during the terrible conditions in Palestine, with individuals photographing events and areas that Western journalists didn't have access to or were not willing to risk covering. The extreme graphic content, the depiction of completely unfiltered reality, and the frequent publishment of photographs depicting wounded or dead children by those individuals in their social media accounts produced different visual narratives and created new information channels.

Summary

Izraelsko-palestinský konflikt je dlouhodobě jedním z nejcitlivějších a nejrozsáhleji probíraných témat světovými médii. Eskalace konfliktu poté, co 7. října 2023 Hamás zaútočil na Izrael, znamenala začátek nového kruhu nepřátelství a přivedla toto téma opět do centra pozornosti médií. Tato studie zkoumá vizuální zobrazení prvních tří týdnů války mezi Izraelem a Hamásem v roce 2023 ve třech online médiích: Al Jazeera, CNN a Proto Thema. Konkrétně byla provedena kvantitativní obsahová analýza s cílem prozkoumat podobnosti a rozdíly ve způsobu, jakým tři vybraná média o válce informovala

prostřednictvím fotografií, a jak tato média ve svém vizuálním zpravodajství reprezentovala různé zpravodajské hodnoty, jako je negativita, personalizace, prominence a blízkost. Studie odhalila významné rozdíly v jejich zobrazení konfliktu, kdy Al Jazeera kladla větší důraz na jeho humanitární aspekty a zpravodajské hodnoty negativity a personalizace, CNN upřednostňovala zpravodajskou hodnotu prominence a konkrétně zobrazení americké a globální diplomatické reakce a Proto Thema se zaměřila na technickou stránku války a přiklonila se k izraelské perspektivě. Výsledky tohoto výzkumu mají přispět k předchozím studiím, které zkoumaly přístup, jímž se média z různých kulturních a politických prostředí řídí při vizuálním pokrytí války, a zaplnit mezeru ve výzkumu fotografické reprezentace izraelsko-palestinského konfliktu a konstrukce zpravodajských hodnot prostřednictvím fotografií.

List of References

- Ackerman, S. (2001). Al-Aqsa intifada and the US media. *Journal of Palestine Studies*, 30(2), 61–74.
- Ali, S. R., James, D., & Vultee, F. (2013). Strike a pose: Comparing associated press and UNICEF visual representations of the children of Darfur. *African Conflict and Peacebuilding Review*, 3(1), 1-26.
- Alsaafin, L., & Al Tahhan, Z. (2023) retrieved from <https://www.aljazeera.com/news/2023/11/7/one-month-of-israels-war-whats-happening-to-palestinians-outside-gaza>.
- Alrasheed, K. M. (2015). Invisible humans, visible terrorists: US neo-Orientalism post 9/11 and representations of the Muslim world (Doctoral dissertation, Purdue University).
- Alsaba, M. R. (2023). The Influence of the Abraham Accords on the Visual Coverage of the Israeli-Palestinian Conflict in Arab Media: A Comparative Analysis (Doctoral dissertation, The American University in Cairo (Egypt)).
- Baden, C., & Tenenboim-Weinblatt, K. (2018). The search for common ground in conflict news research: Comparing the coverage of six current conflicts in domestic and international media over time. *Media, War & Conflict*, 11(1), 22-45.
- Bal, M. and Bryson, N. (1991) 'Semiotics and art history', *Art Bulletin* 73: 174± 208.
- Ball M.S. and Smith, G.W.H. (1992) *Analyzing Visual Data*. London: Sage.
- Barkho, L. (2011). The discursive and social paradigm of Al-Jazeera English in comparison and parallel with the BBC. *Communication Studies*, 62(1), 23–40.
- Barthes, R. (1973) *Mythologies*. Translated by A. Lavers. London: Paladin
- Barthes, R. (1984). *Camera lucida: reflections on photography*. Flamingo.
- Bednarek, M., & Caple, H. (2012). 'Value added': Language, image and news values. *Discourse, context & media*, 1(2-3), 103-113.

Bednarek, M., & Caple, H. (2014). Why do news values matter? Towards a new methodological framework for analysing news discourse in critical discourse analysis and beyond. *Discourse & Society*, 25(2), 135-158.

Bednarek, M., & Caple, H. (2016). Rethinking news values: What a discursive approach can tell us about the construction of news discourse and news photography. *Journalism*, 17(4), 435-455.

Bell, A. (1991), *The Language of News Media*. Oxford: Blackwell.

Bhowmik, S., & Fisher, J. (2023). Framing the Israel-Palestine conflict 2021: Investigation of CNN's coverage from a peace journalism perspective. *Media, Culture & Society*.

Brighton, P., & Foy, D. (2007). *News values*. Sage.

Bryson, N. (1991) 'Semiology and visual interpretation', in N. Bryson, M.A. Holly and K. Moxey (eds), *Visual Theory: Painting and Interpretation*. Cambridge: Polity Press, pp. 61-73.

Burgin, V., Benjamin, W., Eco, U., Sekula, A., Tagg, J., & Watney, S. (1982). *Thinking photography*. Macmillan Education.

Cartwright, L. (2004). 'Emergencies of survival': Moral spectatorship and the 'new vision of the child' in postwar child psychoanalysis. *Journal of visual culture*, 3(1), 35-49.

Cherkaoui, T. (2017). *The news media at war: The clash of Western and Arab networks in the Middle East*. Bloomsbury Publishing.

Creswell, J. W., & Plano Clark, V. L. (2011). *Designing and Conducting Mixed Methods Research* (2nd ed.). London: Sage Publications Ltd.

Deprez, A., & Raeymaeckers, K. (2011). Bottlenecks in the coverage of the Israeli-Palestinian conflict: The coverage of the first and second intifada in the Flemish press. *Media, War & Conflict*, 4(2), 185-202.

Domke, D., Perlmutter, D., & Spratt, M. (2002). The primes of our times? An examination of the 'power' of visual images. *Journalism*, 3(2), 131-159.

Donsbach, W. (2004). Psychology of news decisions: Factors behind journalists' professional behavior. *Journalism*, 5(2), 131-157.

Dyer, G. (1982) *Advertising as Communication*. London: Methuen.

Ebrahim, N., (2023) retrieved from <https://www.cnn.com/2023/10/28/middleeast/israel-hamas-war-one-month-explainer-mime-intl/index.html>.

Entman, R. M. (1993). Framing: Toward clarification of a fractured paradigm. *Journal of Communication*, 43(4), 51-58.

Elmasry, M. H., Shamy, A. E., Manning, P., Mills, A., & Auter, P. J. (2013). Al-Jazeera and Al-Arabiya framing of the Israel–Palestine conflict during war and calm periods. *International Communication Gazette*, 75(8), 750-768.

Fahmy, S., & Wanta, W. (2007). What visual journalists think others think the perceived impact of news photographs on public opinion formation. *Visual Communication Quarterly*, 14(1), 16–31.

Fahmy, S. (2005). Photojournalists' and photo editors' attitudes and perceptions: The visual coverage of 9/11 and the Afghan war. *Visual Communication Quarterly*, 12(3-4), 146–163.

Fahmy, S., & Kim, D. (2008). Picturing the Iraq War: Constructing the image of war in the British and US press. *International Communication Gazette*, 70(6), 443-462.

Fahmy, S. (2010). Contrasting visual frames of our times: A framing analysis of English- and Arabic-language press coverage of war and terrorism. *International Communication Gazette*, 72(8), 695–717.

Fahmy, S., & Neumann, R. (2012). Shooting war or peace photographs? An examination of newswires' coverage of the conflict in Gaza (2008-2009). *American Behavioral Scientist*, 56(2), NP1-NP26.

Freund, C. Paul. "The end of the Orientalist Critique" December 2001 25 Jan. 2010.

- Galtung, J., & Ruge, M. H. (1965). The Structure of Foreign News. The Presentation of the Congo, Cuba and Cyprus Crises in four Norwegian Newspapers. *Journal of Peace Research*, 2, 64-91.
- Gamson WA & Modigliani A (1987) The changing culture of affirmative action. In: Braungart RG and Braungart MM (eds) *Research in Political Sociology*. Greenwich, CT: JAI Press, 137– 177.
- Gamson, W. A., & Stuart, D. (1992). Media Discourse as a Symbolic Contest: The Bomb in Political Cartoons. *Sociological Forum*, 7(1), 55–86.
- Gitlin T (1980) *The Whole World is Watching: Mass Media in the Making and Unmaking of the New Left*. Berkeley: University of California Press.
- Golan, G. (2008). Where in the World is Africa? Predicting Coverage of Africa by US Television Networks. *The International Communication Gazette*, 70(1): 41–57.
- Golding, P., & Elliott, P. (1979). *Making the news*. London and New York, NY: Longman
- Gramsci, A. (1918). *The organicity of society*.
- Gramsci, A. (1930). *Prison notebooks (Vol 3)*. J. Buttigieg.
- Gramsci, A. (1949). *Note sul Machiavelli (Vol. 5)*. G. Einaudi.
- Griffin, M., & Lee, J. (1995). Picturing the Gulf War: Constructing an image of war in Time, Newsweek, and US News & World Report. *Journalism & Mass Communication Quarterly*, 72(4), 813–825.
- Griffin, M. (1999). The great war photographs: Constructing myths of history and photojournalism. *Picturing the past: Media, history, and photography*, 122–157.
- Griffin, M. (2004). Picturing America's 'War on Terrorism in Afghanistan and Iraq: Photographic motifs as news frames. *Journalism*, 5(4), 381–402.
- Griffin, M. (2010). Media images of war. *Media, War & Conflict*, 3(1), 7–41.

- Hall, S. (1973), 'The determinations of news photographs', in S. Cohen and J. Young (eds), *The Manufacture of News: Social Problems, Deviance and the Mass Media*. London: Constable, pp. 176-190.
- Hall, S. (1997). *The spectacle of the other. Representation: Cultural representations and signifying practices*, 7.
- Harcup, T., & O'Neill, D. (2001). What is news? Galtung and Ruge revisited. *Journalism studies*, 2(2), 261-280.
- Harcup, T., & O'Neill, D. (2017). What is news? News values revisited (again). *Journalism studies*, 18(12), 1470-1488.
- Harrison, J. (2010), 'News media', in D. Albertazzi & P. Cobley (eds), *The Media: An Introduction*, 3rd edition. London: Longman, pp. 246-257.
- Herman, E. S. (1992). *Beyond hypocrisy: Decoding the news in an age of propaganda: Including a doublespeak dictionary for the 1990s*. Black Rose Books Ltd.
- Herman, E. S., & Chomsky, N. (2010). *Manufacturing consent: The political economy of the mass media*. Random House.
- Johnson, R. B., Onwuegbuzie, A. J., & Turner, L. A. (2007). Toward a definition of mixed methods research. *Journal of Mixed Methods Research*, 1(2), 112–133.
- Joye, S. (2010). *Around the World in 8 Pages? A Longitudinal Analysis of International News Coverage in Flemish Newspapers (1986-2006)*. Ghent: Academia Press.
- Joye, S., Heinrich, A., & Wöhlert, R. (2016). 50 years of Galtung and Ruge: Reflections on their model of news values and its relevance for the study of journalism and communication today. *CM. Communication and Media*, 11(36), 5-28.
- Kandil, M. A. (2009). *The Israeli-Palestinian conflict in American, Arab, and British media: Corpus-based critical discourse analysis*, (Doctoral dissertation), Georgia State University.

- King, C., & Lester, P. M. (2005). Photographic coverage during the Persian Gulf and Iraqi wars in three US newspapers. *Journalism & Mass Communication Quarterly*, 82(3), 623-637.
- Knightley, P. (2003) *The First Casualty: The War Correspondent as Hero, Propagandist and MythMaker from the Crimea to Iraq*. London: André Deutsch.
- Kolluoglu-Kirli, B. (2003). From orientalism to area studies. *CR: The New Centennial Review*, 3(3), 93-111.
- Korn, A. (2004). Reporting Palestinian casualties in the Israeli press: The case of Haaretz and the Intifada. *Journalism Studies*, 5(2), 247-262.
- Kressel, N. J. (1987). Elite editorial favorability and American public opinion: A case study of the Arab-Israeli conflict. *Psychological Reports*, 61(1), 303-313.
- Krippendorff, K. (1980) *Content Analysis: An Introduction to its Methodologies*. London: Sagek.
- Leiss, W., Kline, S. and Jhally, S. (1986) *Social Communication in Advertising: Persons, Products and Images of Well-Being*. London: Methuen.
- Lewis, Justin, Andy Williams, and Bob Franklin. 2008. "A Compromised Fourth Estate? UK News Journalism, Public Relations and News Sources." *Journalism Studies* 9 (1): 1–20.
- Lutz, C.A. and Collins, J.L. (1993) *Reading National Geographic*. Chicago: University of Chicago Press.
- Majzoub, T. (2021). Framing what's breaking: Empirical analysis of Al Jazeera and Al Arabiya Twitter coverage of Gaza-Israel conflict. Arab reform initiative.
- Manzo, K. (2008). Imaging humanitarianism: NGO identity and the iconography of childhood. *Antipode*, 40(4), 632-657.
- Masterton, M. (2005). Asian journalists seek values worth preserving. *Asia Pacific Media Educator*, (16), 41-48.

May, M. I. A. (2001). American-style journalism and Arab world television: An exploratory study of news selection at six Arab world satellite television channels.

Mearsheimer, J. and Walt, S., 2006. The Israel Lobby and U.S. Foreign Policy. *Middle East Policy*, 13(3), pp.29-87.

Messaris, P., & Abraham, L. (2001). The role of images in framing news stories. *In Framing public life* (pp. 231-242). Routledge.

Mellor, N. (2005). *The making of Arab news*. Lanham, Maryland, U.S.: Rowman & Littlefield.

Newhagen, J.E. and Reeves, B. (1992), The Evening's Bad News: Effects of Compelling Negative Television News Images on Memory. *Journal of Communication*, 42: 25-41.

Niblock, S. & Machin, D. (2007), 'News values for consumer groups: The case of Independent Radio News, London, UK', *Journalism*, 8 (2): 184-204.

Noakes, J. A., & Wilkins, K. G. (2002). Shifting frames of the Palestinian movement in US news. *Media, Culture & Society*, 24(5), 649-671.

Ozohu-Suleiman, Y. (2014). War journalism on Israel/Palestine: Does contra-flow really make a difference?. *Media, War & Conflict*, 7(1), 85-103.

Parry, K. (2010). A visual framing analysis of British press photography during the 2006 Israel-Lebanon conflict. *Media, war & conflict*, 3(1), 67-85.

Parry, K. (2011). Images of liberation? Visual framing, humanitarianism, and British press photography during the 2003 Iraq invasion. *Media, Culture & Society*, 33(8), 1185-1201.

Phillips, Angela. 2015. *Journalism in Context*. London: Routledge.

Philo, G., & Berry, M. (2004). *Bad news from Israel*. Pluto Press.

Philo, G., & Berry, M. (2011). *More bad news from Israel*. Pluto Press.

Perlmutter, D. (1998). Photojournalism and foreign policy: Framing icons of outrage in international crises.

- Prince, S. (1993). Celluloid heroes and smart bombs: Hollywood at war in the Middle East. *The media and the Persian Gulf war*, 235-256.
- Ranji, B. (2021). Traces of orientalism in media studies. *Media, Culture & Society*, 43(6), 1136-1146.
- Ratzkoff, B., & Jhally, S. (2004). *Peace, Propaganda & the Promised Land: US Media & the Israeli-Palestinian Conflict*. Media Education Foundation.
- Raz, H. (2008). Comparative media system: Haaretz, Aljazeera and CNN coverage of Israel-Palestinian conflict. Retrieved on January, 12, 2011.
- Rinnawi, K. (2007). De-legitimization of media mechanisms: israeli press coverage of the Al Aqsa Intifada. *International Communication Gazette*, 69(2), 149-178.
- Riff, D., Lacy, S., & Fico, F. (1998). *Analyzing media messages: Using quantitative content analysis in research*. Mahwah NJ: Lawrence Erlbaum Associates.
- Robertson, L. (2004). Images of war. *American Journalism Review*, October/November. Retrieved from <http://www.ajr.org/Article.asp?id=3759>
- Rose, G. (2001). *Visual methodologies: An introduction to the interpretation of visual materials*. London: Sage.
- Rössler, P., Bomhoff, J., Haschke, J.F., Kersten, J. & Müller, R. (2011), 'Selection and impact of press photography: An empirical study on the basis of photo news factors', *Communications*, 36: 415-439.
- Said, E. (1979). *Orientalism*. Vintage. (Original work published 1978).
- Said, E. (1994), *The Politics of Dispossession: The Struggle for Palestinian Self Determination, 1969–1994*, New York: Vintage Books.
- Schultz, I (2007), 'The journalistic gut feeling: Journalistic doxa, news habitus and orthodox news values', *Journalism Practice*, 1 (2): 190-207.
- Schwalbe, C. B., & Dougherty, S. M. (2015). Visual coverage of the 2006 Lebanon War: Framing conflict in three US news magazines. *Media, war & conflict*, 8(1), 141-162.

Singletary, M.W. & Lamb, C. (1984), 'News values in award-winning photos', *Journalism Quarterly*, 61 (1):104-108 and 233.

Slater, D. (1998) 'Analysing cultural objects: content analysis and semiotics', in C. Seale (ed.), *Researching Society and Culture*. London: Sage, pp. 233±44.

Sontag, S. (1977). *On Photography*. New York Picador.

Sontag, S. (2003). *Regarding the pain of others*. New York Farrar, Straus And Giroux.

Spurr, D. (1993). *The rhetoric of empire: Colonial discourse in journalism, travel writing, and imperial administration*. Duke University Press.

Tagg J (1988). *The Burden of Representation: Essays in Photographies and Histories*. London: Macmillan.

Thomas, H. M. (2016). Lessening the construction of otherness: A slow ethics of journalism. *Journalism Practice*, 10(4), 476-491.

Tunstall, J. (1971), *Journalists at Work: Specialist Correspondents: Their News Organizations, News Sources, and Competitor-Colleagues*. London: Constable.

Van Ginneken, J. (2005). *Understanding Global News: A Critical Introduction*. London: Sage.

Viser, M. (2003). Attempted Objectivity: An Analysis of the New York Times and Ha'aretz and their Portrayals of the Palestinian-Israeli Conflict. *Harvard International Journal of Press/Politics*, 8(4), 114–120.

Weber, R.P. (1990) *Basic Content Analysis*. London: Sage.

Welbers, K., Van Atteveldt, W., Kleinnijenhuis, J., Ruigrok, N., & Schaper, J. (2016). News selection criteria in the digital age: Professional norms versus online audience metrics, *Journalism*, 17(8), 1037–1053.

Wells, K. (2007). Narratives of liberation and narratives of innocent suffering: The rhetorical uses of images of Iraqi children in the British press. *Visual Communication*, 6(1), 55–71.

Williamson, J.E. (1978) *Decoding Advertisements: Ideology and Meaning in Advertising*. London: Marion Boyars.

Wischmann, L. (1987). Dying on the front page: Kent state and the Pulitzer prize. *Journal of Mass Media Ethics*, 2(2), 67–74.

Wolfsfeld, G., Frosh, P., & Awabdy, M. T. (2008). Covering death in conflicts: Coverage of the second intifada on Israeli and Palestinian television. *Journal of Peace Research*, 45(3), 401-417.

Zayani, M., 2005. *The Al Jazeera phenomenon*. London: Pluto Press.

Zelizer, B., Park, D., & Gudelunas, D. (2002). How bias shapes the news: Challenging The New York Times' status as a newspaper of record on the Middle East. *Journalism*, 3(3), 283-307.

Zelizer, B. (2004). When war is reduced to a photograph. In *Reporting war* (pp. 115-135). Routledge.

Zghoul, L. (2022). *Al-Jazeera English and BBC News coverage of the Gaza War 2008-9: A comparative examination* (Doctoral dissertation, Cardiff University).

Fahmy, S., & Johnson, T. J. (2007). Show the Truth and Let the Audience Decide: A Web-Based Survey Showing Support among Viewers of Al-Jazeera for Use of Graphic Imagery.

List of Appendices

Appendix 1: Quantitative research specifications

Appendix 2: Tables AI-IV with detailed results of crosstabulation tables between media outlets and list of actors and media outlets and list of topics

APPENDICES

APPENDIX 1

Coding Categories

Code	Variable Name	No	Value Name	Definition of Values
P_NUM	Photo Identification Number	XY		
M_OU	Media Outlet			
		1	CNN	
		2	Al Jazeera	
		3	Proto Thema	
LOC	Location			
		1	Israel	
		2	Palestine	
		3	Other	
ACT	Actors		<i>for sub-categories, see list of actors</i>	
		0	Not presented	
		1	Civilians in Palestine	
		2	Civilians in Israel	
		3	Hamas Soldiers/Representatives	
		4	IDF	
		5	Israel Politicians/Representatives	
		6	US Political Representation	
		7	EU/ European political Representation	
		8	Greek Political Representation	
		9	Middle Eastern/Arab/Turkish Political Representation	
		10	UN Political Representation	
		11	French Political Representation	

		12	Protesters	
		13	Actors in Lebanon	
		99	Other	
TOP	Topic		for sub-categories, see list of topics	
		1	Palestine	
		2	Israel	
		3	Press Conferences	
		4	Protests	
		5	Economic/Commercial consequences of the war	
		6	Material destruction illustrational images	
		99	Other	
GRPH	Graphic Images			
		1	Extremely graphic	serious injury/death, with blood and face visible usually close-up
		2	Graphic	Injured, with blood, but not close-ups and identification difficult/ /face not clearly visible/face hidden with pixels
		3	Slightly Graphic	injured, no blood/dead covered
		4	Not presented	
N_VA	News Values			
N_VA_NEG	Negativity			
		1	Yes	Human Suffering/ Visible Material Destruction, Presence of Weapons, Funeral, Graves, Activity Portrayed-Violent, Facial Expression- Aggressive/Sad/Despair/Fear/ Panic
		2	No	
N_VA_PROM	Prominence			Prominent actors, recognisable key figures, showing self- reflexive elements like microphones/cameras, media scrum;
		1	Yes	
		2	No	

N_VA_PROX	Proximity			geographical level (signatures, iconic landmarks), or cultural level (flags, distinctive uniforms), must be recognizable in photo
		0	No Proximity	
		1	Palestine	
		2	Israel	
		3	USA	
		4	Greece & Turkey	
		6	Lebanon/Jordan/ Qatar/Iran	
		7	Hamas & Hezbollah	
		8	Other	
N_VA_PERS	Personalization			Human interest photos focused on ordinary individuals' story/photos focusing on a person's emotion usually closeup)/ photos showing ordinary individuals singled out and standing in for a larger group/photos of ordinary people with an emotional appeal (e.g. mourning around a dead body)/ must face the camera
		1	Yes	
		2	No	

Coding Book (List of Actors)

1	Civilians in Palestine	
101	Adult/s in Palestine	
102	Children in Palestine	
10201	<i>Injured children / in danger</i>	in danger=facial expression- despair/fear/panic/sad/
10202	<i>Dead bodies of children in Palestine</i>	
2	Civilians in Israel	
201	Hostages held by Hamas	
202	Israeli Victims	
203	Survivors of Hamas attack/Family Members, Relatives of Hostages	

204	Adults or children in Israel/Israelis flying back to Israel	
205	Greek-Israel	Greek living in Israel/Greeks living in Israel flew back to Greece/Greek Journalist in Israel
3	Hamis representatives and other Palestinian political representation	
301	Hamis soldiers	
302	Mahmoud Abbas	
4	IDF	
401	soldiers	
5	Israeli politicians and representatives	
501	Benjamin Netanyahu	
502	Other Israeli Political representation/IDF military commander	Yoav Gallant, Isaac Herzog, Herzi Halevi, Other
6	US Political Representation	
601	<i>Joe Biden</i>	
602	<i>Antony Blinken</i>	
603	<i>Other US political representation</i>	US secretary of defense/ generals/ senates/governors/Donald Trump
7	EU and European Political Representation	
701	<i>Ursula Von Der Leyen/EU political representation</i>	
702	<i>Other European Countries and Russian political leaders/politicians</i>	Kaya Kallas, Jose Manuel Albares, Rishi Sunak, Sergey Lavrov
8	Kyriakos Mitsotakis	
9	Middle Eastern Countries and Turkey political representation	
901	Tayyip Erdogan	

902	Middle Eastern Political Representation	Iran, Lebanon, Jordan, Qatar, Saudi Arabia political leaders/figures
10	UN Political Representation	Antonio Guterres and other UN leaders/representatives/ambassadors
11	Emmanouel Macron	
12	Protesters	
1201	<i>Protesters Pro-Palestine</i>	
1202	<i>Protesters Pro-Israel</i>	
13	Actors in Lebanon	
1301	Lebanese citizens	
1302	Hezbollah political leaders/soldiers	
99	Other actors	

Merged Actors

Title of merged actors category	No	Values included
Civilians in Palestine		
	101	Palestinian adults
	102	Children in Palestine
	10201	Injured Children/in danger
	10202	Dead bodies of children in Palestine
Civilians in Israel	201	Hostages held by Hamas
	202	Israeli Victims
	203	Survivors of Hamas attack
	204	Adults or children in Israel
Hamas & Hezbollah		
	301	Hamas soldiers
	1302	Hezbollah soldiers/political leaders
IDF soldiers		
	401	IDF soldiers
Israeli political representation		
	501	Benjamin Netanyahu

	502	Other Israeli Political representation
U.S. political representation		
	601	Joe Biden
	602	Anthony Blinken
	603	Other US political representation
European and UN political representation		
	701	Ursula Von Der Leyen/EU political representation
	702	Other European Countries and Russian political leaders/politicians
	10	UN political representation
	11	Emmanuel Macron
Protesters		
	1201	Protesters Pro-Palestine
	1202	Protesters pro-Israel
Middle Eastern political representation		
	901	Tayyip Erdogan
	902	Middle Eastern Political Representation
	302	Mahmoud Abbas
Greek political representation		
	205	Greek-Israel
	8	Kyriakos Mitsotakis
Other actors		
	1301	Lebanese citizens
	99	Other
Not Presented		

Coding Book (List of Topics)

TOP list of topics	No	Definition of value
Palestine	1	
Material Destruction in Palestine	101	destroyed buildings/explosions caused by bombing/ no physical injuries depicted/debris/additional 1 photo of material destruction in Lebanon

Human loss/suffering in Palestine	102	Dead/Injured/People Mourning/Funeral/Frantic family members
Search and Rescue Efforts	103	Civilians or Doctors investigating/searching in debris/looking into debris after explosion
Clashes between Israelis and Palestinians	104	clashes in the street of West Bank
Humanitarian Aid	105	Aid Convoy/aid supplies/UN
Hamas/Hezbollah military action	106	arms fired/ troops patrolling/ visible explosion by military means without visible material destruction/ fume rising/ deployment of troops/ military training
Hamas /Hezbollah no military action	107	parade/attending funeral
Evacuation/Fleeing	108	shelter/ gathered in the streets to avoid bombing/stock up supplies/ carrying their belongings/ refugee camps/moving to another area of Palestine/Rafah crossing point
Israel	2	
Material destruction in Israel	201	destroyed buildings/explosions caused by bombing/ no physical injuries depicted/debris
Human loss/suffering in Israel	202	Dead/Injured/People Mourning/Funeral
Topics about hostages	203	Pictures of hostages/hostages release
IDF military action	204	arms fired/ troops patrolling/ visible explosion by military means without showing visible material destruction/ fume rising/ deployment of troops
IDF nonmilitary action	205	e.g. escorting journalists
Evacuation in Israel	206	evacuation in shelters/ hiding from Hamas attack
Photographs of Victims of Hamas attack	207	
Press conferences /Domestic, Regional International political meetings	3	
Israeli Press conference	301	Press conference of Israeli political leaders/politicians/spokesperson
U.S.A press conference /political meeting	302	Press conference of USA leaders/politicians/spokepersons/cabinet meeting
Greek/Greek-Israeli press conference/political meeting	303	Press conference of Greek political leaders/pol/spok/Joint Greek-Israeli press conference/political leader meeting
Middle Eastern Countries/ Palestinian press conference/political meeting	304	Press conference of Palestinian/Middle Eastern political leaders/politicians or joint USA-Palestinian/Jordan press conference/political leader meeting

International organizations press conference/meeting	305	Press conference of UN and other international organizations leaders/spok/ambassadors/ international peace summit
European Countries/Russian Press conference	306	Press conference of European countries/ Russian political leaders/politicians/ spokespersons
Turkish Press Conference	307	Press conference of Turkish political leaders/spokespersons
Joint USA-Israel Press conference/ political leaders photographed together	308	
EU Press Conference/ EU- Israel political meeting	309	EU political leaders /spokespersons press conference/ EU-Israel political leaders photographed together
Protests	4	
Pro-Palestinian protests/acts of support	401	e.g. football fans waving Palestinian flags
Pro-Israel protests/act of support/antigovernment protests	402	International Protests for Israeli hostages return/Acts of support e.g. Illumination of buildings//antigovernment protests in Israel/donations
Economic/Commercial Consequences of the war	5	Flight Cancellations/Sport Event Cancellations/Consequences in Business/Economic Consequences
Material Destruction Illustrational Images	6	
Other	99	

Merged topics

Title of merged topics category	No	Values included
Humanitarian Aspcts		
Human suffering/loss		
	102	Human suffering in Palestine
	202	Human suffering in Israel
Evacuation/fleeing		
	108	Evacuation fleeing in Palestine
	206	Evacuation in Israel
Israeli victims and hostages		
	203	Topics about Israeli hostages

	207	Photographs of victims of Hamas attack
Humanitarian aid and rescue efforts		
	103	Search and rescue efforts
	105	Humanitarian aid
Technical Aspects		
Material Destruction		
	101	Material destruction in Palestine
	201	Material destruction in Israel
	6	Material destruction illustrational images
Military Action		
	104	Clashes between Israelis and Palestinians
	106	Hamas/Hezbollah military action
	204	IDF military action
Not-Military Action		
	107	Hamas/Hezbollah, not military action
	205	IDF, not military action
Press conferences/international meetings		
	301	Israeli Press conference
	302	U.S.A press conference /political meeting
	303	Greek/Greek-Israeli press conference/political meeting
	304	Middle Eastern Countries/ Palestinian press conference/political meeting
	305	International organizations press conference/meeting
	306	European Countries/Russian Press conference
	307	Turkish Press Conference
	308	Joint USA-Israel Press conference/ political leaders photographed together
	309	EU Press Conference/ EU-Israel political meeting
Protests		
	401	Pro Palestinian protests/acts of support
	402	Pro Israel protests/act of support/anti government protests
Economic and Commercial consequences		
	5	Economic/Commercial consequences of war
Other topics		
	99	Other

APPENDIX 2

Table AI. Frequency of actors depicted by media outlets during the first three weeks of the Palestine-Israel war (N=300) (% in parentheses).				
Actors	Total (N=314)	CNN (N=104)	Al Jazeera (N=102)	Proto Thema (N=108)
Not Presented	60(19)	20(19)	16(16)	24(23)
Adults in Palestine	45(14)	15(14)	27(26)	3(3)
Children in Palestine	20(6)	11(11)	8(8)	1(1)
Injured children in Palestine	16(5)	2(2)	11(11)	3(3)
Dead children in Palestine	2(1)	0(0)	1(1)	1(1)
Hostages	3(1)	2(2)	0(0)	1(1)
Israeli Victims	5(2)	0(0)	0(0)	5(5)
Survivors of Hamas attack	3(1)	1(1)	0(0)	2(2)
Adults or Children in Israel	11(11)	4(4)	3(3)	4(4)
Greek-Israel	4(1)	0(0)	0(0)	4(4)
Hamas soldiers	5(2)	2(2)	2(2)	1(1)
Mahmoud Abbas	2(1)	2(2)	0(0)	0(0)
IDF soldiers	18(6)	5(5)	3(3)	10(9)
Benjamin Netanyahu	9(3)	1(1)	0(0)	8(7)
Other Israeli political representatives	6(2)	1	1	4
Joe Biden	8(3)	3	2	3
Anthony Blinken	7(2)	5	1	1
Other U.S political representatives	7(2)	5(5)	1	1
Ursula Von Der Leynen/EU political representatives	3(1)	1	0	2
Other European countries and Russian political leaders		1	2	1
Kyriakos Mitsotakis	4 (1)	0(0)	0(0)	4(6)
Tayyip Erdogan	5 (2)	1(1)	1(1)	3(3)

Other Middle Eastern political representatives	7(2)	3(3)	2(2)	2(2)
Protesters Pro-Palestine	17(5)	3(3)	10(10)	4(4)
Protesters Pro-Israel	2(1)	1(1)	0	1(1)
Citizens in Lebanon	2(1)	0	2(2)	0
UN political representatives	7(2)	4(4)	2(2)	1(1)
Emmanouel Macron	3(1)	2(2)	0	1(1)
Hezbollah political leaders/soldiers	5(2)	3(3)	2(2)	0(0)
Other actors	22(7)	6(6)	5(5)	11(10)

Because of the rounding, the numbers do not add up to 100 percent. Although 300 images were coded, N=314 because a few images were coded into two or more actors

Table AII. Frequency of topics occurred by media outlets during the first three weeks of the Palestine-Israel war (N=300) (% in parentheses)

Topics	Total (N=300)	CNN (N=100)	Al Jazeera (N=100)	Proto Thema (N=100)
Material Destruction in Palestine	29(10)	11	12	6
Material Destruction in Israel	6(2)	1	3	2
Material Destruction illustrational images	10(3)	0	0	10
Human suffering/loss in Palestine	23(8)	4	18	1
Human suffering/loss in Israel	1(0)	0	0	1
IDF military action	24(8)	8	6	10
IDF nonmilitary action	3(1)	0	1	2
Hamas/Hezbollah military action	5(2)	1	4	0
Hamas/Hezbollah non military action	6(2)	4	1	1
Evacuation/Fleeing in Palestine	26(9)	9	15	2
Evacuation in Israel	10(3)	3	1	6
Search and Rescue efforts in Palestine	5(2)	0	5	0
Topics about hostages	6(2)	2	1	3
Photos of victims of Hamas attack	4(1)	0	0	4

U.S. press conference/political meeting	10(3)	8	1	1
Greek/Greek-Israeli press conference/political meeting	6(2)	0	0	6
Other middle eastern countries/ Palestinian press conference/political meeting	6(2)	3	2	1
Israeli press conference	4(1)	0	0	4
International Organizations press conference	8(2)	5	3	0
EU press conference/ EU-Israeli political meeting	4(1)	2	1	1
Other European countries/ Russian press conference	3(1)	1	0	2
Turkish press conference	5(2)	1	1	3
Joint U.S-Israeli press conference	6(2)	3	0	3
Pro-Palestinian protests/acts of support	19(6)	4	11	4
Pro-Israeli protests/acts of support/	7(2)	5	1	1
Clashes between Israelis and Palestinians	2(1)	0	2	0
Economic/ Commercial consequences	6(2)	6	0	0

Because of the rounding, the numbers in parenthesis do not add up to 100 percent. In the media outlets c the numbers represent both the frequency that a topic occurred and the percent within the media that this topic represents as each photograph was coded for one topic.

Table AIII. Frequency of merged actor categories depicted by media outlets during the first three weeks of the Palestine-Israel war (N=300) (% in parentheses).				
Actors	Total (N=314)	CNN (N=104)	Al Jazeera (N=102)	Proto Thema (N=108)
Palestinian Civilians	83(26)	28(27)	47(46)	8(7)
Israeli Civilians	22(10)	7(7)	3(3)	12(11)
Hamas/ Hezbollah	10(3)	5(5)	4(4)	1(1)
IDF soldiers	18(6)	5(5)	3(3)	10(9)
Israeli Political Representation	15(5)	2(2)	1(1)	12(11)
U.S political representation	22(7)	13(13)	4(4)	5(5)

European/ UN political representation	17(5)	8(8)	4(4)	5(5)
Protesters	19(6)	4(4)	10(10)	5(5)
Other Middle Eastern political representation	14(4)	6(6)	3(3)	5(5)
Greek political representation	10(3)	0(0)	0(0)	10(10)
Other actors	24(8)	6(6)	7(7)	11(10)
Not Presented	60(20)	20(19)	16(16)	24(23)

Because of the rounding, the numbers do not add up to 100 percent. Although 300 images were coded, N=314 because a few images were coded into two or more actors.

Table AIV. Frequency of merged topic categories depicted by media outlets during the first three weeks of the Palestine-Israel war(N=300) (% in parentheses).

Topics	Total (N=300)	CNN (N=100)	Al Jazeera (N=100)	Proto Thema (N=100)
<i>Humanitarian Aspects</i>	82(27)	21	43	18
Human Suffering/Loss	24(8)	4	18	2
Evacuation/Fleeing	36(12)	12	16	8
Humanitarian aid/rescue efforts	12(4)	3	8	1
Photographs of victims and hostages	10 (3)	2	1	7
<i>Technical Aspects</i>	76(25)	21	27	28
Material Destruction	45(15)	12	15	18
Military Action	31(10)	9	12	10
<i>Other topic categories</i>				
Non-Military Action	9(3)	4	2	3
Press conferences	52(17)	23	8	21
Protesters	26(8)	9	12	5
Economic/Commercial consequences	6(2)	6	0	0
Other	49(16)	16	8	25

