

**Terrorism and Photojournalism:**

**Sensational Image and Ethical Coverage in the Arab and American Media**

Fadi Jaber

Thesis submitted to  
the Faculty of Graduate and Postdoctoral Studies  
in partial fulfillment of the requirements for the  
M.A. in Communication

Department of Communication

Faculty of Arts

University of Ottawa

© Fadi Jaber, Ottawa, Canada, 2011

## Abstract

During the 2008-2009 War on Gaza between Hamas and Israel, the Arab and American media published various sensational images of this terrorist event. The purpose of this thesis is to investigate and examine the ethicality of the Arab and American sensational images when covering a terrorist event perpetrated by the Other. The thesis draws on Aristotle's theory of communication and virtue theory (fourth century B.C.), William James's theory of truth (1907), as well as on contemporary theories, approaches and concepts in order to provide a philosophical and theoretical foundation of ethical publication of sensational images. As well, it looks into various definitions of terrorism, analyzes the Arab and American media codes of ethics, and benefits from relevant decision-making models. It has, therefore, established a theoretical model contingent to the terrorist event at stake – The Sensational Image of Terrorism Ethical Decision-Making Model (SITE-DMM). The thesis methodologically utilizes a qualitative comparative content analysis research design, analyzing a purposive sample of 144 sensational images from three Arab online media (*Al-Ahram* newspaper, *Electronic Intifada*, and *Al-Jazeera.net* TV); and three American online media (*The New York Times* newspaper, *San Francisco Sentinel.com*, and *CNN.com* TV) in order to examine the ethicality of publishing sensational images about this terrorist event in both the Arab and American media. Following a systematic analysis, guided by the suggested theoretical model – SITE-DMM, the findings provide a comprehensive understanding of the ethicality of the Arab and American sensational images during the coverage of the 2008-2009 War on Gaza.

## **Acknowledgements**

First and foremost, I would like to thank God for His guidance.

To my father whom I was taught the meaning of perseverance and endurance.

To my mother whose blessings and prayers always lighten my path.

To my wife whom, day after day bestows new meaning upon our life together with her love and support.

To my two precious daughters, Yasmeen and Haneen, thank you for defining the meaning of life.

I would like to especially thank Dr. Mahmoud Eid for his valuable supervision and input.

Also, my appreciation to Dr. May Telmissany and Dr. Lise Boily for their beneficial feedback.

Finally, I would like to thank the Department of Communication at the University of Ottawa.

## Table of Contents

<b>Abstract.....</b>	<b>ii</b>
<b>Acknowledgements .....</b>	<b>iii</b>
<b>Table of Contents .....</b>	<b>iv</b>
<b>List of Figures.....</b>	<b>vii</b>
<b>Chapter 1: Introduction .....</b>	<b>1</b>
Preface.....	1
The 2008-2009 War on Gaza.....	2
Research Problem and Objectives .....	8
Thesis Overview .....	10
<b>Chapter 2: Literature Review.....</b>	<b>13</b>
Philosophical Foundation of Ethics and Truth.....	14
Aristotle’s Virtue Theory and Persuasion Process.....	14
James’s Theory of Truth: A Relationship between an Idea and its Object.....	23
Theoretical Understanding of Ethics .....	28
Discourse Ethics.....	28
Ethical Decision-Making .....	30
Visual Rhetoric and Perception .....	32
Representation of the Other .....	39
Media Ethics and Terrorism.....	45
Media Codes of Ethics .....	45
Arab and American Media Ethical Standards.....	48
Terrorism Images and the War on Gaza .....	50
Building the Sensational Image of Terrorism Ethical Decision-Making Model ..	53
Ethical Decision-Making Models .....	53
Analysis of the Visual Image.....	57
A Suggested Model: SITE-DMM.....	60
<b>Chapter 3: Methodology.....</b>	<b>70</b>
Concepts and Operationalization .....	71

Research Design.....	76
Research Questions.....	78
Sampling and Data Collection .....	79
<b>Chapter 4: Analysis and Findings .....</b>	<b>83</b>
Ethical Sensationalization in the Arab and American Images.....	83
Balance between Reasons and Emotions.....	83
Correct Emotions on Correct Occasions.....	84
Use Reason to Determine the Proper Action .....	85
The Arab and American Images Serve the Public Interests .....	86
Norms that are Acceptable to all those Involved.....	86
Expressing Everyone’s Attitudes, Desires and Needs .....	87
Generalizable Interests.....	89
Compassion to Victims of Terrorism.....	90
Images of Grief.....	91
Greatest Good for the Greatest Number of People .....	92
Respect Man’s Moral and Intellectual Life .....	94
Fair Responsibility towards the Self and the Other .....	95
Portraying the Other.....	95
Stick to Professional Perspective.....	97
Personal Biases .....	98
The Arab and American Images Reflect True Reality.....	99
Present True Reality.....	99
Unquestioned Reality.....	100
Stick to Facts.....	101
Maintaining Balance in Representing the War on Gaza.....	102
Avoid Extremes .....	102
Objectivity in Representing the Events.....	104
Responsibility to Self and Others .....	105
Truthful Image .....	106
Maintaining the Integrity of the Photographic Images’ Context and Content.....	107

Manipulation, Altering, or Distorting the Images' Content.....	108
Intrusiveness .....	109
Truthful, Honest, and Objective Image.....	109
Good, Useful or Satisfactory for Human Beings .....	110
The SITE-DMM Outcomes .....	111
<b>Chapter 5: Conclusion.....</b>	<b>113</b>
Significant Findings .....	113
Limitations and Implications .....	119
Thesis Summary.....	121
<b>References.....</b>	<b>126</b>
<b>Appendices.....</b>	<b>132</b>
Appendix A: Images published in Al-Ahram newspaper.....	132
Appendix B: Images published in Electronic Intifada website.....	133
Appendix C: Images published in Al-Jazeera.net.....	134
Appendix D: Images published in The New York Times.....	135
Appendix E: Images published in San Francisco Sentinel website.....	136
Appendix F: Images published in CNN.com.....	137

## **List of Figures**

Figure 1: The moral reasoning process .....	54
Figure 2: The Potter box model of moral reasoning .....	55
Figure 3: The media's responsible conduct .....	57
Figure 4: The analyzing process of a visual image .....	59
Figure 5: The sensational image of terrorism ethical decision-making model .....	61

# Chapter 1

## Introduction

Man's inhumanity to man makes countless thousands mourn.

- Robert Burns (1759 – 1796)

### Preface

The media's dissemination of sensational images of events, especially terrorist events, should consider three dimensions: the audiences' response, the victims' privacy and ability of the images to communicate the story of the event. Yet, an academic and professional debate has been raised regarding the ethicality of publishing sensational images of wars, conflicts and terrorist events since the First Gulf War,<sup>1</sup> the Second Gulf War<sup>2</sup> and the September 11 attacks<sup>3</sup> including the images of victims jumping from the World Trade Center towers to their death. The 2008-2009 War on Gaza and the sensational images of children's bodies and devastation in the Gaza Strip, as well as the images of terrified Israelis in the Jewish settlements, reinforce importance of the debate about sensational images and ethical media coverage. During the War on Gaza, the Arab and American media published various emotionally evocative images of this terrorist

---

<sup>1</sup> Also known as Operation Desert Storm, it started in August 1990 and ended in February 1991 and was waged by the United States and the United Kingdom against Iraq.

<sup>2</sup> Also known as the Iraq War, this is a military campaign that was launched by the United States and the United Kingdom on March 20, 2003 to eliminate Saddam Hussein's regime because of its alleged WMD development program.

<sup>3</sup> Nearly 3,000 victims died on September 11, 2001 when two hijacked airplanes crashed into the twin towers of the World Trade Center in New York City, a third airplane crashed into the Pentagon, and a fourth airplane crashed in rural Pennsylvania.

event that graphically displayed the victims and the suffering of the Palestinians and the Israelis. “Corpses in wartime often deliver messages... tragically war is sometimes the most powerful way in human society to achieve meaning” (Hedges, 2003: 10-11). Nevertheless, Israelis and Palestinians believe that “Our dead. Their dead. They are not the same. Our dead matter, theirs do not. Many Israelis defend the killing of Palestinian children whose only crime was to throw rocks at armoured patrols, while many Palestinians applaud the murder of Israeli children by suicide bombers” (Ibid: 14).

### **The 2008-2009 War on Gaza**

The Israeli-Palestinian conflict is one of the world’s longest standing conflicts and has been represented in many wars and conflicts. It is a “struggle over land; over who is to reside in, own, and possess sovereignty over the 10,000 square mile territory identified as *Palestine* in the 1922 League of Nations Mandate” (Halwani & Kapitan, 2008: 1). However, “the political conflict between them is relatively recent, stemming from competing political developments in the late nineteenth and early twentieth centuries... These distinct developments were destined to overlap in various forms of cooperation and conflict” (Ibid: 1-2).

Shortly after the United Nations’ resolution 181 of November 29, 1947 to partition Palestine into two states – a Jewish state and an Arab state – fighting broke out between the Arabs and Palestinians on one side and organized Jewish forces on the other side. The first major armed conflict between the Arabs and the Jews started in June 5, 1967 when Israel “destroyed Egypt’s air force and routed the exposed Egyptian forces in the Sinai” (Halwani & Kapitan, 2008: 5), while the second war started in October 1973

between Egypt and Syria on the one hand and Israel on the other hand. The conflict continued with the First Intifada in 1987, the Second Intifada in 2000, July War<sup>4</sup> in 2006, and the “War on Gaza”<sup>5</sup> in 2008-2009.

Hamas won the majority in the 2006 Palestinian legislative election in the Gaza Strip<sup>6</sup> and “By mid-2006, more than half of Gaza population was on emergency food aid. Israel regularly shells and conducts armed incursions into Gazan neighborhoods, killing over 400 Gazans in 2006 alone including 88 children” (Halwani & Kapitan, 2008: 54). It is noteworthy that the latest installment of the Israeli-Palestinian conflict – specifically between Hamas, which has controlled the Gaza Strip since 2006, and Israel – was referred to by the American media as “Gaza War<sup>7</sup>” and by the Arab media as the “War on Gaza.”<sup>8</sup> This three-week armed conflict started in December 2008 and concluded in January 2009 when both sides declared a ceasefire.

The 2008-2009 War on Gaza is the latest installment of the decades-long conflict between the Israelis and the Palestinians since 1947, when “the United Nations General Assembly recommended partition of Palestine into two states” (Miller, 2009:18). Since then, the Israelis and the Palestinians have had a series of armed conflicts with the First

---

<sup>4</sup> Also known as the Lebanon War, the Israel-Hezbollah War and the Second Lebanon War.

<sup>5</sup> Also known as the War on Gaza, the Gaza Massacre, Operation Cast Lead and the War in the South.

<sup>6</sup> It is about 41 kilometers long and between 6 and 12 kilometers wide with a population of about 1.6 million.

<sup>7</sup> The American news network CNN used this term in its coverage of the latest Israeli-Palestinian conflict.

<sup>8</sup> Qatar-based news network Al-Jazeera labeled its coverage of the conflict by this term.

and Second Al-Aqsa Intifada<sup>9</sup> and, recently, with the War on Gaza which is considered the first major armed conflict between Hamas and Israel. Yet, this conflict was particularly bloody in terms of the number of victims and casualties, especially on the Palestinian side, and because of the enormous number of sensational images disseminated through the national, transnational and international mass media reflecting the harshness of this conflict. Furthermore, each side of this conflict accused the other of committing terrorist acts against innocents and civilians. In this sense, the world and its mass media were divided into two camps – one pro-Israeli championing Israel’s right to “defend itself” and the other pro-Palestinian championing Palestine’s right to resist the “State of Terror.” Many Palestinians “would argue that terrorism is the only word to describe Israeli military actions against them” (Jenkins, 2003: 28).

The national, transnational and international mass media are the main news sources that inform their audiences about any terrorist event. “Our Newspapers, Radio and Television inundate our every waking moment with vivid details of spectacular terrorist news from all corners of the globe” (Dar, 2005: vii). He adds, “Sympathetic sections of media... glorify such acts and describe the perpetrators as heroes and martyrs unmindful of the destruction, misery and death” (Ibid: 86).

There are two major points of view about who is responsible for starting the war. According to the first view, “The immediate trigger of the war was an Israeli raid that killed six Hamas gunmen inside the Gaza Strip on November 4, 2008. Hamas responded with a barrage of rockets” (Cordesman & Burke, 2009: 9). Conversely, according to

---

<sup>9</sup> The First Al-Aqsa Intifada started in 1987 and ended in 1991 while the Second Al-Aqsa Intifada started when Ariel Sharon, the former leader of the Likud Party, visited the Al-Aqsa mosque on September 28, 2000.

Dubois (2009), “The decision of the Israeli government to launch Operation Cast Lead...followed the decision of Hamas on 19 December not to renew the six month long truce” (1-2). He adds that, one week after Hamas broke the truce, Israel launched its military operation<sup>10</sup> in the Gaza Strip. This conflict lasted for more than 20 days and left 1,200 casualties and thousands more injured, together with extensive damage to infrastructure and buildings.

Most of the victims were Palestinians and the most damaged area was the Gaza Strip. According to the Palestinian Center for Human Rights (PCHR), 1,284 Palestinians were killed (894 civilians, 223 combatants, 167 Hamas civil police), and 4,336 others were wounded. Moreover, according to the Palestinian Ministry of Health, 437 children under 16 years of age and 110 women were killed. By comparison, the Israeli forces counted 13 dead Israelis (three civilians and 10 soldiers). The number of the Palestinian casualties versus the number of the Israeli victims implies to the harshness of the War on Gaza on the Palestinians in the Gaza Strip. Subsequently, the media coverage of this war and its casualties varied between the Arab and American media outlets. The Arab and American media frame the War on Gaza using starkly different perspectives, “both in what it reveals about each side’s ideological perception of the other and about its own self-perception” (Ben-Shaul, 2006: 107).

Pintak (2009) states that the American media news coverage of the War on Gaza “consisted of impersonal wide shots of bombs exploding, interspersed with the occasional fleeting images of bodies wrapped in burial shrouds. Here in the Arab world, television

---

<sup>10</sup> The Israeli objectives of the operation were two-fold – first, to stop the firing of rockets from the Gaza Strip towards southern Israel and, second, to stop the smuggling of weapons from Egypt.

was dominated by heart-wrenching close-ups of dead and horribly maimed infants and young children.” During the War on Gaza, the American media in general and CNN in particular accused some Arab media organizations – specifically the Qatar-based Al-Jazeera News Network – of broadcasting graphic images of violence and civilian casualties that have the effect of inflaming Arab public opinion. As Cohen (2009) mentions, “[Al-Jazeera] is frequently criticized for inflaming the Arab public by running unfiltered and out-of-context videotape showing blood and gore in battle zones.” While Al-Jazeera’s news chief Ahmed Sheikh defends Al-Jazeera’s news coverage of the War on Gaza, “we are not neutral when it comes to innocent people being killed like this. The camera picks up what happens in reality and reality cannot be neutral.... The goal of covering war is to reveal the atrocities that are carried out” (Pintak, 2009). He admits that Al-Jazeera shows sensational images “to turn public opinion against the war.” Furthermore, Hunt (2010) states that “Visual images of Palestinian children killed or maimed were carefully omitted by one side in what came to be called the *media wars*, while for the other, they were a staple.”

According to Liebes and Kampf, the War on Gaza “illustrates the centrality of the Arab channels in the global media ecology as their teams were the only ones who presented the suffering of Palestinians to the world at large. Their footage was shown not only on Western TV screens but also on the screens of Israeli viewers” (2009: 196). On the other hand, “Restricted, Western coverage fails to reflect the true nature of the conflict, often glazing over the ‘carnage in Gaza’ and instead focusing on damage done to Israeli towns by Hamas rockets” (Luck, 2009). In addition, Liebes and First (2003) observe that “Out of the daily coverage of the Palestinian-Israeli violence, only a few

images make it onto the international screens” (62). Ben-Shaul (2006) notes “...that available graphic images of innocent Palestinians killed during such actions or during Israeli incursions into Palestinian territories and broadcast around the world are almost never shown” (110-111). Hedges offers the following comments on the failings of the American media’s coverage of the War on Gaza: “We retreated, as usual, into the moral void of American journalism, the void of balance and objectivity. The ridiculous notion of being unbiased, outside of the flow of human existence, impervious to grief or pain or anger or injustice, allows reporters to coolly give truth and lies equal space and airtime” (2009). Nevertheless, Aguiar’s (2009) analysis of coverage of the War on Gaza by CNN and Al-Jazeera suggests that “both channels established their opinion in the very first day of coverage and throughout their broadcasts the viewer had both sides of the conflict exposed the Palestinian by Al-Jazeera and the Israeli by CNN” (15-16).

The Fairness and Accuracy in Reporting organization (FAIR) “has expressed concern about the coverage of the military offensive in U.S. media outlets, which it said present the conflict as ‘Palestinians are attacking, Israel is retaliating.’” Moreover, Hammond (2009) finds that The New York Times’ news coverage of the War on Gaza “included the use of euphemisms and the selective reporting of facts... [And] Its impact on the perceptions Americans have of conflicts such as Israeli’s war on the civilian population of Gaza is enormous.” Despite this, Wright (2009) observes that “The BBC and The New York Times have both looked at their coverage, concluding that, generally, it has been fair.” He adds, “And what seems to be pro-Palestinian or pro-Israeli reporting to readers on one continent may not raise any eyebrows on another. It’s also fair to say that articles from different news organizations have differences in tone.”

## **Research Problem and Objectives**

Images "...shape our interpretation of the world by creating shared perceptions, affecting and conditioning real-life understanding" (Fahmy, 2003: 3). They "...have the ability to capture a viewer's attention and to evoke more emotional responses than verbal communication. Images that appear in the media may influence public opinion and guide national policy" (Ibid: 9). Furthermore, "the way images are presented might have a critical impact not only on the audience's attitude, but also on the degree of empathy, since the emotional values contained in the image influence how strongly the reader is touched by the suffering of the depicted parties" (Dobernig, Lobinger & Wetzstein, 2010: 91). The sensational image contributes to the overall storytelling about a terrorist event and plays a unique role in the "battle for hearts, minds and retinas" (Michalski & Gow, 2007: 5). Its impact on the audiences need not be contemporary but can exercise an influence that endures for decades, as "can be seen in the case of two British army sergeants in Palestine, who were hanged in 1948" (Ibid: 4). Many scholars and critics argue that sensational images are "harmful," while others "claim that sensational news coverage serves a useful purpose within the community" (Slattery, 1994: 6).

In times of war, conflict and terrorism, "Journalists worldwide inherently select visual news frames to make some ideas more visible and available based on limitations, stereotypes and expectations" (Fahmy, 2003: 2). Thus, "Journalists select news frames based on their stereotypes and expectations... [The] news framing occurs, making understanding media practitioners' schemata and perceptions crucial in comprehending the framing process" (Ibid: 19-20). Furthermore, Handley says that the journalists' work

“...is constrained by information deficits, access restrictions, and the norms of professional journalism” (2009: 253). Yet, “An ethical philosophy and an ethical journalism would both do well to attend to such events where representations swing between the perpetuation of violence and domination and the exposure of that violence toward ethical ends” (Green, Mann & Story, 2006: 193). According to Lester (2004), “ethics can provide good reasons for publishing or airing images that readers and viewers find offensive... [T]he public simply needs this picture – to have unpleasant information provided to them visually” (139). At the same time, he calls for the producers of any image to take responsibility while generating an image for public consumption because “visual messages have long-term emotional power to educate, entertain, and persuade” (Ibid: 141). In his comment on media’s news coverage of the Iraq War, Lester (2004) comments that “it is the story of the civilians that should be the main story in Iraq... [W]ar is about killing. More specifically, it is about killing civilians” (142-143). He believes, “Ethics should never be a reason to prevent showing the public what our government does in our name” (Ibid: 144).

Wheeler (2002) underlines the fact that the ethicality of any image cannot be judged apart from its use. Moreover, “the decisions we make about how we compose, set up, process, or use a photo can be ethical or unethical, appropriate or inappropriate” (102). A photo is not just “an image bound within a frame but rather one element of a process that begins in the mind of the photographer and ends in the mind of the viewer” (Ibid: 103). Wheeler assumes that “Journalistic codes of ethics attempt to balance in a moral fashion the interests of the journalists, the public, and the journalistic institutions” (Ibid: 75). Thus, sensational images are “more than mere representations, [they] are

ethical commands, calling us to respond to human suffering... the visual image had the power to shock human sensibilities and transform international politics” (Green, Mann & Story, 2006: 177).

Based on the thesis’s literature review and following a systematic analysis, guided by the suggested theoretical model – SITE-DMM, this thesis investigates and examines the ethicality of the Arab and American sensational images when covering a terrorist event perpetuated by the Other.

### **Thesis Overview**

This thesis consists of five chapters. Chapter one introduces the thesis’s topic and presents facts about the Israeli-Palestinian conflict and the War on Gaza, as well as identifying the research problem and objectives. Chapter two includes the thesis’s literature review, which is divided into three main sections: epistemological roots; theories, approaches, concepts and models; and theoretical framework. The epistemological roots draw on the literature of the Greek philosopher Aristotle and the American philosopher William James, as well as on contemporary theories, approaches, concepts and models. The discussion also takes into account the various definitions of terrorism and the Arab and American media codes of ethics. The assessment of Aristotle’s literature in chapter two includes his theory of communication and its three main concepts – logos, ethos and pathos. These concepts reflect the relationship between truth, ethics and emotion together with their impact on the persuasion process. The thesis’s epistemological roots also draw on William James’s theories of truth and emotion, his observations on ethical and moral systems, and the relationship between cognition, feeling and action.

Chapter two exposes Charles A. Hill's definition of the visual rhetoric process and the relationship between visual images, emotions and persuasion. It also includes Paul Martin Lester's approach to the way in which we perceive, process and recognize images and presents his interpretation of the visual perceptual theories. In addition, chapter two includes David D. Perlmutter's theory of icon of outrage and its three criteria and eleven features. The theory of communicative action and discourse ethics propounded by the social theorist of contemporary ethics Jürgen Habermas is also included in chapter two, with an emphasis on the relationship between truth and publicness and its impact on the audiences. Furthermore, chapter two reveals Walter Lippmann's theory of public opinion and its relationship with stereotypes, news and truth. This chapter also presents Edward Said's theory of representation of the Other through his literature on the representations of the Orient by the West. The literature review involves various definitions of terrorism, as well as selected Arab and American media codes of ethics, Day's moral reasoning process, Potter's box model of moral reasoning, Eid's media's responsible conduct, and Newton's analyzing process of a visual image. The third section of chapter two includes the suggested theoretical model – SITE-DMM – which guides the systematic analysis of the selected 144 Arab and American sensational images of the 2008-2009 War on Gaza.

Chapter three, the Methodology, includes four sections. The first section defines the thesis's key concepts and their operationalization. The second section specifies the thesis's research design, which is a qualitative comparative content analysis. The third section identifies the thesis's six main research questions. The fourth section describes the selection process for the sample. The sample is selected from three Arab online media: Al-Ahram newspaper, Electronic Intifada and Al-Jazeera.net TV; and three

American online media: The New York Times newspaper, San Francisco Sentinel.com and CNN.com TV. Moreover, this section illustrates the rationale behind the process of selecting the online media outlets and the specific images from each media outlet.

The thesis's analysis and findings comprise the core material of chapter four. In this chapter, the thesis presents a qualitative comparative content analysis, guided by the suggested theoretical model – SITE –DMM, for a sample of 144 sensational images drawn from three Arab online media outlets and from three American online media outlets.

The last chapter emphasizes the main findings and general conclusions. It acknowledges the limitations of the thesis and details its contributions to knowledge. The discussion of the implications of this thesis reflect the thesis's findings and general conclusions, while the discussion of its limitations specify the issues and topics that need to be elaborated through future research studies.

## Chapter 2

### **Literature Review**

Sensational images of conflicts, wars and terrorist events have raised many ethical dilemmas regarding mass media's publication of these images to their audiences. The purpose of this chapter is to provide a philosophical and theoretical foundation of ethical publication of sensational images. The thesis draws on Aristotle's theory of communication and virtue theory (fourth century B.C.), William James's theory of truth (1907), as well as Charles A. Hill's visual rhetoric process (2004), Paul Martin Lester's visual perception (2000), David D. Perlmutter's icon of outrage (1998), Jürgen Habermas's theory of communicative action and discourse ethics (1981), Walter Lippmann's theory of stereotype and public opinion (1922), and Edward Said's Orientalism (1994). As well, it looks into various definitions of terrorism (Combs, 2006; Jaggar, 2005; Dar, 2005; Whittaker, 2004; Paletz & Vinson, 1992), analyzes the Arab and American media codes of ethics, and examines the benefits to be derived from relevant decision-making models, including Day's moral reasoning (2006), Potter's box model of moral reasoning (2009), Eid's media's responsible conduct (2008), and Newton's analyzing process of a visual image (2009). It has, therefore, established a theoretical model contingent to the terrorist event at stake – The Sensational Image of Terrorism Ethical Decision-Making Model (SITE-DMM).

## **Philosophical Foundation of Ethics and Truth**

### *Aristotle's Virtue Theory and Persuasion Process*

The Greek philosopher Aristotle (fourth century B.C.) formulates his virtue ethics through his passages about the doctrine of the mean which includes his views on ethics, emotions and actions. Aristotle's doctrine of the mean and his virtue ethics are based on his theory of the golden mean. The exercise of virtue "is concerned with means. Thus, the ends do not necessarily justify the means... He believed that virtue lay between the extremes of excess and deficiency, or overdoing and 'underdoing'" (Day, 2006: 56). Gottlieb (2009) illustrates three aspects of Aristotle's doctrine of the mean. First, the virtuous person has the correct emotions and acts in accordance with these emotions on the correct occasions. This virtue is in equilibrium and is produced and preserved by avoiding extremes. Johnstone (1980) declares that, while Aristotle "cautions against the 'unfair' use of emotion in persuading, Aristotle nonetheless devotes considerable attention to the proper use of emotion in affecting the auditor's judgment" (7). Second, virtue exists in a mean "relative to us," which includes the factors that the agent takes into account in ethical decisions affecting ourselves and others. Aristotle describes the mean "relative to us" as the requirement that one do and feel the right things at the right time, in the right way, and for the right reasons. Third, each virtue comes between two vices – that of excess and that of deficiency.

Aristotle considers that the good person is in an equilibrium status at all times and remains balanced; a person always needs to have their emotions and reasons in consistent equilibrium. Gottlieb presents Aristotle's concept of the good person in those terms:

The good person's emotions are fully integrated with his reason. When this occurs, the good person has all the ethical virtues, because incorrect

thinking or emotions in any one sphere may undermine the correct thinking or emotions in any other. Since the emotions and reason have to be integrated in order to have ethical virtue.

(2009: 10)

Thus, Aristotle believes that “the human being who lacks a balanced disposition will not have the right emotions and act correctly in the right situation, just as unbalanced scales will not correctly react to the weight in the pan... a human being, correctly balanced, will correctly react to and act on the situation at hand” (Gottlieb, 2009: 23). Aristotle defines the dispositions according to which we are well or badly off in relation to the emotions. Hillbruner (1975) adds that combining the logical with the emotional makes for a more definitive truth than that which can be arrived at by logic alone.

Aristotle supposes that, in order for one’s ethical virtue to involve the right reason, one’s rational choice must be correct, a view that also includes the proposition that an ethical virtue makes one’s rational choice correct. Gottlieb (2009) shows Aristotle’s definition of the rational choice “as a combination of thought and motivation, and it is said to be the efficient cause of action, and even identified with human being” (103).

Moreover, Aristotle’s works include the subjects of ethics, rhetoric and politics as well as their inter-relationships. He believes that the relationship between ethics and rhetoric plays a fundamental role in guiding practical decisions and joins them with the activities of deliberation and practical judgment. Johnstone states that Aristotle illustrates the political life of the human community as an:

[A]gency by which individual moral visions are tested, clarified, modified, and shared, giving rise to the particular moral truths that serve to ground individual conduct and social policy, and thus that serve to guide the development of individual character and community life.

(1980: 2)

Aristotle's moral truth is "the proper object of knowledge concerning the realm of practical affairs" (Johnstone, 1980: 13). He believes that the processes of judging and of arriving at moral knowledge are inherently collective in nature. Likewise, Hillbruner (1975) mentions additional dimensions of Aristotle's truths: scientific knowledge or the truth that comes from science which expresses the truth is relative to the physical world and is based on demonstration and the dialectical method for discovering truth. Aristotle defines dialectic as a process of discussion and of trying to convince one another. Thus, Aristotle's dialectical truth is formed from discussions and arguments. Furthermore, rhetorical truth is the knowledge that is reached as a result of rhetoric and this kind of truth is a product of science and dialectic.

Rowland and Womack (1985) focus on the relationship between rhetoric, ethics and politics in Aristotle's philosophy. They argue that "Aristotle's ethical system is valuable because it commands attention to both the emotional and rational faculties and is well adapted to the needs of a democratic society" (1). They claim that rhetoric, as an art, "can be used to discover persuasive devices which deceive or otherwise harm an audience... [and] rhetoric is amoral: it may be used to lead an audience to truth, or to deceive them utterly" (Ibid: 2). Thus, rhetoric fulfills a fundamental social role in serving truth and justice.

Aristotle defines rhetoric as a mean of persuasion and to aid truth and justice rather than as a mean of discovering "moral truths." Rhetoric is the proper method for

persuading audiences with regard to specific truths. He mentions that dialectic is the method of discovering truth. Rowland and Womack state that “through rhetoric dialectically obtained truth can be made persuasive” (1985: 2). According to Aristotle, rhetoric could be moral or immoral depending on its use.

Rowland and Womack (1985) mention five presuppositions of Aristotle’s ethical system. Firstly, ethics lack scientific measurements to identify a truth or action as being ethical or not. The identification varies with the situation. Aristotle believes that ethical analysis is a necessary condition for accurate analysis for the situation. Secondly, the main goal of the art of politics is the promotion and maintenance of human happiness, which is measured in terms of the well-being of the entire society. Thirdly, rhetoric and dialectic promote and maintain human happiness by impelling the polis toward virtue. Fourthly, human nature is a combination of the rational and the emotional. Aristotle considers emotion to be an essential component of rhetoric because it motivates and encourages audiences to take action, as well as because emotional responses are a fundamental component of virtue. In addition, Aristotle mentions that emotions are cognitive responses to a given situation. He focuses on the importance of and the relationship between reason and emotion because they both stimulate action. Finally, practical wisdom guides ethical rhetoric to the right action and makes an ethical decision regarding the promotion and maintenance of human happiness.

Aristotle defines the theory of communication and the persuasion process in his book *The Rhetoric*, and also explains its three essential components along with the associations between them. These three components are logos (the power of the logical reasoning), ethos (the knowledge of the character) and pathos (the knowledge of the

emotion). Aristotle refers to rhetoric as a way of establishing truth, and as “the application of proof to people”; it is concerned with moral matters. Aristotle’s *The Rhetoric* includes three books. Book I ascertains the speaker or the rhetorician and his role in the persuasion process, while book II focuses on the audiences, attitudes and relationship between human nature and emotions. Finally, book III investigates the language and the style of an oration. In this work, Aristotle states that truth and right have “natural superiority” over the falsehood and wrong. He adds that the use of rhetoric in the proper manner enables truth and right to enforce their superiority. Aristotle defines rhetoric as:

[C]orrective or ‘remedial’ of the perversion of truth and right to which legal decisions are always more or less liable from misrepresentation of facts, fallacious arguments, or the blinding of the judgment by appeals to the feelings.

(Cope, 1966: 22-23)

Rhetoric is the “faculty of discovering the possible means of persuasion in reference to any subject whatever” (Erickson, 1974: 2). Yet, the process of persuasion is accomplished through the use of either inartistic or artistic rhetoric proofs. The inartistic proofs are “direct evidence such as the testimony of slaves, contracts, and witnesses, external to the speaker’s art” (Ibid). On the other hand, the artistic proofs or the means of persuasion include ethos, pathos and logos. Ethos is a “speaker’s perceived moral character. Pathos, the arousal of emotion, lies within the listener, while logos... lies within the structure and form of the address” (Ibid).

In the persuasion process, Aristotle invites the speaker to know the nature of the audiences that he/she wishes to persuade, as well as the kind of argument. He emphasizes the emotional nature of the audiences “since man is an emotional creature, and audiences

are sure to be swayed by emotion, the speaker has to reckon with this side of his audience, and to deal with it” (Cooper, 1960: xxi).

Aristotle emphasizes, in the communication process between the speaker and his/her audiences, the need for knowing the facts that are related to the problem. He focuses on the importance of the audiences as constituting “the end and object of the speech.” Thus, Aristotle classifies the audiences into three categories: first, the public or national assembly, to which the deliberative kind of rhetoric is addressed; second, the judges, “where some real interest is at stake, and they are called upon to pronounce a decision”; and, finally, the mere spectators, the kind of audiences who attend a theatre, games, exhibition and are amused or interested by the “show-speeches.” The speaker or the rhetorician motivates the audience to think and feel, or arouses their emotions (such as the emotions of fear and suffer) when the occasion requires the speaker to excite their emotions. The speaker should adapt his/her tone, sentiments and language to the tastes and feelings of his/her audiences.

In Aristotle’s theory of communication, *logos* is the first artistic proof that has a cognitive nature. It is the intellectual message of the speaker. Rosenfield (1971) considers *logos* to form “the basis for a cognitive map of the disruption and the direction in which decisions, if taken, will resolve it” (71). *Logos* incorporates the speaker’s way of talking to audiences. According to Johnstone, “*logos* emerges as the foundation of moral virtue; and moral virtue emerges as the perfection of human nature” (1980: 2). He adds that the power of deliberation and reasoned choice provides essential connections between ethics and rhetoric. *Logos* directs thought and action in pursuit of desired ends, and the concept

of logos implies an agent's knowledge of his/her choices and actions, some logic underlying one's behavior, and a rationale for one's actions.

In the fourth century B.C., Aristotle developed the second artistic proof of his theory of communication: ethos which is defined as "a form of Nave Realism which treats the manifestations of the speaker's influence in the occasion apart from any inner experiences which may have generated them" and does not "relate the perceptual elements of social contact to the mental processes of the participants, but treats the manifest elements as distinct data of the phenomenological situation" (Rosenfield, 1971: 73). Aristotle believes that ethos reflects the influence and the performance of the speaker as an agent in a social context, and is generated by and within the speech itself. He affirms that the speaker's character (ethos) is the most important mean to persuasion, and that this character is a "cause of persuasion when the speech is so uttered as to make him worthy of belief" (Cooper, 1960: 8).

Pathos or emotion is the third artistic proof in Aristotle's theory of communication which "manifests the dynamic influence of the acquiescent forces at work in the speech context" (Rosenfield, 1971: 75). In book II of *The Rhetoric*, Aristotle defines pathos as a method of understanding how emotions and feelings direct target humans in their being interactions with others. He considers that emotions operate in interrelation with each other; each emotion affects the other such that emotions do not exist in isolation. Aristotle adds that emotion is comprised of "all those feelings that so change men as to affect their judgments, and that are also attended by pain or pleasure" (Erickson, 1974: 4). He notices that "persuasion is effected through the audience, when they are brought by the speech into a state of emotion; for we give very different

decisions under the sway of pain or joy, and liking or hatred” (Cooper, 1960: 9). Aristotle conceives emotion as being a tool that can be employed to persuade the audiences and that it has a cognitive nature. He also explains that cognition is the cause of any emotional response that could constitute an intelligent or reasonable action. It is the extra-logical feelings and emotions of the audiences upon hearing the speaker.

Aristotle explicates pathos or emotion as a crucial aspect of speech in man’s effort to function as a citizen so as to achieve social cohesion and to promote and improve the state. He illustrates pathos as a concept for the assessment of the influence of speakers’ characters and emotions. Smith and Hyde (1991) illustrate how “Aristotle explores the relationship between pathos and the human psyche in an effort to promote the effective use of rhetoric in public forums” (5). Changes in emotion make a difference in the audiences’ judgments and affect their decisions. For example, the emotion of fear might induce the emotion of anger and vice versa. Hence, the emotion of anger “is always attended by a certain pleasure arising from the expectation of revenge” (Cooper, 1960: 93).

Smith and Hyde (1991) explain Aristotle’s concept of the intensity of emotions, which is described “in terms of nearness or remoteness of the objects of the emotions inclusive of the personal relationships that stimulate them” (5). Thus, the intensity of emotions implies the measurement of the emotions in relation to the time and space between humans and objects of emotions. Aristotle explains that the speaker can move the audience to greater or lesser emotional intensity and that, finally, the speaker can direct the emotions of the audience in order to achieve his/her intentions.

According to Aristotle, everyone has something to contribute to the truth. He discusses concepts of truth and falsehood in such fourth-century B.C. writings as *The Categories* and *The Metaphysics*. These writings articulate Aristotle's concept of truth, which consists of his views on universals and on signification. Crivelli (2004) indicates that Aristotle defines universals as "objects whose nature is neither mental nor linguistic...[and] every universal exists when and only when it holds some individual or other that at some time or other exists" (2). Aristotle believes in an everlasting universal that exists always as a truth and that "some universal could be instantiated by different individuals at different times." Crivelli explains Aristotle's concept of signification as "some utterances of certain noun-phrases and certain adjectival phrases signify a single universal" (Ibid). Yet, Aristotle believes that some "utterances of certain noun-phrases and some of certain adjectival phrases signify neither a single universal nor a single individual" (Ibid: 2-3).

Aristotle's concept of truth divides items that are true or false into three main categories: sentences, thoughts and objects whose nature is neither mental nor linguistic. Crivelli (2004) mentions that sentences are sentence-tokens, utterances and events of short speech, while thoughts are thought-tokens – either mental events or thinker-individuated mental states. Aristotle distinguishes two kinds of objects whose respective natures are neither mental nor linguistic: composite and simple objects. He expounds about states of affairs that constitute an example of composite objects. However, a state of affairs is factual when the objects are combined in a relevant manner. As for simple objects, Aristotle states that a simple object is true if it indeed exists and false if it does not cease to exist. In addition, Crivelli (2004) identifies three roles for the objects in

Aristotle's concept of truth: first, they explain what is true or false for items of other kinds of thoughts and sentences; second, they are bearers of modal attributes; and, third, they are targets of propositional attitudes. Meanwhile, Marsh (2006) reveals that Aristotle described a process of persuasion which includes selective truths or outright falsehoods as a practice, but this practice would be termed unethical by modern ethical standards.

Furthermore, Aristotle mentions a different category that incorporates events of perceiving and imagining. These events are true or false and they are neither thoughts, nor sentences, nor objects whose nature is mental or linguistic. Aristotle believes that the truthful person is one who is truthful about his/her own possessions, beliefs and abilities, and who gives out the proper amount of information on proper occasions.

### ***James's Theory of Truth: A Relationship between an Idea and its Object***

In his theory of truth, the American philosopher William James (1907) defines "truth" as being a relationship between "an idea (opinion, belief, statement, or what not) and its object... [It] is a property of certain of our ideas. It means their agreement, as falsity means their disagreement, with reality" (James, 1968: v). Cormier (2001) presents James's famous answer about the following question: what is the "truth" that we want to know? According to James, "a true theory is one that *works*, or actually comes to be good, useful, or satisfactory for us human beings to believe as we live and try to understand our lives" (xii). James's "truth" is the object that is good for a human being's intellectual, spiritual and emotional situation. He adds that truth is "a product of our human efforts to live and to benefit ourselves, and thus it would also be a product of our human partiality, subjectivity, interests, and desires" (Ibid: 37). In addition, James's pragmatic theory of truth is comprised of a relationship between human ideas and

feelings on one hand and their actions on the other hand. He claims that our ideas and feelings play a central role in the world of realities and that they guide and motivate our actions in an intelligent manner.

Cormier (2001) explains that James's pragmatic theory of truth "tells us what truth does in the world we live in, the world of concrete, particular facts; and it therefore tells us how to spot truth, or what real-life things and experiences to look for when we are looking for truth" (10-11). He adds that James's "true" belief is the one that plays the helpful role of leading us through life in beneficial ways. James classifies realities in two categories: the infinitely useful and the infinitely harmful. He also provides examples of the kinds of realities that we face in our everyday lives. Some examples include pleasures, pains, successes and failures. All these realities embody belief and feeling, which, extensively, pave the pathway for the motivation for and guidance of our actions.

James mentions that pragmatism informs us that we obtain truth by struggling to find pleasing and helpful things to say and think, and that pragmatism understands truth as being what results when thinkers try to decide, under pressure of experience, what it is best to think. He believes that perceptions, thoughts and acts compose an entire "truth" and that "*true* thoughts...are to be understood and evaluated in terms of the purposes they serve in the world and how well they serve them, not what they essentially are" (Cormier, 2001: 61). Thus, Jamesian laws of thought are "commands of reason that depend for their hold on us on our acknowledgment of conditions and realities that transcend at least our current experience of the sensible world" (Ibid: 117).

Brinton (1982) explains that James relates truth with human understanding, human thinking and human inventions. He adds that James's theory of truth has two

features: the flow of sensation and the products of conception. James thinks that the flow of sensation is “given” and “continuous.” He states that “conception combines with sensation to influence the very character of experience itself” (Ibid: 6). James believes that truth is not absolute and is “relative to our needs and interests, and the final test of their truth is the satisfaction of a subjective feeling, the ‘sentiment of rationality’” (Ibid: 6-7).

James makes reference to the role of cognition and feeling and the relationship between these two components. He considers cognition to be a function of consciousness; therefore cognition occurs in a state of consciousness. Furthermore, he states that an act of cognition implies the existence of a feeling, and that some of these feelings are cognitive while others are simple facts. Consequently, according to James, feeling itself has a cognitive function and “reality” has become our warrant for recognizing a feeling as being cognitive. James assumes that “All feeling is for the sake of action, all feeling results in action,-to-day no argument is needed to prove these truths” (James, 1968: 22-23). Nevertheless, he shows a relationship between words and images and the associated role of feeling and he believes that cognitive consciousness is a relationship and a connection between words, images and feelings. According to James,

A percept knows whatever reality it directly or indirectly operates on and resembles; a conceptual feeling, or thought knows a reality, whenever it actually or potentially terminates in a percept that operates on, or resembles that reality, or is otherwise connected with it or with its context.  
(1968: 32)

James adds that the percept may be either a sensation or a sensorial idea and that truth in this context is a relationship of the conceptual parts of our experience to the sensational parts thereof. These thoughts are true and guide us to beneficial interaction with sensible

particulars. In addition, Harris and Richert (2008) expose James's view that we think of the objects that we can observe and belong to "the world of sense," as well as his view that these objects have unquestioned reality. James relates observation and reality; what exists is what is observed.

William James believes that ethics "justify absolutely anything that is useful to the person involved" (Brennan, 1962: 9). Although he did not publish a "systematic exposition" of his philosophy and thoughts on ethics and morality, Brennan attempts to frame a systematic framework of James's views on ethics and morality:

We can come to *know* moral truths only by *doing* them; such truths cannot exist abstractly, that is, apart from some concrete consciousness, and they can be known only when they are actualized in concrete human experiences.

(1962: 15)

James believes in the existence of a moral system and that, in the process of seeking moral phenomena, one must consider one's own subjective interests. He designates that, in the universe, our emotions and active propensities shall be matching and that the universe should fit one's needs as opposed to the proposition that one's needs are irrelevant to the nature of the universe. Brennan (1962) mentions that James's views on ethics and morality are always "governed by a desire to conform to one's basic moral drives and interests" (19). James assumes that one must focus on one's own experiences in order to grasp the idea of reality.

Brennan (1962) states that James invites one to "accept and respect sensational life; see relations of time, space, difference, likeness, change, rate, cause, etc., as integral members of the sensational flux" (21). Moreover, he invites one to "respect all the facts of man's moral and intellectual life; ... [and] accept all data, ranging from the concrete

physical perceptions to the specific ‘necessary truth’ which are given to him in his various mental, moral, and aesthetic experiences” (Ibid). James believes that good and evil are introduced into the world by one’s acts and that one should merge the moral nature of the universe in order to increase the level of goodness.

On the other hand, James defines reality as a “pure experience” and states that this reality is “characterized by perpetual processes in which reality grows and takes on new forms...[R]eality consists of endless varieties of beings related...in an endless variety of ways” (Brennan, 1962: 71). He makes a connection between consciousness, knowledge and action. James expresses the view that “the stream of consciousness has two obvious functions, namely, to lead us to knowledge and to lead us to action” (Ibid: 76). Moreover, he considers that consciousness contains “sensations of our body and of the objects around us, memories of past experiences and thoughts of distant things, feelings of satisfaction and dissatisfaction, desires and aversions, and other emotional conditions” (Ibid).

This thesis introduces Aristotle and James’s concepts of truth and ethics. Aristotle believes that truth is universal and everyone contributes to this truth. He adds that every universal exists when it holds some individual or other that exists. On the other hand, a true theory according to James’s pragmatic view is the one that works and comes to be good, useful or satisfactory for us human beings. He believes that truth is a product of our human partiality, subjectivity, interests and desires. In addition, Aristotle’s concept of ethics is based on his theory of the golden mean. This theory is characterized by three features: first, correct emotions on correct occasions. Second, considering ethical decisions that are “relative to us” and affecting ourselves and others. Third, avoiding

extreme of excess and extreme of deficiency. On the other hand, James believes that ethics justify anything useful to the person involved and in the process of seeking ethical phenomena; one must consider one's own subjective interests.

## **Theoretical Understanding of Ethics**

### ***Discourse Ethics***

The discourse ethics of the social theorist of contemporary ethics Jürgen Habermas were introduced in his theory of communicative action, which was developed in the 1980s and early 1990s. It is a “form of action and communication in which the participants coordinate their interests, their intentions regarding the action, through understanding” (Thomassen, 1992: 97). Habermas's theory of communicative action is based on two principles: the principle of universalization, “U” and the principle of discourse ethics, “D.” He defines the principle of U as a justified moral norm “if all those affected would assent to it under conditions of an ideal speech situation” (Habermas, 2003: viii-ix). It is a “principle of dialogue, formulated in such a way that the norm is only valid if it can be accepted willingly by all” (Thomassen, 1992: 99). Habermas uses this principle to justify the conditions for norms. On the other hand, according to the principle of discourse ethics, D, “only those norms which are (or could be) acceptable to all those involved can be called valid... [It] determines the actual discourse as the place for the justification of ethics” (Ibid).

Habermas mentions the procedural roles to ensure that discourse ethics are communicative processes. These procedural roles are as follows: every subject with the competence to speak and act is allowed to take part in a discourse; everyone is allowed to

question any assertion whatever; everyone is allowed to introduce any assertion whatever into the discourse; everyone is allowed to express his attitudes, desires and needs; no speaker may be prevented, by internal or external coercion, from exercising his rights (Arens, 1997; Thomassen, 1992).

In addition, Habermas develops his discourse ethics in terms of validity. He relates the question of truth to his concept of “objective validity,” which is a matter of what is true, not of what we take to be true. Habermas believes that the “public discourse” is “vital because it begins the process of turning particular interests into generalizable interests” (Pottker, 2005: 7). According to Habermas’s theory of communicative action, journalists should not consider truth and accuracy as the only prerequisites for the publication of information and news. If these forms of information and news serve the public interest, journalists should publish them regardless of any ethical arguments to the contrary.

In his book *Truth and Justification* (2003), Habermas puts forward arguments about objectivity and knowledge, as well as about moral, social and political issues. He states that the purpose of his theory of communicative action is “to address problems of action coordination and social integration... [It] situates the roots of rationality in the structures of everyday communication and regards the critical power of reason to be imminent in ordinary language” (viii).

According to Habermas, “communication, action, and representation are equiprimordial... [And] [i]n performing a speech act, a speaker represents a state of affairs, establishes an intersubjective relation with a hearer, and expresses her intention” (Habermas, 2003: xvii). He says that the aspects of reality in any communicative action

include: the external world about which statements are made, the inner reality of the speaker, the normative reality of society and the intersubjectivity of language. Habermas believes that social agents (*i.e.* individuals or any kind of social group) use language as a means of coordinating actions and mediating techniques whereby people may experience reality. Habermas represents a relationship between feelings and actions. He believes that feelings have “propositional content, which goes hand in hand with the moral evaluation of thematic behavior, we can take them – like perceptions – to be implicit judgments” (Habermas, 2003: 242). He considers that the negative feelings have a cognitive content that “can be made explicit in the form of value judgments.”

### ***Ethical Decision-Making***

Leslie (2004: 35-144) discusses the philosophers’ ethical decision-making tools through various cultural periods and perspectives, ranging from the Greek perspectives up to the postmodernist approaches. Leslie’s discussion directs to a preliminary understanding of the general philosophical perspectives components of ethical decision-making tools. This thesis exposes the ethical decision-making tools of the following philosophers: Aristotle (384–322 B.C.); Peter Abelard (1079–1142); Niccolo Machiavelli (1469–1527); Benedict Spinoza (1632–1677); Immanuel Kant (1724–1804); John Stuart Mill (1806–1873); Jean-Paul Sartre (1905–1980); Lawrence Kohlberg (1927–1987); Michel Foucault (1926–1984); and Jean Baudrillard (1929).

- Aristotle: When faced with an ethical problem, one should avoid extremes by determining the mean and the just-right, and should act by doing what is appropriate after considering all relevant factors.

- Abelard: Actions can be considered good or evil – that is, ethical or unethical – depending solely on one’s intentions.
- Machiavelli: One should understand, accept and adapt to change; avoid stagnation; examine a problem situationally; and flex the ethical absolutes only to the degree necessary to achieve the desired ends.
- Spinoza: One should employ reason to determine the proper course of action. The first step is to determine the good – that is, the ideal or standard against which the action may be judged. Then one should set aside emotion, think through the problem, and reach a just, faithful and honorable conclusion. In addition, one should be prepared to provide a rational answer to the question, “Why did you do what you did?”.
- Kant: Considering one’s responsibility to oneself and to others, one should act only on the basis of those principles that one would have generalized to all. It is necessary to ask oneself the following questions: “What is the rule authorizing this action I am about to take?” and “Can it become a universal law for all people to follow?”.
- Mill: One should act in accordance with the moral rule that will bring about the greatest good – or happiness – for the greatest number.
- Sartre: One should obtain a clear and accurate picture of a situation by examining the available courses of action. One should then select an option for which one can provide a justification and for which one can accept total responsibility.
- Kohlberg: Before attempting to find a solution to an ethical dilemma, one should determine the moral level on which one is presently functioning. In approaching a

new ethical problem, one should make a decision that is backed by logical reasoning and by sound moral judgment, always moving toward the more mature post-conventional level of decision-making.

- Foucault: Recalling the set of truth obligations, one examines an ethical problem and determines a desired course of action. One should ask oneself two questions: “Is the proposed solution a reflection of my personal ethical standards?” and “What power relationships influence the solution?” If one is comfortable with the answers to each of these questions, then it is appropriate to implement the desired action.
- Baudrillard: One should examine the possible responses to an ethical dilemma and then select the one that is least manipulative and intrusive and that most closely represents true reality.

### ***Visual Rhetoric and Perception***

Charles A. Hill (2004) defines the process of visual rhetoric and the relationship between visual images, emotions and persuasion. He explains that “Through analysis of photographs and drawings, graphs and tables, and motion pictures, scholars are exploring the many ways in which visual elements are used to influence people’s attitudes, opinions, and beliefs” (2004: 2). Hill believes that visual and verbal expression are combined in persuasive discourse in order to create a desired behavior and prompt the desired response from the audience.

In his cultural, psychological and textual studies, Hill illustrates the persuasive power of images and their influential role that they play in relation to the audiences’

beliefs, attitudes, opinions, behaviours and actions. Yet, the cultural and psychological studies function together in the persuasive process to influence the audiences' responses, behaviours and actions. The cultural studies aim to understand how visual appeals operate. In these studies, "scholars analyze the ways in which culturally shared values and assumptions are utilized in persuasive communication, and how these shared values and assumptions influence viewers' responses to mass-produced images" (Hill, 2004: 26).

Hill believes that the concept of *presence* is an appropriate concept to employ in the study of images. This concept refers "to the extent to which an object or concept is foremost in the consciousness of the audience members" (2004: 28). Thus, the skilled rhetors attempt to focus and increase the presence of elements in images that are favourable to the audiences because these presence elements have a potentially significant impact on the audiences' attitudes, beliefs, emotions and actions.

The psychological studies acknowledge that images tend to generate more emotional responses while printed messages tend to generate more analytical responses. Nevertheless, Hill argues that some visual images are highly rational, that some psychological studies prove that words can also achieve highly emotional responses and that, conversely, some imagistic language and concrete words prompt emotional responses. The relationship between the creation of mental images and their impacts on the audiences' attitudes, beliefs and actions has been identified by Hill in his concept of "vividness." Vivid information "is identified as information that is emotionally interesting and concrete" (2004: 31). It has more persuasive power than texts because it facilitates the comprehension of persuasive messages. Thus, vividness, emotional

response and persuasion correlate with each other in order to influence the audiences' attitudes, beliefs, behaviours and actions. Hill suggests that "more vivid images retain greater *presence* for audiences" (Goins, 2006: 185). Furthermore, he posits that "an image calls on associations with a value, and the emotions connected with the value persuade the viewer" (Ibid.).

Hill concludes that countless scholars agree on two points regarding the relationship between persuasion and emotions: "First, persuasive elements that instantiate strong emotions in the audience tend to have an extraordinary amount of persuasive power. Second, this phenomenon seems to be related to visual perception" (2004: 35-36). On the other hand, Blair (2004) mentions two reasons that reflect the importance and the impact of visual communication on the audience: "First, visual communication can be more efficient than verbal communication... [Second,] is the power of visual imagery to evoke involuntary reactions" (53-54). Blair believes that visual communication has the power to convey and evoke the audiences' emotions and attitudes and to direct the audiences' sympathy towards a specific point of view.

Paul Martin Lester (2000) explains the way in which we perceive, process and recognize images. Lester discusses five principal theories under two main groups: sensual and perceptual. The visual perceptual theories explain the meanings that the audiences relate to the images that they view. Lester believes that

Perception is the conclusion that is made by combining all of the information gathered by your sensual organs. Sensations are the raw data. Visual perception is the meaning concluded after visual sensual stimuli are received... In other words, perception is a result of a combination of sensations.

(2000: 42-43)

According to the visual perceptual theories, the audience “arrives at a conclusion about the perception through mental operations” and there are several mental activities that can “affect visual perception: memory, projection, expectation, selectivity, habituation, salience, dissonance, culture, and words” (Lester, 2000: 52). The essential mental activity involved in visual perception is memory, which is the link to the images that the audiences encounter. Furthermore, humans use images as memory aids to help them to recall specific events. Selectivity means that the audience members’ minds focus on significant details and elements within the image. Saliency means that a visual stimulus will be noticed by the audience members if it has meaning for them. And culture is one of the mental activities that influence the audience’s visual perception. These cultural influences include beliefs, traditions, religion and so forth. The final mental activity is words; Lester says that “the strongest form of communication is when words and images are combined in equal proportions” (Ibid: 55).

Lester (2000) provides six perspectives for the analysis of any image: personal, historical, technical, ethical, cultural and critical. According to the ethical perspective, there are six principal ethical philosophies to analyze any given image. First, the categorical imperative is “unconditional, without any question of extenuating circumstances, without any exceptions. Right is right and must be done even under the most extreme conditions” (95). Thus, consistency is the fundamental feature of the categorical-imperative philosophy. Second, utilitarianism is defined as “the greatest good for the greatest number of people”; this ethical philosophy was developed by Jeremy Bentham and John Mill. Lester proclaims that many newspaper editors use this perspective to justify the publication of sensational images. Third, hedonism refers to any

opinion or action that is based on personal motivations. This ethical philosophy was developed by Aristippus, who believed that people should act in a manner that increases their pleasures now without thinking of the future. Fourth, the golden mean “refers to finding a middle ground or a compromise between two extreme points of view or actions” (Ibid: 96). Fifth, the golden-rule philosophy “holds that an individual should be as humane as possible and never harm others by insensitive actions” (Ibid). Finally, the veil of ignorance calls for equality between one another without referring to age, gender, race and so forth.

Lester and Ross (2003) provide arguments regarding the relationship between stereotypes and ethics. They state that “media stereotypes play a significant role in the social disintegration that produces hatred, violence and misunderstanding... Pictures are highly emotional objects that have long-lasting staying power within the deepest regions of our brain” (3). Consequently, visual media messages that regularly and frequently stereotype individuals create a long-term memory in the audience members’ brains.

Elliot (2003) offers a perspective regarding the ethical responsibilities and the justification of publishing “images that injure.” He explains that “Publishing images that injure requires good moral (not economic, legal, or aesthetic) reasons to justify the harm caused” (7). Elliot mentions a variety situations and conditions that justify the publication of such images. First, there is justification when there is a fair agreement and judgment among members of the audience that the publication of these images is for good and appropriate reasons. Second, the legitimate publishing of “images that injure” that may cause harm to the audiences is related to the need to “fulfill one’s role-related responsibilities.” These role-related responsibilities are associated with one’s relationship

with one's moral responsibilities and duties towards others. One of these duties is the right of the audience to be informed through verbal and visual messages. Another responsibility of mass-media image creators and managers is to create an accurate viewer perception by presenting clear images that conform to the actuality of the situation. This responsibility includes taking full account of the symbolic and literal meaning of the image. As Elliot concludes:

Fulfilling that responsibility plays a fundamental role in explaining or justifying the publication of particular images. An image is more easily justifiable when its presentation relates directly to the media's role-related responsibility.

(2003: 10)

Elliot illustrates an example of justified images, claiming that the publication of images of dead and wounded soldiers in a war is justified by the audiences' need for knowledge for "self-governance."

David D. Perlmutter (1998) labels the image as an "icon of outrage" if it seems to demand the audiences' attention. Perlmutter refers the word "icon" to the Greek word "eikon," meaning an image or reflection. He differentiates between two types of icons of outrage: first, the discrete icon, which is a "single image with a definite set of elements—the famous photo or footage," and, secondly, the generic icon, which means that "certain elements are repeated over and over, from image to image, so that despite varying subjects, times, and locations, the basic scene becomes a familiar staple, a visual cliché" (1998: 11).

Perlmutter (1998) mentions eleven features of an image that is labeled as an "icon." The first feature, celebrity, is considered to be the major criterion for applying

this term. A famous image is one in which the audiences are able to recognize and identify the event to which the image refers. The second feature is prominence, which is related to the appearance of the image in mass media; aspects of appearance can include the size and location of an image in a newspaper and the font used in the caption. As Perlmutter continues, “an icon is a picture that is much more visible than any other. Its greater likelihood to achieve a higher rank in our collective memory is influenced by its place order in the agenda of media” (Ibid: 13). The third feature, frequency, refers to the quantitative representation of images in the mass media. Thus, “A flood of repetitious, similar images may have more of an influence than a single, non-recurring one” (Ibid). The fourth feature is profit: “The more sensational, specific icons adopt the uniqueness of *objets d’art*; they are commensurably more valuable” (Ibid). This means that the image has a monetary value – “icons sell.” The fifth feature is called “instantaneousness”: every image has an instant importance after it is captured, but media’s decision-makers decide which images are to appear and they choose their respective frame of importance. The sixth feature is “transposability.” This feature explains that an image must be replicated across media and be transferred between mass media organizations in order for it to become an “icon.” Examples include images of wars, tragedies, disasters and so forth. Furthermore “transposing an icon across media and in many media sources helps to facilitate retention” (Ibid: 14). The seventh feature is the fame of the subject of the image such that the images or icons confer importance on the subject of the image. This subject could be a human event. Some images become famous even though they include unknown individuals because these individuals are related to an important event or tragic circumstances that, for instance, involve life or death. The eighth feature, the importance

of events, refers to the events or people that give the image its significance and that draw the audience's attention to such events or people. Metonymy is the ninth feature and, in this sense, Perlmutter says that "The use of one image to illustrate a news story implies, without need of a caption, that the picture represents the greater event" (Ibid: 17). The tenth feature, primordiality and/or cultural resonance, explains that an icon of outrage remains a subject of interest after the events occur because the image has cultural and primordial themes and because it touches on deeper human sensibilities. The final feature is striking composition. This criterion is "the decisive moment." The image strikes when all the elements – lighting, angle, subject, position, action and expression – are correct and when the subject of the image and its compositional elements interact with each other.

Perlmutter (1998) states three criteria for the application of the expression "icon of outrage." The first criterion is emotional response: images of tragedies, wars, human suffering and disasters are continuously a source of news icons and lead to strong emotional reactions by the audiences. He asserts that "photojournalists feel that extremes of human suffering make good news photography" (20). The second criterion is effects: the icon of outrage has the power to affect policies, as well as the audiences' attitudes and behaviours, and to evoke emotional responses. The third criterion is sites of struggle. The icon of outrage is often a "struggle for meaning." Perlmutter presents images of the Vietnam War as examples demonstrating how images struggle for meaning and seek to arouse the audience's emotional responses.

### ***Representation of the Other***

Walter Lippmann's literature (1922) on public opinion, stereotypes, and news and truth presents a relationship between these concepts over the course of coverage of wars and

conflicts. Lippmann declares that “we can best understand the furies of war and politics by remembering that almost the whole of each party believes absolutely in its picture of the opposition” (Lippmann, 1960: 7). He says that every party in times of war and conflict stereotypes “the Other,” and he considers that the stereotype of the opposition is an unavoidable fact. Lippmann adds that, in time of war, a high level of feelings and emotions are aroused that create “conflict, choice, hesitation, and compromise.” He argues that the only feeling that members of an audience can have about an event, such as a war and conflict, that they do not experience is the feeling aroused by their mental image of that event. Yet, each individual’s action is not based on direct and certain knowledge, but on the images that are made by the individual or that are forced upon him/her. These mental images determine their feelings and emotions.

Lippmann believes that the analysis of any public opinion must start by recognizing the relationship between the “scene of action, the human picture of that scene, and the human response to that picture solving itself upon the scene of action” (1960: 17). He continues by stating that “Pleasure, pain, conscience, acquisition, protection, enhancement, mastery, are undoubtedly names for some of the ways people act” (Ibid: 26-27). Moreover, the authorities present certain facts through limited messages to the public in order to affect their images, preconceptions and prejudices for specific purposes and this type of action is called propaganda. Lippmann defines propaganda as any effort to change the image to which the individual responds and to substitute one social pattern for another. The act of propaganda occurs when a powerful group prevents “independent access” to an event and arranges the news in an alternate

way that is suited to their purposes in order that audiences see an event as it is desired to be seen.

Lippmann (1960) draws a relationship between stereotypes and public opinion and he believes that there is a “strange connection” between our vision and the facts. He stipulates that the facts that we see depend on “where we are placed, and the habits of our eyes” but he believes that for the most part “we do not first see, and then define, we define first and then see” (80-81). We define and stereotype things based on our culture, moral codes, social philosophies and political agitations. In addition, the “pattern of stereotypes is not neutral” and it is “highly charged with feelings that are attached to them” because it engages our personal perceptions of reality. Lippmann observes the necessity of relying on stereotypes to manage our social relationships and environment:

For the attempt to see all things freshly and in detail, rather than as types and generalities, is exhausting, and among busy affairs practically out of the question... modern life is hurried and multifarious, above all physical distance separates men who are often in vital contact with each other, such as employer and employee, official and voter. There is neither time nor opportunity for intimate acquaintance. Instead we notice a trait which marks a well known type, and fill in the rest of the picture by means of the stereotypes we carry about in our heads.

(1960: 88-89)

Lippmann believes that photographs seem “utterly real” and that they have an authority and power over imagination, the printed word and the spoken word because “the whole process of observing, describing, reporting, and then imagining, has been accomplished for you” (1960: 92). He considers photographs to be outside stimuli that “evoke some part of a system of stereotypes, so that the actual sensation and the preconception occupy consciousness at the same time... If what we are looking at corresponds successfully with

what we anticipated, the stereotype is reinforced for the future” (Ibid: 99). As Lippmann explains,

Pictures have always been the surest way of conveying an idea, and next in order, words that call up pictures in memory. But the idea conveyed is not fully our own until we have identified ourselves with some aspect of the picture.

(1960: 162-163)

He states that the public’s access to information and news is limited, that our apprehension is controlled by our stereotypes and that, by extension, the evidence to our reason is subject to “illusions of defense, prestige, morality, space, time, and sampling” (1960: 154). Lippmann believes that members of the public see events through their stereotypes. He adds that when two ideas come together, they arouse the same feeling and, even if this feeling is attached to one idea, our memory recalls any idea that relates to the same feeling. Therefore, “everything painful tends to collect into one system of cause and effect” (Ibid). Lippmann mentions that the original mental images and the words that aroused those images cannot be equal to the force of the feeling itself. He believes that, if an event occurred out of sight and hearing, it cannot cover all dimensions of reality. Yet, it can arouse more emotion than the reality itself.

Lippmann states that, when there is a competition of opinions, “the truest will win because there is a peculiar strength in the truth” (1960: 318). Truth is spontaneous and is secured when there is no external interference. However, the truth becomes a complex matter in the context of an invisible environment. Furthermore, newspapers deal with many events, some of them beyond our experience and some of them within our experience. According to Lippmann, the constancy of the reader depends on “how he happens to feel, or on his habits” and on “our casual relation to the press.” Audiences

therefore judge a newspaper based on the extent to which they feel themselves involved. Lippmann suggests that the press has a responsibility to stimulate audience participation in the news by “provoking feeling in the reader, of inducing him to feel a sense of personal identification with the stories he is reading” (1960: 355). Lippmann differentiates between the roles of news and truth. As he states, “The function of news is to signalize an event, the function of truth is to bring to light the hidden facts” (1960: 358); thus, the body of truth and the body of news coincide to generate the entire picture of reality.

Edward Said’s (1994) theory of representation of the Other demonstrates how Western writers and scholars represent the Oriental. He chooses the Orient because it is one of the Western world’s “deepest and most recurring images of the Other... [And] has helped to define Europe (or the West) as its contrasting image, idea, personality, experience” (Said, 1994: 1-2). Said believes that the representation text of the Other is just *representation* and does not constitute “natural depictions” of the Other, and this representation text is characterized by “exteriority.” Thus, “the audience is watching a highly artificial enactment of what a non Oriental has made into a symbol for the whole Orient” (Ibid: 20).

As Said continues, “the Oriental is *contained* and *represented* by dominating frameworks” (1994: 40). There are dominating Westerners and dominated Orientals who experience “their land occupied, their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another Western power” (Ibid: 36). He indicates that the result of using categories of “us” (Westerners) and “they” (Orientals) as the main concepts of analysis and research is to “polarize the distinction” and to “limit the human

encounter between different cultures, traditions, and societies” (Ibid: 46). Said says that Islam has been misrepresented in the West because all representations are rooted first in the language and second in the culture and the political and social institutions of the representer. Said defines representation as formations or deformations that have purposes and that accomplish one or many tasks. He furthermore believes that the truth is itself a representation.

Said believes that the Arabs and Muslims have become a caricature in American popular culture as well in the academic world and the policy planners’ agendas. He adds that “A wide variety of hybrid representations of the Orient now roam the culture” (1994: 285). Said provides examples of some popular images and social-science representations of Arabs that are typical of what is currently portrayed. After the 1973 war, the Arab appeared as something menacing and most of the cartoons represented the Arab sheik standing behind a gasoline pump. The Arab consistently receives negative attention from the West and “He is seen as the disrupter of Israel’s and the West’s existence” (1994: 286). According to Said,

In newsreels or newsphotos, the Arab is always shown in large numbers. No individuality, no personal characteristics or experiences. Most of the pictures represent mass rage and misery, or irrational (hence hopelessly eccentric) gestures. Lurking behind all of these images is the menace of *jihad*. Consequence: a fear that the Muslims (or Arabs) will take over the world.

(1994: 287)

He reveals that the Arab is being made to be represented for the Western audiences because they cannot represent themselves. Subsequently, most Western books, magazines

and articles represent the Arab as being a murderer, violent and a hater of the Jews and Israel.

Said says that each age and society re-creates its “Others” and the representation thereof is reflected in popular images, in social science representation and in cultural relations policies. Yet, the representation of the Other’s culture has an ethical character because it is dealing with humans, races, religions and civilizations. But Said wonders whether the representation is a useful one or is always “involved either in self-congratulation (when one discusses one’s own) or hostility and aggression (when one discusses the ‘Other’)?” (1994: 325).

Goody (1997) argues that the word “representation” has a “plurality of meaning” and is “basic to human communication, to human culture.” Representation “means a presenting again, a presenting of something not present, which may take a linguistic as well as a visual form” (31). According to Goody, “visual representations are altered by the presence or advent of language. Representations are always of something; hence they re-presentations, not the thing itself... In other words we may realize that there is some difference between image and ‘reality’... between the metaphorical and the literal... between truth and fiction” (Ibid: 24-25). Yet, he believes that changes in the media have resulted in a “mass culture of representations” due to the overwhelming presence of icons and dramatic representations.

## **Media Ethics and Terrorism**

### ***Media Codes of Ethics***

Ethics is the “branch of philosophy that deals with questions of moral behavior. The study of ethics can provide the tools for making difficult moral choices, both personal and

professional” (Day, 2006: 20). The word *ethics* “is derived from the Greek *ethos*, meaning ‘custom,’ ‘usage’ or ‘character.’ It is often thought of as a rational process applying established principles when two moral obligations collide” (Ibid: 3). Furthermore, Leslie says that “ethics are moral principles for living and making decisions” (2004: 6).

There are three branches of ethics as presented in Day’s (2006: 20) literature: metaethics, normative ethics and applied ethics. Metaethics “...attempts to assign meanings to the abstract language of moral philosophy. *Normative ethics* provides the foundation for decision making through the development of general rules and principles of moral conduct. *Applied ethics* is concerned with using these theoretical norms to solve ethical problems in the real world.” In addition, Day (2006) mentions three concepts that constitute “truthful news.” First, journalists and reporters should report a news story accurately and verify the facts based on solid evidence. Second, a truthful story should promote understanding. Journalists should give enough time and space to a news story in order to afford the audience the opportunity to learn the facts and the context surrounding the facts. Finally, journalists should consider fairness and balance when reporting a news story.

Eid (2008) mentions the importance of existing media codes of ethics that also protect journalists and audiences. A proper code of ethics of any media organization “aims at eliminating people who have dishonest and criminal intents... increasing its credibility... insures the loyalty of its patrons and the loyalty of its advertisers... [and] avoiding state intervention” (2008: 128). Thus, codes of ethics provide a group of ethical principles and standards which “protect the public from unethical performance and the

media from unreasonable public demands” (Ibid). These ethical principles are common among major media organizations and include “informing and serving the public interest, seeking the truth, avoiding conflicts of interest, being fair, being accurate, treating subjects of stories with decency and compassion, keeping editorial separate from advertising, and helping protect free speech” (Ibid: 129). Indeed, telling the truth is one of the major journalistic ethical principles.

Eid (2008) analyzed the media coverage during the 2003 War on Iraq and concluded that this coverage demonstrates “the use of unethical journalistic practices such as misleading the public through manipulation, a lack of objectivity and truthfulness, and imbalance in coverage” (88-89). He adds that “the requirements of media ethics are more valid during war, given the great effects of the consequences” (Ibid: 88). Furthermore, Herrscher (2002) calls for “A Code for all Seasons” because “in times of war, disaster, and so on, the media will usually suspend their role as watchdog or their quest for objectivity and do what they believe is required... when so many media owners, editors, and reporters abuse the standards of their daily work, it may be more important than ever to stick to solid ethical principles” (cited in Eid, 2008: 137).

According to its professional standards, “journalism should guarantee a balanced coverage of perspectives in the verbal and visual text as well as sufficient reference and coherence between these two modes of presentation, especially when reporting on war and crises” (Dobernig, Lobinger & Wetzstein, 2010: 88). Since the case study includes analyzing images of the War on Gaza in the Arab and American media, this thesis selects the available media codes of ethics from the selected Arab and America media and from

various Arab and American media outlets. This thesis exposes six major Arab and American media codes of ethics.

### ***Arab and American Media Ethical Standards***

This thesis analyzes six selected Arab and American media codes of ethics:

- Arab Information Charter of Honour<sup>11</sup>
- Federation of Arab Journalists (FAJ): Code of Ethics<sup>12</sup>
- Al-Jazeera News Network: Code of Ethics<sup>13</sup>
- National Press Photographers Association (NPPA): Code of Ethics<sup>14</sup>
- American Society of Newspaper Editors (ASNE): Statement of Principles<sup>15</sup>
- The New York Times Company: Code of Ethics<sup>16</sup>

The Arab and American media codes of ethics have common ethical principles and standards in order to ensure fairness in journalism and photojournalism. The prevalent principles are: independence, truth, accuracy, fairness, integrity and serving the public interest.

#### 1. Independence:

---

<sup>11</sup> The Arab Information Ministers approved the charter in August 1978, in Cairo. For the full text, go to: <http://www.al-bab.com/media/docs/intcodes.htm#cou>.

<sup>12</sup> The third conference of the Federation of Arab Journalists in April 1972 in Baghdad adopted the Code of Ethics. For the full text, go to: <http://www.al-bab.com/media/docs/intcodes.htm#fed>.

<sup>13</sup> Al-Jazeera's Code of Ethics was published on Al-Jazeera English website in November 2006. For the full text, go to: <http://english.Al-Jazeera.net/aboutus/2006/11/2008525185733692771.html>.

<sup>14</sup> NPPA's Code of Ethics was published on October 26, 1999. For the full text, go to: [http://www.nppa.org/professional\\_development/business\\_practices/ethics.html](http://www.nppa.org/professional_development/business_practices/ethics.html).

<sup>15</sup> ASNE's Statement of Principles was originally adopted in 1922 as the "Canons of Journalism." The document was revised and renamed "Statement of Principles" on October 23, 1975. Published on August 20, 1996. For the full text, see: (Day, 2006: 455-456).

<sup>16</sup> The New York Times' Code of Ethics was published on July 7, 2006. For the full text, go to: [http://www.nytimes.com/company/business\\_units/integrity.html](http://www.nytimes.com/company/business_units/integrity.html).

- Journalists should be transparent in dealing with news and images and their sources.
- Journalists should be free of improper obligations to politicians, interests and news sources.
- Journalists should determine news content through professional standards only.

## 2. Truth:

- Journalists should commit themselves to truth, honesty and objectivity in publishing news and images.
- Journalists should report the news accurately.
- Journalists should avoid stereotyping individuals and groups by race, gender, religion and ethnicity.
- Images should reflect the entire picture of the event without manipulating, altering or distorting their content.

## 3. Accuracy:

- Journalists should check their sources of information and correct significant errors of fact and errors of omission.
- Journalists must not manipulate images and thereby mislead viewers or misrepresent subjects.

## 4. Fairness:

- Journalists should adhere to the journalistic values of balance, credibility and diversity.
- Journalists should present news, information and images of every side and on the basis of professional perspective rather than personal bias.

5. Integrity:

- Journalists should treat news sources, subjects and colleagues as human beings.
- Journalists should give special consideration to vulnerable subjects and compassion to victims of war, crime or tragedy.
- Journalists should publish images of grief only when the public has an overriding and justifiable need to see.
- Editing should maintain the integrity of the photographic images' context and content.

6. Serving the Public Interest:

- Journalists should provide their audiences with news, information and images of events in an objective manner.
- They should provide the public with the news, information and images necessary to enable them to make decisions.

The War on Gaza is a terrorist event according to several definitions of terrorism. Yet, during the analyzing process of the selected images, this thesis will consider the six selected Arab and American media codes of ethics in order to examine whether or not these images fulfill the Arab and American media ethical standards.

***Terrorism Images and the War on Gaza***

According to various definitions of terrorism and terrorist events, the 2008-2009 War on Gaza is labeled as a terrorist event due to the presence of components of terrorism in this event. The twenty-first century demonstrates the changing nature of terrorism and creates a variety of modern definitions of an old concept. "Even though the word *terrorism*

originated during the French Revolution and the Jacobin Reign of Terror (1792-1794), individual acts of terror-violence can be traced back at least to the ancient Greek and Roman republics” (Combs, 2006: 22).

Combs (2006) mentions four crucial components in her definition of contemporary terrorism: an act of violence, creation of fear in the audiences, innocent victims and political motives. She defines terrorism as:

*[A] synthesis of war and theater, a dramatization of the most proscribed kind of violence – that which is perpetrated on innocent victims – played before an audience in the hope of creating a mood of fear, for political purposes.*

(2006: 11; *emphasis in original*)

Combs says that a terrorist act involves “the capacity and the willingness to commit violence” against human targets and political systems. These violence acts create a mood of fear and anxiety within the audiences. She adds that terrorist acts are “perpetrated *deliberately* upon innocent third parties in an effort to coerce the opposing party or persons into some desired political course of action” (2006: 12). Combs says that a terrorist act has a political purpose and motive, but it “is *not* a lever by which acts of terrorism can be justified under international law” (Ibid: 16). Furthermore, she defines state terrorism or “mass terror” as “*acts of terrorism that a state commits against defenseless victims*” (Ibid: 26). A state might practice an “internal terrorism” against its own people or “external terrorism” against other citizens. On the other hand, Combs (2006) defines non-state terrorism as a group of individuals who are motivated by political and religious purposes to commit violent actions. “The mixture of political and religious fanaticism has always been a volatile and often violent combination” (63).

Jaggar (2005) believes that the “immediate purpose of terrorism is to create a climate of terror. Thus, acts of terror are often marked by a concern for symbolic and dramatic effect” (205-206). She defines terrorism as:

Terrorism is the use of extreme threats or violence designed to intimidate or subjugate governments, groups, or individuals. It is a tactic of coercion intended to promote further ends that in themselves may be good, bad or indifferent. Terrorism may be practiced by governments or international bodies or forces, sub-state groups or even individuals. Its threats or violence are aimed directly or immediately at the bodies or belongings of innocent civilians but these are typically terrorists’ secondary targets; the primary targets of terrorists are the governments, groups or individuals that they wish to intimidate.

(2005: 209)

Jaggar adds that “terrorism includes attacks not only on human but also on non-human targets, such as infrastructure, businesses, homes, and buildings of religious, political, or other symbolic significance” (2005: 207). She says that governments and states might use terrorism and terrorist tactics against enemy populations.

Dar (2005) offers a comprehensive definition of terrorism. Terrorism is “an act comprised of at least four crucial elements: (1) it is an act of violence; (2) it has a political motive or goal; (3) it is perpetrated against innocent persons; and (4) it is staged to be played before an audience whose reaction of fear and terror is the desired result” (45-46).

Whittaker (2004) provides some criteria for terrorism. According to Whittaker, it is a premeditated, politically motivated use of violence or its threat in order to intimidate or coerce a government or the general public; it is a strategy of violence designed to achieve desired outcomes by instilling fear and insecurity; there is an unlawful use or threat of force through sustained campaigning or sporadic incidents; there is calculated

use of violence against civilians, non-combatant targets; power is intrinsically at the root of political violence – its acquisition, its manipulation and its employment to effect changes; generally, there is clandestine activity which is carefully planned as to goals, means, targets and access; goals may be understood generally as political, social, ideological or religious, otherwise terrorists would be thought of as delinquent criminals; terrorism is usually carried out by sub-national groups and, occasionally, by dedicated lone individuals; maximum publicity is normally an important objective for terrorists; zones of action, which were hitherto restricted to a specific country, locality or segment of society, are fast becoming transnational such that ramifications frequently extend beyond national boundaries.

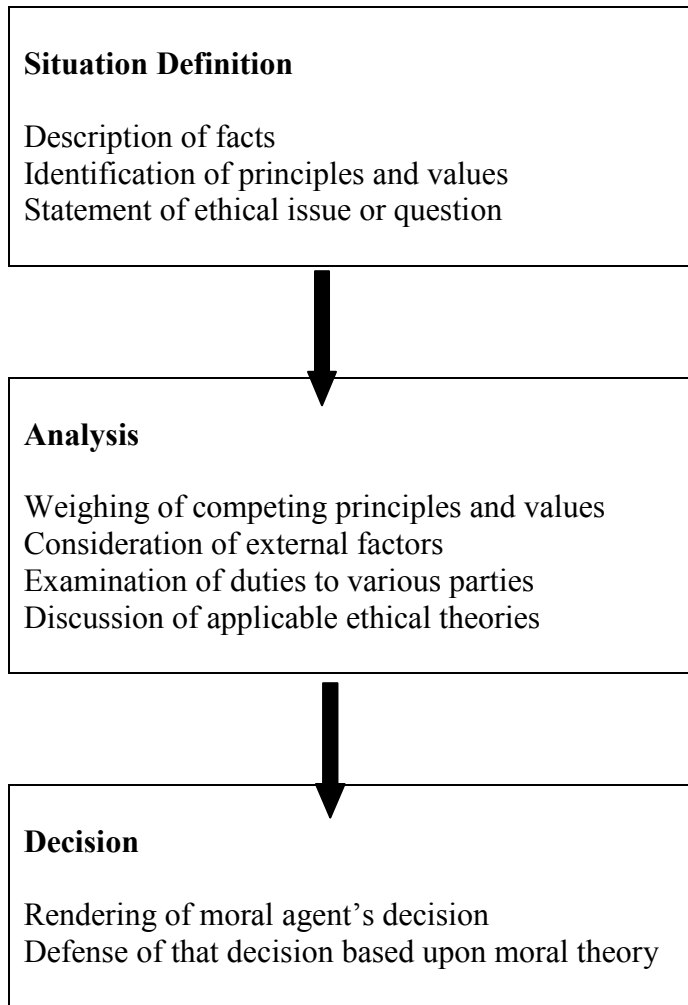
Paletz and Vinson differ between three kinds of terrorism: state terrorism which is “...waged against inhabitants of a state; state sponsored terrorism, against the people of other states; and insurgent terrorism... Insurgent terrorism may not be as deadly as state terrorism, nor its victims as numerous” (1992: 1).

## **Building the Sensational Image of Terrorism Ethical Decision-Making Model**

### ***Ethical Decision-Making Models***

Day (2006) formulates a systematic model of moral reasoning (SAD) which consists of three major categories: “(1) the situation definition; (2) the analysis of the situation, including the application of moral theories; and (3) the decision, or ethical judgment” (66). In summary, the SAD model can be diagrammed as shown in Figure 1.

*Figure 1: The Moral Reasoning Process*  
(Source: Day, 2006: 68)

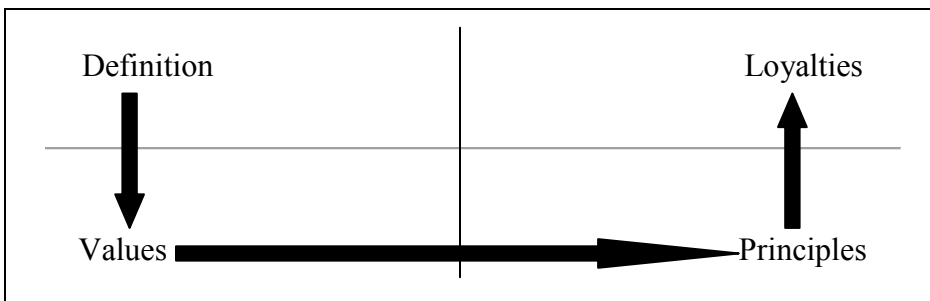


Day explains that the situation definition “is designed to identify the ethical issue and to list or examine those facts, principles, and values that will be important to the decision-making process” (2006: 66-68). This stage comprises two steps: First, “to describe the facts and to identify the relevant conflicting values and principles implicated in this ethical dilemma... Second, there should be a clear statement of the ethical question or issue involved... The question should be specific, not general.” The second stage of this model is analysis of the situation. In this stage, a scholar should use all the available

information and his/her imagination “to examine the situation and to evaluate the ethical alternatives.” Day believes that any analysis of a media ethical dilemma should include four considerations. First, there should be a discussion of the various conflicting values and principles. Second, there should be an examination of the factors external to the case situation itself that might influence the direction of moral judgment. Third, there should be an examination of the various individuals and groups that are likely to be affected by the ethical judgments. Fourth, the ethical theories should be applied to the moral dilemma. The final stage of this model is the decision itself. In this stage, the scholar should make his/her decision and defend the recommendations. Day says that the decision and its defense should include an appeal to one or more of the moral theories.

The Potter box model of moral reasoning and ethical analysis was formulated by Dr. Ralph Potter of the Harvard Divinity School. This model consists of four dimensions: the definition of the situation; the identification of values; ethical principles; and loyalties. In summary, the Potter box model can be diagrammed as shown in Figure 2.

**Figure 2: The Potter Box Model of Moral Reasoning**  
 (Source: Christians, Fackler, Mckee, Kreshel & Woods, 2009: 3)



The first stage of the model involves: defining the situation under analysis; detailing and explaining the aspects of the situation; and pointing out the ethical dilemma. The second stage includes identifying and describing the ethical values that are related to the

situation. Indeed, “Each value influences our discourse and reasoning on moral questions” (Christians, Fackler, Mckee, Kreshel & Woods, 2009: 4). The third stage involves stating the ethical principles on which each medium relies in the process of moral reasoning and decision-making. The final stage ascertains the loyalty of each medium; this loyalty might be towards the audiences or towards an ethical principle.

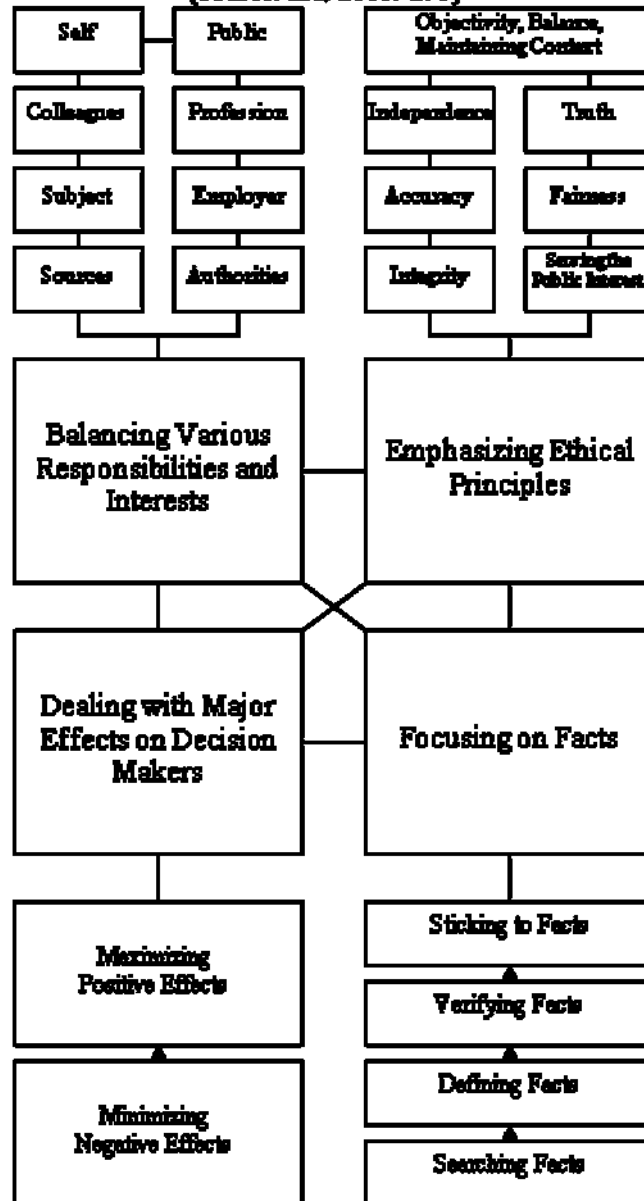
Eid (2008) suggests “a media decision-making model that contributes to rendering the performance of the media decision-makers *effective*, as a consequent result of being *rational* and *responsible*” (265). The Crises Decision-Making Model for Media Rational Responsibility (CD\_M<sup>3</sup>\_R<sup>2</sup>) is comprised of four main components: rational thinking, responsible conduct, crisis decision-making and final acts. Nevertheless, the thesis’s theoretical framework utilizes from the second component of Eid’s model – responsible conduct – in order to feed the suggested model. The media’s responsible conduct consists of four cyclical<sup>17</sup> tasks: 1) balancing various responsibilities; 2) emphasizing ethical principles; 3) confronting major effects on decision-makers; and 4) focusing on facts. The task of emphasizing ethical principles embodies six major ethical principles: independence, truth, accuracy, fairness, integrity and serving the public interest. In summary, the media’s responsible conduct can be diagrammed as shown in Figure 3.

---

<sup>17</sup> Eid (2008) says that “cyclical” means that the tasks and their actions have no specific order in which they must be implemented and that they continue until the achievement of responsible conduct during the crisis.

**Figure 3: The Media's Responsible Conduct**

(Source: Eld, 2008: 273)



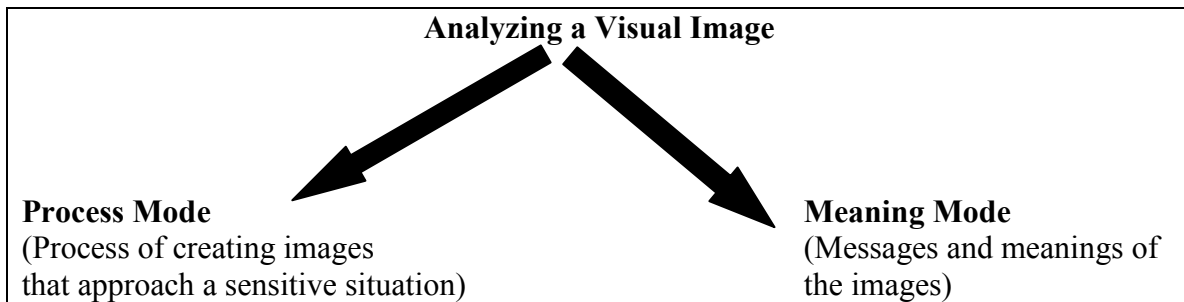
**Analysis of the Visual Image**

Newton (2009) defines visual ethics as, “the dynamic process through which we determine how best to create, disseminate, and use image-based stimuli” (87). It is “*the study of how images and imaging affect the ways we think, feel, behave, and create, use, and interpret meaning, for good or for bad...* Visual ethics then is *the appropriate use of*

*imaging power in regard to self and others*” (Newton, 2005: 433-434). Newton considers photojournalism to be “a professional practice through which visual reporters seek, document, and present moments of time to multiple viewers” (2009: 87). It “evokes a range of ideological attributes: objectivity/subjectivity, power/powerlessness, truth/fiction, document/commodity, self/other, persecutor/victim” (Ibid: 88). He adds that the best photojournalism embodies an understanding of human life and conveys it to other humans who obtain 75% of their information from “visual sources.”

Newton divides visual ethics into two components: the visual ethics of *process* and the visual ethics of *meaning*, and these two modes of analyzing a visual image usually “overlap.” Visual ethics of process refers to how “the visual was made, created, constructed... [E]thics of process involved how the photographer approached a sensitive situation” (2005: 437). On the other hand, visual ethics of meaning refers to “ways in which we interpret images and incorporate them into our meaning systems” (2009: 89). Newton believes that, in the ethics of process and in the ethics of meaning, “the harm can be done to the image-maker, to any individuals involved in the process, to the message itself, to the viewer, and/or to society at large” (2005: 437). He adds that “Unethical processes can produce either ethical or unethical messages, as can ethical processes. Unethical messages can, in turn, produce either ethical or unethical processes, as can ethical messages” (Ibid). In summary, the process of analyzing a visual image can be diagrammed as shown in Figure 4.

Figure 4: The Analyzing Process of a Visual Image

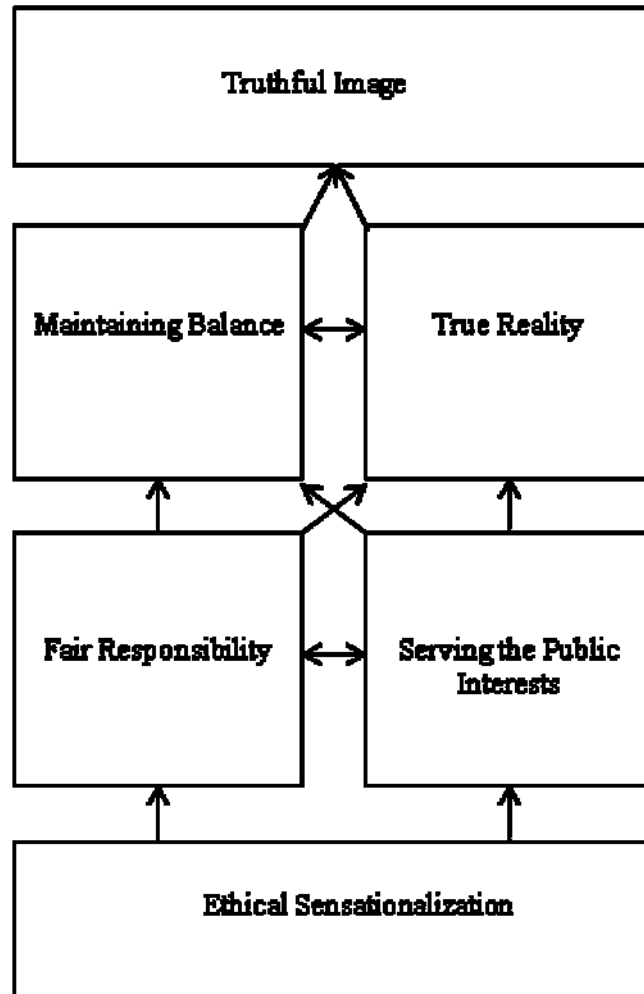


Newton states that, in photography, “*truth* is an ideology, an encoding of information deemed authentic within a frame according to conventions of professional practice... [It] in pictures is about truth in self, the search for moments of empathy as gateways to moments of revelation about the story of the self” (2009: 91). According to Newton, the “reasonable truth” that photojournalism presents is “the best truth a human can acquire, given the variables of perception, behavior, culture and institutional practices that affect all understanding between humans” (Ibid: 96). As an example, Newton comments on a front-page photograph from 2003 that shows a grieving Iraqi father kneeling beside the wooden coffins of his children. He says, “the photograph evokes empathy, engendering a feeling of connection between viewer and subject: one of the greatest – if not *the* greatest – losses a human can face is the death of one’s child” (Ibid: 91). He adds that when we see this photo, we are confronted by “the *self* we see in the *other*, and we cringe at the pain we sense and at the need to acknowledge our own complicity in the father’s suffering” (Ibid: 97). He believes that audiences need to see the visual evidence of an event in order to know what happens.

***A Suggested Model: SITE-DMM***

The Sensational Image of Terrorism Ethical Decision-Making Model – SITE-DMM is a theoretical model contingent to the terrorist event at stake. The SITE-DMM consists of six major components: 1) Ethical Sensationalization; 2) Serving the Public Interest; 3) Fair Responsibility; 4) True Reality; 5) Maintaining Balance; and 6) Truthful Image. The SITE-DMM and the associated relationships between its components can be diagrammed as shown in Figure 5.

**Figure 5: The Sensational Image of Terrorism Ethical Decision-Making Model**



The literature review synthesizes the theoretical framework and the threads of knowledge that structure the elements of the model. The first major component, Ethical Sensationalization, consists of three sub-components: balance between reasons and emotions; correct emotions on correct occasions; and proper reason to determine the proper action. The following threads of knowledge feed this component:

- Aristotle's doctrine of the mean and virtue ethics. The virtuous person is the one who has the correct emotions and acts accordingly on the correct occasions; the truthful person is the one who gives out the right amount of information on the right occasions. The virtuous person should consider giving attention to the proper rather than the "unfair" use of emotion. The good person is in an equilibrium status all the time and remains balanced; a person must always have his/her emotions and reasons in consistent equilibrium. The emotions and reasons have to be integrated in order to have ethical virtue. If the human being lacks a balanced disposition, he/she will not have the right emotions and will not act correctly in the right situation. In addition, Aristotle devotes attention to the importance of the power of logical reasoning (logos) and to the importance of knowledge of the emotion (pathos) in any persuasion process. Logos is the intellectual message of the speaker and the basis for developing a cognitive map of the disruption and the direction in which decisions, if taken, will resolve it. Logos features the speaker's way of speaking to audiences. While pathos is the method of understanding how emotions and feelings direct target humans in their being with others, Aristotle conceives emotion as a tool that could be employed to persuade audiences.
- Benedict Spinoza's and Lawrence Kohlberg's ethical decision-making tools. Spinoza believes that a rational reason determines a justified and proper course of action, while Kohlberg believes that any ethical decision should be backed by logical reasoning and sound moral judgment.
- Deni Elliot's justification for publishing "images that injure." He says that the publication of these images requires good moral reasons to justify the harm that

might be caused by their disclosure. Elliot mentions different situations and conditions in which the publication of “images that injure” is justified. The first situation arises when there is a fair agreement and judgment from the audience that there exist good and reasonable justifications for the publication of these images. The second situation is related to the obligation to “fulfill one’s role-related responsibilities.” These role-related responsibilities are associated with one’s relationship to others; these responsibilities are moral and include fulfilling one’s duties to others. One of these duties is satisfying the right of the audience to be informed through verbal and visual messages. Another responsibility of mass media image creators and managers is to create viewer perceptions through the presentation of accurate and clear images, as well as to take responsibility for the symbolic and literal meaning of the image.

- Charles A. Hill’s concepts of presence and vividness. The concept of presence refers to the extent to which an object or concept is foremost in the consciousness of the audience members. It is an attempt to focus and increase the presence of elements in images that are favourable to the audiences because these presence elements have a potential impact on the audiences’ attitudes, beliefs, emotions and actions. On the other hand, the concept of vividness refers to the information that is emotionally interesting and concrete. It has more persuasive power than texts because it facilitates the comprehension of persuasive messages. Thus, vividness, emotional response and persuasion correlate with each other in order to influence the audiences’ attitudes, beliefs, behaviours and actions.

- David D. Perlmutter's concept of icon of outrage. He articulates three criteria for his concept. The first criterion is emotional response. Images of tragedies, wars, human suffering and disasters are continuously a source of news icons and elicit strong emotional reactions from audiences. He says that photojournalists feel that extremes of human suffering make good news photography. The second criterion is effects. The icon of outrage has the power to affect policies, as well as audiences' attitudes and behaviours and thus to evoke emotional responses. The third criterion is sites of struggle. The icon of outrage is often a struggle for meaning. Perlmutter presents images of the Vietnam War as examples that demonstrate how images struggle for meaning and seek to arouse the audience members' emotional responses.
- Paul Martin Lester's concept of visual perception. He defines visual perception as the conclusion that is generated through the combination of all the information gathered by one's sensual organs. Sensations are the raw data, while visual perception is the meaning concluded after visual sensual stimuli are received.  
Visual perception is a result of a combination of sensations.

The second major component, Serving the Public Interest, consists of seven sub-components: norms that are acceptable to all those involved; expressing everyone's attitudes, desires and needs; generalizable interests; compassion to victims of terrorism; images of grief; the greatest good for the greatest number of people; and respect for man's moral and intellectual life. The following threads of knowledge feed this component:

- Jürgen Habermas's principles of universalization (U) and discourse ethics (D), and his theory of communicative action feed most of the sub-components. He defines the principle of U as a moral norm that is justified if all those affected assent to it. It is a principle, formulated in such a way that the norm is only valid if it can be willingly accepted by all. The principle of D is comprised of the norms that are acceptable to all those involved; it determines the actual discourse as the place for the justification of ethics. Habermas provides the procedural roles to ensure that the discourse ethics are indeed communicative processes. These procedural roles are as follows: every subject with the competence to speak and act is allowed to take part in a discourse; everyone is allowed to question any assertion whatever; everyone is allowed to introduce any assertion whatever into the discourse; everyone is allowed to express his attitudes, desires and needs; and no speaker may be prevented, by internal or external coercion, from exercising his rights. Furthermore, Habermas believes that the "public discourse" is vital because it begins the process of turning particular interests into generalizable interests. According to Habermas's theory of communicative action, journalists should not consider truth and accuracy as the only prerequisites for the publication of information and news. If information and news serves the public interest, journalists should publish it regardless of any ethical reasoning to the contrary.
- Two Arab and American media ethical standards. These are: 1) giving special consideration to vulnerable subjects and compassion to victims of war, crime or

tragedy, and 2) publishing images of grief only when the public has an overriding and justifiable need to see.

- John Stuart Mill's ethical decision-making tool. Mill believes that a human being should act by following the moral rule that will bring about the greatest good, or happiness, for the greatest number.
- William James's literature of truth and ethics. He invites us to respect all the facts of man's moral and intellectual life, and to accept all data, ranging from concrete physical perceptions to the specific necessary truth that is given to him in his various mental, moral and aesthetic experiences.

The third major component, Fair Responsibility, consists of three sub-components:

Portraying the Other, which itself has two constituent elements – stereotyping by religion or ethnicity and stereotyping based on culture, moral codes, social philosophies and political agitations; adhering to a professional perspective; and avoiding or managing personal biases. The following threads of knowledge feed this component:

- Walter Lippmann's literature of stereotype. He states that every party in time of war and conflict stereotypes the other. Lippmann adds that we can best understand the furies of war and politics by remembering that almost the entirety of each party believes absolutely in its picture of the opposition. He emphasizes that the facts that we see depend on where we are placed and on the habits of our eyes. He assumes that we do not first see and then define but, rather, that we define first and then see. We define and stereotype things based on our culture, moral codes, social philosophies and political agitations. Lippmann considers photographs to be outside stimuli that evoke some part of a system of stereotypes, so that the

actual sensation and the preconception both occupy one's consciousness at the same time. If what we are looking at corresponds accurately with what we anticipated, then the stereotype is reinforced for the future.

- Three Arab and American media ethical standards. These are: 1) avoidance of stereotyping individuals and groups by race, gender, religion and ethnicity; 2) adherence to the journalistic values of balance, credibility and diversity; and 3) presentation of news, information and images of every side and based on professional perspective instead of on personal bias.
- Edward Said's concept of representation. He defines representation as formations or deformations and as the dominator or the dominated that have purposes and that accomplish one or many tasks.

The fourth major component, True Reality, consists of three sub-components: present true reality; unquestioned reality; and adherence to facts. The following thread of knowledge feeds this component:

- William James's definition of reality. He believes that realities have beliefs and feelings, and that they pave the pathway for motivating and guiding humans' actions. However, James differentiates between two different kinds of reality: the infinitely useful and the infinitely harmful. He adds that the objects that we observe belong to the world of sense, and that these objects have unquestioned reality. James relates observation and reality; what exists is what is observed.

The fifth major component, Maintaining Balance, consists of three sub-components: avoiding extremes, which itself has two constituent elements – avoidance of the extreme of excess (overdoing) and avoidance of the extreme of deficiency (underdoing);

maintaining objectivity in representing the events; and fulfilling one's responsibilities to oneself and to others. The following threads of knowledge feed this component:

- Aristotle's theory of golden mean. He believes that virtue lies between the extremes of excess and deficiency, and the extremes of overdoing and underdoing. Thus, the virtue exists in equilibrium and is produced and preserved by avoiding extremes. He adds that when a human being faced with an ethical problem, he/she should avoid extremes by determining the mean, the just-right, and should act by doing what is appropriate after having considered all relevant factors.
- Immanuel Kant's ethical decision-making tool. He calls for considering one's responsibility to oneself and to others, one should act only on the basis of those principles that one would have been generalized to all.
- One Arab and American media ethical standard. According to this standard, journalists should provide their audiences with news, information and images of events in an objective manner.

The sixth major component, Truthful Image, consists of five sub-components:

maintaining the integrity of the photographic images' context and content; manipulation, alteration or distortion; intrusiveness; truthful, honest and objective images; and good, useful, or satisfactory for human beings. The following threads of knowledge feed this component:

- Four Arab and American media ethical standards: 1) editing should maintain the integrity of the photographic images' context and content; 2) images should reflect the entire picture of the event without manipulating, altering or distorting

- their content; 3) there should be no manipulation of images in a manner that can mislead viewers or misrepresent subjects; and 4) journalists should commit themselves to truth, honesty and objectivity in publishing news and images.
- Jean Baudrillard's ethical decision-making tool. He calls for examining possible responses to an ethical dilemma and selecting the one that is the least manipulative and intrusive, and that most closely represents true reality.
  - William James's concept of truth. He believes that truth is not absolute and that it is relative to our needs and interests; the final test of truth is the satisfaction of a subjective feeling, the sentiment of rationality. He adds that a true theory is one that works, or that actually comes to be good, useful or satisfactory for human beings to believe as we live and try to understand our lives. James considers truth to be the object that is good for human being's intellectual, spiritual and emotional situation. He adds that truth is a product of our human efforts to live and to benefit ourselves, and thus it is also a product of our human partiality, subjectivity, interests and desires.

The SITE-DMM is a theoretical model and contingent to the War on Gaza. Its components and sub components are synthesized from various philosophies, theories, approaches and concepts. Each of these components and sub components is a thread of knowledge originated from relevant literature, and form the relationship between different concepts. The purpose of the SITE-DMM is to provide the analyzing process of the selected images with a scientific and theoretical tool in order to obtain objective results. As well as, to investigate and examine the ethicality of the Arab and American sensational images when covering the 2008-2009 War on Gaza.

## Chapter 3

### **Methodology**

The purpose of this thesis is to investigate and examine the ethicality of the Arab and American sensational images disseminated in the process of covering a terrorist event perpetuated by the Other. Following a systematic analysis of 144 selected sensational images from six Arab and American online media outlets, guided by the suggested theoretical model – SITE-DMM, the findings provide a comprehensive understanding of the ethicality of the Arab and American sensational images during the coverage of the 2008-2009 War on Gaza.

The rationale for choosing sensational images of the War on Gaza as the thesis's application and as a particular case in which to perform inductive analysis is four-fold. First, the Israeli-Palestinian conflict is the longest-running conflict in the Middle East region and in the world, and one in which civilians are always the major victims. Second, each side of the conflict accuses the other of terrorism and the "terrorist violence has been employed by both sides in the conflict over Palestine for over 80 years" (Halwani & Kapitan, 2008: 132). During the War on Gaza, the world and its media were divided into two camps: on the one hand, the pro-Israel countries – of which the United States is the leader – that support Israel defending itself against the Palestinian "terrorist acts" and, on the other hand, the pro-Palestine countries – namely the Arab countries – that support the Palestinians' resistance against "state terrorism." Third, the images of this conflict involve major sensational visual elements – children, corpses, blood, ruins and so forth. Fourth, the publication of these images in different media outlets led to emotional

reactions within various segments of national and international public opinion, including to anti-Israel and anti-Hamas protests. Finally, the publication of these images raises many ethical debates regarding the media's codes of ethics and the audiences' right to see and know the complete picture of the conflict.

### **Concepts and Operationalization**

The key concepts are defined and operationalized for the purposes of this thesis. These concepts include: Ethical Sensationalization, Serving the Public Interests, Fair Responsibility, True Reality, Maintaining Balance and Truthful Image.

Each of the above concepts is comprised of several sub-components and they are defined and operationalized as follows:

❖ Ethical Sensationalization:

- Balance between reasons and emotions. This sub-component will be measured based on two elements – reasons and emotions. Both elements are present when the images contain elements that show the underlying reason for the emotion. For example, if an image involves a woman who is crying (an emotion) because of her damaged home (a reason), then these images are classified as images that provide a balance between reasons and emotions.
- Correct emotions on correct occasions. This sub-component will be measured based on the degree to which the image is graphic and on the degree to which there are sensational elements contained therein. A scale of three levels will be followed: 1) extreme graphic; 2) graphic; and 3) less graphic. For example, if an

image contains many corpses for children with close-up shots, then these images are classified as extreme graphic images.

- Proper reason to determine the proper action. This sub-component will be measured based on the rational justification for publishing the images. For example, if an image shows many corpses, then these images are classified as justified images because they reflect the harshness of the conflict and the vastness of the number of victims.

❖ Serving the Public Interests:

- Norms that are acceptable to all those involved. This sub-component will be measured in terms of the audiences' norms and if the image offends them or not. For example, if the publication of such an image is considered to be acceptable by the audiences and does not disturb them, then this image satisfies this sub-component.
- Expressing everyone's attitudes, desires and needs. This sub-component will be measured based on the identity of the persons involved in the analyzed images. For example, if an image contains visual elements that identify the people involved in the image, then this image does not satisfy this sub-component.
- Generalizable interests. This sub-component is related to the previous one and will be measured based on the neutrality of the image. For example, if an image reflects the harshness of the conflict and its victims and suffering without showing favoritism to either the Palestinians or the Israelis, then this image satisfies this sub-component.

- Compassion to victims of terrorism. This sub-component will be measured in terms of the treatment of the victims involved in the images. For example, if an image contains either Palestinian or Israeli victims, then this image is considered to be an image of compassion to victims of terrorism.
  - Images of grief. This sub-component will be measured based on the scenes of grief involved in the analyzed images.
  - Greatest good for the greatest number of people. This sub-component will be measured based on the information and the visual messages conveyed by the images without providing indications as to the identity of the people involved or as to the location. For example, if an image provides the audiences with sufficient information and visual messages about the War on Gaza conflict without indications regarding the identity of people involved or regarding the place, then this image satisfies this sub-component.
  - Respect for man's moral and intellectual life. This sub-component will be measured in terms of the level of respect for victims' features and privacy. For example, if an image involves facial features of the victims, then this image does not satisfy this sub-component.
- ❖ Fair Responsibility:
- Portraying the other. This sub-component includes two constituent elements:
    - Stereotyping by religion or ethnicity. The images will be classified according to whether they stereotype based on religion or ethnicity. For example, if an image contains a woman wearing an Islamic head scarf, then this image stereotypes people based on their religion.

- Stereotyping based on culture, moral codes, social philosophies and political agitations. The images will be classified according to whether they stereotype based on these categories. For example, if an image contains several men who are wearing the Israeli military uniform, then this image stereotypes people based on these categories.
  - Stick to professional perspective. This sub-component will be measured based on the professional standards of the images. For example, if it is clear that an image is captured by a professional photographer, then this image satisfies this sub-component.
  - Personal biases. This sub-component will be measured in terms of the visual elements involved in the images and whether these elements include personal biases towards either the Palestinians or the Israelis. For example, if an image consists of visual elements that reflect the victims and suffering of either the Palestinians or the Israelis, then this image includes personal biases.
- ❖ True Reality:
- Present true reality. This sub-component will be measured in terms of the visual messages that are conveyed by the images and whether these images reflect the reality of the conflict. For example, if an image includes visual messages that show the War on Gaza's victims, then this image satisfies this sub-component.
  - Unquestioned reality. This sub-component will be measured based on the visual elements that are involved in images. For example, if an image contains sufficient visual elements that reflect the reality of the conflict, then this image satisfies this sub-component.

- Stick to facts: This sub-component will be measured based on the facts that are involved in the images. For example, if an image contains visual elements that show facts about the War on Gaza, then this image satisfies this sub-component.

❖ Maintaining Balance:

- Avoid extremes. This sub-component includes two constituent elements:
  - Avoid extreme of excess (overdoing). The images will be classified based on the number of sensational and visual elements contained therein and on their frequency. For example, if an image contains more than sufficient sensational and visual elements, then this image does not satisfy this component.
  - Avoid extreme of deficiency (underdoing). The images will be classified based on the number of sensational and visual elements contained therein and on their frequency. For example, if an image does not contain sufficient sensational and visual elements, then this image does not satisfy this component.
- Objectivity in representing the events. This sub-component will be measured in terms of the balance between the representation of the Palestinians and the Israelis. For example, if an image represents only the Palestinians or the Israelis, then this image does not satisfy this sub-component.
- Responsibility to self and others. This sub-component is related to the previous one. It will be measured in terms of the responsibility towards victims and the suffering of the Palestinians and the Israelis.

❖ Truthful Image:

- Maintaining the integrity of the photographic images' context and content. This sub-component will be measured based on the images' context and content. For example, if an image reflects the event's context and content and involves visual elements that reflect the War on Gaza, then this image satisfies this sub-component.
- Manipulation, alteration or distortion. This sub-component will be measured in terms of the validity of the image.
- Intrusiveness. This sub-component will be measured in terms of the level of intrusiveness. For example, if an image disturbs the audiences through the nature and the level of the sensational elements involved in the image, then this image is classified as an intrusive image.
- Truthfulness, honesty and objectivity of the image: This sub-component will be measured in terms of the overall components of the image.
- Good, useful or satisfactory for human beings. This sub-component will be measured in terms of the newsworthiness and the importance of the image.

## **Research Design**

This thesis methodologically utilizes a qualitative comparative content analysis research design. A qualitative comparative content analysis research design is selected because the analyzed data in this thesis is visual data – news images of the War on Gaza disseminated through six Arab and American online media outlets within a specific time frame.

“[C]ontent analysis may focus on either quantitative or qualitative aspects of communication messages” (Berg, 2007: 251). Thus, the qualitative comparative content analysis research design targets the visual data that is the subject of this thesis for the

purpose of investigating and examining the ethicality of 144 Arab and American sensational images.

The choice of this research design was also made because the systematic analysis that is guided by the SITE-DMM reveals the differences and similarities between the Arab and American sensational images. As Neuman states, “Social scientific explanations of major societal processes – terrorism, a nation going to war, growing poverty, sources of inequality, rising immigration rates, urban decay – rely on studies that use historical and comparative research” (2007: 107). Furthermore, according to Schaefer (2003), “When analyzing media’s coverage, comparative case studies help illuminate the inevitable biases, framing, or other news judgments journalists use in constructing a narrative” (94). The construction and testing of theories depends on inductive reasoning “...in which one proceeds inferentially from particulars to more general statements. Induction is used continuously, both in problem definition and in the interpretation of the results” (McLeod & Tichenor, 2007: 10).

Non-probability sampling techniques assure the reliability and consistency of the qualitative comparative content analysis in the selection and analysis of a purposive sample of 144 sensational images from three Arab online media and three American online media outlets. In this regard, it should be noted that “Qualitative researches use a variety of techniques (e.g., interviews, participation, photographs, document studies, etc.) to record their observations consistently” (Neuman, 2007: 222). The selection of the sample was made from six online media outlets divided into three equivalent pairs: an Arab newspaper and an American newspaper; an Arab television website and an American television website; and an Arab entirely Internet news outlet and an American

entirely Internet news source. This approach helps to ensure the reliability and consistency of the thesis's qualitative comparative content analysis.

The validity and authenticity of the qualitative comparative content analysis is assured by the method of selection of the sample. This sample was taken from respected newspapers, as well as from respected online media outlets that were covering the War on Gaza on a daily basis. Due consideration was given to the fact that “*Authenticity* means giving a fair, honest, and balanced account of social life from the viewpoint of someone who lives it every day” (Neuman, 2007: 222).

After collecting the data sample, the thesis conducts a qualitative comparative content analysis, guided by the SITE-DMM, in order to investigate and examine the ethicality of the selected Arab and American sensational images. In addition, the qualitative comparative content analysis unveils the differences and similarities between the Arab and American sensational images. Subsequently, the thesis's findings provide a comprehensive understanding of the ethicality of the Arab and American sensational images released during the coverage of the 2008-2009 War on Gaza.

### **Research Questions**

Based on the essential components of the SITE- DMM, the main purpose of this thesis is to investigate and examine the ethicality of the Arab and American publication of sensational images over the course of covering the 2008-2009 War on Gaza.

Accordingly, the following are the key research questions:

- RQ1. To what extent is the sensationalization in the Arab and American sensational images of the War on Gaza ethical?
- RQ2. To what extent do the Arab and American sensational images of the War on Gaza serve the public interests?
- RQ3. To what extent do the Arab and American sensational images satisfy media's responsibility towards the self and the other?
- RQ4. To what extent do the Arab and American sensational images reflect the true reality of the War on Gaza?
- RQ5. How do the Arab and American sensational images maintain balance in representing the Palestinian and the Israeli victims?
- RQ6. How far can the Arab and American sensational images be considered truthful images?

### **Sampling and Data Collection**

This thesis utilizes a purposive sampling technique, which follows a non-probability sampling strategy. The sample is selected from three Arab and three American online media. These media outlets target two different groups of audiences with different languages, regions, cultures and backgrounds. The Arab online media outlets are: Al-Ahram newspaper, Electronic Intifada and Al-Jazeera.net TV; and the three American online media are: The New York Times newspaper, San Francisco Sentinel.com and CNN.com TV. Consistency in the selection of the sample is achieved by juxtaposing an

Arab newspaper with an American newspaper, an Arab news website with an American news website and an Arab TV website with an American TV website.

The process of selecting the sample from these Arab and American online media outlets relies on the accessibility of reviewing the images from each selected media's archive, the availability of the images provided by each selected media outlet and the reputation of each selected media outlet. The Egyptian Al-Ahram newspaper and the American The New York Times were chosen because they are well known in the Arab World and in the United States and because they have a wide range of readers. The selection of Electronic Intifada and Al-Jazeera.net on one hand and of San Francisco Sentinel.com and CNN.com on the other hand is because of the ease of access to their archives. The sample includes all the images that are made available by the selected online media. Thus, the availability of the images produces an insignificant sample size.

The Egyptian Al-Ahram newspaper was founded in Egypt in 1875 by two Lebanese brothers, Beshara and Saleem Taqla. It is one of the largest circulating newspapers in Egypt and in the Arab world. The newspaper reflects the official views of the Egyptian government because it owns a controlling share of the stock. The Electronic Intifada was launched in 2001 by Ali Abunimah, Nigal Parry, Arjan El Fassed and Laurie King-Irani. The website's founders define it as a "not-for-profit, independent publication committed to comprehensive public education on the question of Palestine, the Israeli-Palestinian conflict, and the economic, political, legal, and human dimensions of Israel's 40-year occupation of Palestinian territories." And the Al-Jazeera.net was launched in 2003 and was then relaunched in 2006, along with Al-Jazeera English in Qatar which is the world's first English-language news channel headquartered in the Middle East. Al-

Jazeera English can be viewed in every major European and American market and is available to 130 million homes in over 100 countries via cable and satellite.

The American New York Times newspaper was founded in 1851 in New York City. It is the third largest newspaper in the United States with 876,638 weekday and 1,352,358 Sunday copies according to the Associated Press. San Francisco Sentinel.com is published by the San Francisco Publishing Corporation. It was founded by Pat Murphy and the current editor and publisher is Sean Martinfield. The website's slogan is: "The Best of San Francisco Stage, Film, Fashion, Dining, Travel, Business, Philanthropy, Governance, and Israel – Hafrashat Challah." And the last American online media outlet is CNN.com TV. This online media is owned by the Turner Broadcasting System and they define their online news website as being "...among the world's leaders in online news and information delivery. Staffed 24 hours, seven days a week by a dedicated staff in CNN's world headquarters in Atlanta, Georgia, and in bureaus worldwide, CNN.com relies heavily on CNN's global team of almost 4,000 news professionals. CNN.com features the latest multimedia technologies, from live video streaming to audio packages to searchable archives of news features and background information."

The sample includes sensational images that show various emotionally engaging elements pertaining to children, women, violence, ruins, blood, corpses, crying and so forth. The data-collection process uses the search engines included within the selected media outlets' websites, as well as Google's search engine, in order to identify more images from the selected media outlets. The following list shows the website URLs for the six selected Arab and American online media outlets:

1. Al-Ahram newspaper: [www.ahram.org.eg](http://www.ahram.org.eg)

2. Electronic Intifada website: [www.electronicintifada.net](http://www.electronicintifada.net)
3. Al-Jazeera TV website: [www.Al-Jazeera.net](http://www.Al-Jazeera.net)
4. The New York Times newspaper: [www.nytimes.com](http://www.nytimes.com)
5. San Francisco Sentinel website: [www.sanfranciscosentinel.com](http://www.sanfranciscosentinel.com)
6. CNN TV website: [www.cnn.com](http://www.cnn.com)

The sample is comprised of 144 images selected between December 2008 and January 2009. The selected sample consists of 23 images from Al-Ahram, 29 images from Electronic Intifada, 20 images from Al-Jazeera.net, 27 images from The New York Times, 14 images from San Francisco Sentinel.com and 31 images from CNN.com.

Following the data collection, a systematic analysis guided by the SITE-DMM is conducted in order to answer the research questions of this thesis. The visual and sensational elements of the selected Arab and American sensational images are analyzed in accordance with each of the SITE-DMM's components and sub-components. For example, one of the SITE-DMM's sub-components is personal biases. The thesis observes whether the analyzed image contains any visual or sensational element that shows bias towards either the Palestinians or the Israelis. Some of the selected Arab sensational images contain women who are wearing the Islamic head scarf, while some of the selected American sensational images contain persons who are wearing the Jewish cap. These Arab and American images contain visual elements that show personal biases towards either the Palestinians or the Israelis.

## Chapter 4

### **Analysis and Findings**

During the 2008-2009 War on Gaza, the Arab and American media exchanged accusations about their news coverage of this terrorist event. This thesis systematically analyzes a sample of 144 Arab and American sensational images, guided by the SITE-DMM, in order to provide a comprehensive understanding of the ethicality of the Arab and American sensational images published during the coverage of the 2008-2009 War on Gaza. The presentation of findings here will follow the internal components of the suggested model.

#### **Ethical Sensationalization in the Arab and American Images**

The first component of the suggested model SITE-DMM, is Ethical Sensationalization. In order to examine the ethical sensationalization in the Arab and American images, the analysis is guided by the three sub-components that contribute to ethical sensationalization: 1) balance between reasons and emotions; 2) correct emotions on correct occasions; and 3) use of proper reason to determine the proper action.

#### ***Balance between Reasons and Emotions***

The visual and sensational elements in the Arab images balance between reasons and emotions. These elements reveal human emotions that are contingent on and proportionate to the reasons. Some images show a person crying (emotion) on the bodies of children (reason). Al-Ahram images 16, 12 and 3 are a sample of the Arab images that

achieve a balance between emotions and reasons. Al-Ahram image 16 exposes a shocked Palestinian woman who is shattering on two bodies, while image 12 shows two men holding a man who is mourning the bodies of three children. And image 3 consists of three images in one frame: the first image shows many people gathering around the bodies, while the two subsequent images reveal two men crying on the corpses. The relationship between reasons and emotions is apparent in these images through the visual and sensational elements that show emotions (crying and mourning) that are contingent on and proportionate to reasons (bodies and children).

Likewise, the visual and sensational elements in the American images achieve a balance between reasons and emotions. The New York Times image 90 and CNN images 122 and 136 are a sample of the images that achieve proportionality between reasons and emotions. The New York Times image 90 reveals a frightened woman in front of a wall full of bullet holes, while CNN image 122 shows a man crying and holding a child's body covered with blood spots on his face and legs. And CNN image 136 exposes a man in anguish on the body of a child. These images consist of visual and sensational elements that strike a balance between reasons (children and bullets) and emotions (fear and crying).

### ***Correct Emotions on Correct Occasions***

Although there are several graphic and extreme graphic Arab images arising from the “noisy” visual and sensational elements involved within these images, most of the Arab images are classified as less graphic images. The Al-Ahram images 1, 4 and 6 are among the images that do not involve graphic or extreme graphic sensational elements. The Al-Ahram image 1 exposes a man rushing towards an injured child and behind them a group

of persons and a journalist, while image 4 reveals a Palestinian woman in front of ruins. And image 6 shows a teen standing in front of a burned building. This sample of the Arab images involves less graphic sensational elements and, by doing so, these images reflect the correct emotions on the correct occasion. The War on Gaza is the occasion and the Arab images contain victims, suffering and ruins of this war through less graphic sensational elements.

The majority of the American images are classified as less graphic due to the low level of sensationalism involved therein. The New York Times image 80, San Francisco Sentinel image 108 and CNN image 117 are a sample of these images. The New York Times image 80 shows a disrupting classroom with a defect in the ceiling, while San Francisco Sentinel image 108 reveals a man looking through a house's broken window. And CNN image 117 exposes two Israeli men who are escaping from a specific hazard. These images consist of less graphic sensational elements that reflect the War on Gaza's victims, suffering and ruins.

### ***Use Reason to Determine the Proper Action***

Most of the analyzed Arab images achieve this sub-component by using the reason to determine the proper action. The enormous number of victims, especially children, and the amount of devastation is the reason that justifies and determines the proper actions – that is, the publication of the images that show the War on Gaza's victims. Al-Ahram images 10 and 22 and Electronic Intifada image 41 are a sample of the images that involve bodies, especially of children, as well as damaged buildings. Al-Ahram image 10 contains nine bodies and a group of persons who are praying on the bodies. The publication of this image (action) draws attention to the number of the Palestinian victims

(reason) in the War on Gaza, while Al-Ahram image 22 shows the rubble of damaged buildings. And Electronic Intifada image 41 contains eight observable bodies and a group of persons around them.

Similarly, the analyzed American images satisfy this sub-component and the published images reflect the War on Gaza's victims, suffering and ruins. The New York Times image 74, San Francisco Sentinel image 110 and CNN image 121 are among the images that use reason to determine the proper action. The New York Times image 74 shows people who are gathering around several bodies, while San Francisco Sentinel image 110 reveals the damage in an Israeli class room and a man looking towards the affected ceiling. And CNN image 121 exposes five persons staring at a rocket hit a road.

### **The Arab and American Images Serve the Public Interests**

The second component of the suggested model SITE-DMM, is Serving the Public Interests. In order to examine whether and to what extent the Arab and American images serve the public interests, the analysis is guided by the seven sub-components that contribute to the serve the public interests: 1) norms that are acceptable to all those involved; 2) expressing everyone's attitudes, desires and needs; 3) generalizable interests; 4) compassion to victims of terrorism; 5) images of grief; 6) greatest good for the greatest number of people; and 7) respect man's moral and intellectual life.

#### ***Norms that are Acceptable to all those Involved***

Although there are numerous Arab images that involve "noisy" visual and sensational elements that might offend the audience members, the majority of the Arab images are

appropriate to the audiences and their norms. Al-Ahram images 11 and 8 and Al-Jazeera image 53 are a sample of the images that are suited to the audiences and their norms. Al-Ahram image 11 portrays a man in a sorrowfulness status. This image implies that this man lost a loved one without this being explicitly pointed out in the image, while Al-Ahram image 8 reveals two Israeli soldiers rushing their injured comrade to the hospital. And Al-Jazeera image 53 shows the rubble of damaged houses and buildings. These images involve visual and sensational elements that inform the audiences about the War on Gaza in a way that is aligned with their norms of receiving visual messages about the event.

Similarly, the majority of the American images and their visual and sensational elements are appropriate to the audiences and to their norms of receiving visual messages. The New York Times image 82, San Francisco Sentinel image 104 and CNN image 127 are among the images that are suited to the audiences. The New York Times image 82 shows a woman who is looking to the damage inflicted on a house. San Francisco Sentinel image 104 reveals a woman with two children taking cover on the ground, while CNN image 127 exposes a man on a bicycle passing by a damaged building. The visual messages about the War on Gaza conveyed in these images are accepted by the audiences and are aligned with their norms.

### ***Expressing Everyone's Attitudes, Desires and Needs***

According to this sub-component, each of the Arab and American images involve one or more visual or sensational elements that imply to either the Palestinians or the Israelis that the image in question does not express everyone's attitudes, desires and needs but, rather, it expresses only the Palestinians or the Israelis.

Although there are various Arab images that contain visual and sensational elements that imply Palestinian victims, suffering and ruins, most of the Arab images omit to involve visual and sensational elements that create such an implication and, by doing so, they express everyone's attitudes, desires and needs. Al-Ahram image 14 and Electronic Intifada images 29 and 45 are a sample of the images that satisfy this sub-component. Al-Ahram image 14 shows a fire truck with a fire fighter who is cleaning some blood spots from the road. This image does not indicate the identity of people involved nor the specific location. Electronic Intifada image 29 reveals a shoe and a spot of blood, while image 45 exposes two children looking to the camera and standing in front of a disrupted room.

On the other hand, the American images are evenly split between images that indicate or imply the place and identify the people involved and images that do not indicate or imply this information. The New York Times image 77, San Francisco Sentinel image 101 and CNN image 118 are a sample of the images that contain visual and sensational elements that provide indications of the location and of the identity of the people involved. The New York Times image 77 shows a man holding a child with some blood on his face and behind them there are two women wearing the Islamic head scarf (which identifies the people involved). San Francisco Sentinel image 101 reveals a group of Israeli soldiers who are carrying a coffin covered by the Israeli flag. The Israeli flag and the soldiers wearing their military uniform imply the location and the identity of the people involved. And CNN image 118 exposes an old man who wears the Palestinian scarf on his head and stands in front of the rubble. The Palestinian scarf provides a strong implication of the identity of the person involved in this image.

On the other hand, The New York Times image 81, San Francisco Sentinel image 107 and CNN image 144 are a sample of the American images that consist of visual and sensational elements that do not imply either the Palestinians or the Israelis; by omitting to create such an implication, these images express everyone's attitudes, desires and needs. The New York Times image 81 portrays a woman holding a child and a scared girl clutching the woman's arm, while San Francisco Sentinel image 107 shows a man and a woman who are carrying a child to a vehicle. And CNN image 144 reveals a child's face covered with blood.

### ***Generalizable Interests***

Generalizable interests refers to the idea that the image contains visual and sensational elements that reflect the War on Gaza's victims, suffering and physical damage without specifically indicating either the Palestinians or the Israelis and that are therefore directed to audiences in general rather than to the Arab or American audiences in particular. Most of the Arab images do not include visual or sensational elements that identify the victims and people involved. Electronic Intifada images 28, 44 and 50 are among the images that contain visual and sensational elements that are aligned with both Arab and American audiences. Electronic Intifada image 28 shows a hand of a body poking through the rubbles, while image 44 reveals a man in the middle of a disrupted room and a spot of blood on the ground. And image 50 exposes a girl who is looking to the camera in front of the buildings' ruins. These images fulfill the Arab and American audiences' general interest by informing them about the War on Gaza's victims, suffering and physical damage in general without specifically implying either the Palestinians or the Israelis.

On the contrary, the American images are equally divided between, on the one hand, those that involve visual and sensational elements that satisfy the Arab and American audiences' general interests and, on the other hand, those that contain visual and sensational elements that only satisfy either the Arab or the American audiences' general interests. The New York Times image 75, San Francisco Sentinel image 105 and CNN image 119 are a sample of the images that fulfill the audiences' general interest and that reflect the War on Gaza's victims, suffering and ruins. The New York Times image 75 shows persons rescuing a wounded man from the rubble, while San Francisco Sentinel image 105 reveals a man holding a child's body. And CNN image 119 exposes a frightened woman and two boys taking cover and putting their hands on their heads.

In contrast, the New York Times image 99, San Francisco Sentinel image 113 and CNN image 115 are a sample of the images that do not fulfill the audiences' general interests. The New York Times image 99 shows an Israeli soldier walking in front of a group of Israeli soldiers who are carrying a coffin covered by the Israeli flag and behind them a crowd of people. San Francisco Sentinel image 113 reveals two men who are crying and one of them is wearing the Judenhut or Jewish cap. And CNN image 115 reveals a Palestinian man wearing the Palestinian scarf and praying among the rubble. This sample contains visual elements that show the identity of the people involved in the images. These images contain visual and sensational elements that only fulfill either the American or the Arab audiences' general interests.

### ***Compassion to Victims of Terrorism***

The majority of the Arab images consist of visual and sensational elements that show compassion to victims of terrorism, especially to the Palestinian victims, by exposing

bodies (especially those of children), suffering and ruins. Al-Ahram image 16 and Al-Jazeera images 54 and 66 are a sample of the images that involve compassion for the War on Gaza's victims, suffering and physical damage. Al-Ahram image 16 shows a Palestinian woman crying on the bodies of two Palestinians with blood spots on their faces, hands and feet. Al-Jazeera image 54 reveals two Palestinian men staring at the bodies of three children dressed in white clothes and the children's faces covered with blood, while Al-Jazeera image 66 portrays an elderly Palestinian man carrying the body of a girl with blood on her face.

Similarly, the majority of the American images involve visual and sensational elements that show compassion to the Palestinian and the Israeli victims of the War on Gaza. The New York Times image 99 and CNN images 123 and 135 are a sample of the images that evoke compassion for the Palestinian and the Israeli victims. The New York Times image 99 shows a number of Israeli soldiers holding a coffin covered with the Israeli flag. CNN image 123 reveals the bodies of three Palestinian children dressed in the Islamic white clothes for the deceased and with three men around them, while CNN image 135 exposes a group of men around seven Palestinian bodies in front of a cemetery.

### ***Images of Grief***

Although there are several Arab images of grief, the majority of the Arab images do not include visual or sensational elements that reveal grief. Electronic Intifada image 42 and Al-Jazeera images 65 and 71 are a sample of the images that do not demonstrate grief. Electronic Intifada image 42 shows a Palestinian woman holding a child and behind them there are some people searching through the rubble. Al-Jazeera image 65 reveals a group

of persons sitting around the fire and behind them a damaged building, while image 71 exposes a man passing by the ruins of a damaged house. These images do not contain any visual or sensational elements that demonstrate grief.

Likewise, the majority of the American images do not involve visual or sensational elements that demonstrate grief. The New York Times image 96, San Francisco Sentinel image 111 and CNN image 140 are a sample of the images that do not indicate this. The New York Times image 96 shows a woman passing by her severely damaged house. San Francisco Sentinel image 111 reveals Israeli officials who are checking a damaged building. And CNN image 140 exposes a child looking to the camera and a camel behind him.

### ***Greatest Good for the Greatest Number of People***

The Arab and American images are analyzed according to this sub-component and they are considered to satisfy this sub-component if they contain visual and sensational elements that inform a greatest number of audiences (Arab and American) about the War on Gaza without focusing on one side and neglecting the other. The Arab images are evenly split between images that satisfy this sub-component because they involve victims, suffering and ruins of the War on Gaza without indicating these to pertain to either the Palestinians or the Israelis. Al-Ahram image 21 and Al-Jazeera images 61 and 63 are a sample of these images. Al-Ahram image 21 shows a child holding a toy in the middle of the rubble. In this image, there is no indication with regard to the place or the child's identity. This image informs the audiences about the children's suffering and the damages inflicted during the War on Gaza and, by doing so, it serves the greatest good for the greatest number of people (Arab and American audiences). Al-Jazeera image 61

reveals a child eating and looking to the camera and a group of children behind him/her, while image 63 exposes a man sitting in the rubble of a damaged house.

However, Al-Ahram image 15 and Al-Jazeera images 59 and 68 are a sample of the images that do not achieve this sub-component because they contain visual and sensational elements that indicate the Palestinian victims, suffering and ruins; by doing so, they serve the greatest good for Arab audiences in particular. Al-Ahram image 15 shows a Palestinian woman wearing the Islamic head scarf and carrying her belongings on her head and passing by the rubble. Al-Jazeera image 59 reveals two Palestinian women wearing the Islamic head scarf and sitting on the rubbles and behind them a group of people with few women who are wearing the head scarf as well, while image 68 exposes two Israeli tanks firing their weapons on specific targets. These images serve the greatest good for the Arab audiences in particular but not for audiences in general.

Similarly, the American images are equally divided between those that, on the one hand, serve the greatest good for the greatest number within both the Arab and American audiences and, on the other hand, those that serve the greatest good for specific audiences. The New York Times image 98 and CNN images 124 and 129 are samples of images that satisfy this sub-component. The New York Times image 98 shows two men who are observing the damage caused to a house. CNN image 124 reveals a frightened woman and in the rear there is a person holding a child, while image 129 exposes two men sitting around a fire and the ruins behind them.

On the other hand, The New York Times image 78, San Francisco Sentinel image 103 and CNN image 128 are samples of images that serve the greatest good for specific audiences only because the visual and sensational elements involved in these images only

reveal or imply the suffering of the Israelis or the Palestinians. The New York Times image 78 shows persons taking cover, and one of these persons is wearing the Jewish religious cloth. San Francisco Sentinel image 103 reveals a group of Israeli soldiers who are wearing the military uniform and are crying and providing each other with condolences. And CNN image 128 exposes four Hamas soldiers between the rubble and two of them are wearing the Palestinian scarf around their necks.

### ***Respect Man's Moral and Intellectual Life***

The visual and sensational elements contained within the Arab and American images specify whether and to what extent these images respect man's moral and intellectual life. For instance, the image satisfies this sub-component if it does not contain visual or sensational elements that expose the facial expressions of the victims. Although there are some Arab images that contain visual and sensational elements that reveal the facial expressions of victims – especially those of children – most of the Arab images do not include visual or sensational elements that violate man's moral and intellectual life. Al-Ahram image 10 and Electronic Intifada images 40 and 41 are a sample of the latter type of image. Al-Ahram image 10 shows a long-shot for a number of bodies and a group of persons praying on them. Electronic Intifada image 40 reveals three men burying a body; this image does not show the facial expressions of the victim. Image 41 exposes a number of Palestinian bodies on the ground and people looking at them.

The majority of the American images do not incorporate visual or sensational elements that might violate man's moral and intellectual life. The New York Times image 74, San Francisco Sentinel image 102 and CNN image 139 are a sample of these images. The New York Times image 74 shows a long-shot of people gathering around

bodies without depicting the facial expressions of these bodies. San Francisco Sentinel image 102 reveals two Israeli soldiers carrying their injured comrade. And CNN image 139 exposes a man holding an injured child. The visual and sensational elements included in these images provide due respect for man's moral and intellectual life.

### **Fair Responsibility towards the Self and the Other**

The third component of the suggested model SITE-DMM, is Fair Responsibility. In order to examine the fair responsibility in the Arab and American images, the analysis is guided by the three sub-components that contribute to fair responsibility: 1) portraying the other; 2) stick to professional perspective; and 3) personal biases.

#### ***Portraying the Other***

This sub-component consists of two constituent elements: 1) stereotyping by religion and/or ethnicity; and 2) stereotyping based on culture, moral codes, social philosophies and/or political agitations.

➤ Stereotyping by religion and/or ethnicity. Although there are several Arab images that stereotype or portray people based on their religion or ethnicity, most of these images do not involve visual or sensational elements that do this. Al-Ahram images 2, 12 and 13 are examples of these images. Al-Ahram image 2 shows a man and three children in a hospital; this image does not imply as to their religion or ethnicity. Al-Ahram image 12 reveals a man mourning three children while Al-Ahram image 13 exposes a child who is looking to another scared child. These images do not contain any visual or sensational element that stereotypes or portrays people based on their religion or ethnicity.

Similarly, while there are several American images that do stereotype or portray people based on their religion or ethnicity, the majority of the American images do not do this. The New York Times image 76 and CNN images 126 and 130 are a sample of these images. The New York Times image 76 shows a family leaving the scene of a burned building. CNN image 126 reveals an upset man and a boy who are sitting between the rubble, while image 130 exposes a man who is rushing a wounded boy to the hospital. The people involved in these images are not stereotyped or portrayed based on their religion or ethnicity.

➤ Stereotyping based on culture, moral codes, social philosophies and/or political agitations: The majority of the Arab images do not involve visual or sensational elements that stereotype or portray people based on their culture, moral codes, social philosophies and/or political agitations. Al-Jazeera images 62 and 67 and Electronic Intifada image 48 are examples of these images. Al-Jazeera image 62 shows a human foot emerging from the rubble, while image 67 reveals two persons searching in the ruins of a damaged building. And Electronic Intifada image 48 exposes two weeping children, one of whom is being embraced by a man. The people involved in these images are not stereotyped or portrayed based on their culture, moral codes, social philosophies and/or political agitations.

Even though there are numerous American images that stereotype or portray people based on their culture, moral codes, social philosophies and/or political agitations, most of the American images do not do this. The New York Times images 83 and 84 and CNN image 132 are examples of these images. The New York Times image 83 depicts a damaged car and a group of people around it, while image 84 reveals a terrified woman

who is holding a child and is surrounded by a group of persons. And CNN image 132 exposes a massive blaze rising from a residential district. The people involved in these images are not stereotyped or portrayed based on their culture, moral codes, social philosophies and/or political agitations.

### ***Stick to Professional Perspective***

The components and standards of the Arab and American images identify whether these images adhere to a professional perspective and are captured by professional or ordinary persons. The visual elements and their portrayal within the image specify if this image adheres to a professional perspective. Observably, the nature of the visual and sensational elements involved in the Arab images indicates that the majority of these images do this. Al-Ahram image 17, Al-Jazeera image 66 and Electronic Intifada image 49 are a sampling of these images. Al-Ahram image 17 shows smoke rising from a residential area and a man carrying a child's body with a group of people behind them. Al-Jazeera image 66 reveals an elderly man carrying the body of a girl and behind them a group of persons. And Electronic Intifada image 49 exposes a Palestinian woman who is looking to a burned-face man.

In the same way, the visual and sensational elements involved in the American images indicate that the majority of the American images stick to professional perspective. The New York Times image 85 and CNN images 131 and 141 are a sampling of these images. The New York Times image 85 shows a disrupted classroom. CNN image 131 reveals smoke rising from a Palestinian residential district, while image 141 exposes a man who is pointing to the rubble of damaged buildings.

### *Personal Biases*

Most of the Arab images do not contain visual or sensational elements that show personal biases towards either the Palestinians or the Israelis even though there are some Arab images that indicate a preference for the Palestinians. Al-Jazeera image 64, Electronic Intifada image 46 and Al-Ahram image 13 are examples of images that do not include personal biases towards either the Palestinians or the Israelis. Al-Jazeera image 64 shows an unidentified group of persons sitting around a fire and under a tent, as well as a damaged building in the background of the image. Electronic Intifada image 46 reveals a group of doctors around an injured boy who is looking to the camera. And Al-Ahram image 13 exposes a frightened child and another child in the background of the image who is looking towards the frightened child. These images do not include visual or sensational elements that show personal biases towards either the Palestinians or the Israelis.

The American images are evenly split between, on the one hand, those that contain visual or sensational elements that reveal personal biases – especially to the Israelis by showing the Israeli flag, the Israeli military uniform or the Jewish cap – and, on the other hand, those that do not do this. The New York Times image 79 and San Francisco Sentinel images 109 and 112 are a sampling of images that demonstrate personal biases towards the Israelis. The New York Times image 79 shows a crowd of people who are gathering at the funeral of an Israeli whose casket is covered by the Israeli flag. San Francisco Sentinel image 109 reveals two Israeli soldiers in military uniform rushing their injured comrade to the hospital, while image 112 exposes two uniformed Israeli soldiers who provide condolences to their fellow soldier.

On the other hand, The New York Times images 91 and 88 and CNN image 137 are a sampling of the images that do not involve visual or sensational elements that demonstrate personal biases towards either the Palestinians or the Israelis. The New York Times image 91 shows a woman, a child and a girl being treated by a doctor, while image 88 reveals a woman who is crying and persons around her. And CNN image 137 exposes an injured child who is being treated in a hospital.

### **The Arab and American Images Reflect True Reality**

The fourth component of the suggested model SITE-DMM, is True Reality. In order to examine the extent to which true reality is contained in the Arab and American images, the analysis is guided by the three sub-components that contribute to true reality: 1) present true reality; 2) unquestioned reality; and 3) stick to facts.

#### ***Present True Reality***

True reality in the Arab and American images is measured based on the reality and messages that the visual and sensational elements present to the audiences about the War on Gaza. Observably, the Arab images contain visual and sensational elements that present true reality and inform the audiences about this war. Al-Ahram image 18, Al-Jazeera image 71 and Electronic Intifada image 34 are examples of these images. Al-Ahram image 18 shows a Palestinian woman standing in front of damaged buildings. Al-Jazeera image 71 reveals a man passing by the rubble of a damaged house. And Electronic Intifada image 34 exposes a Palestinian woman who is mourning a Palestinian man; his face is apparent while his body is covered by a white dress with blood spots on

it and, beside him, there is a body entirely covered by a white dress with blood spots on it as well. These images involve visual and sensational elements that present the true reality about the War on Gaza and about its victims and devastation.

Similarly, many of the American images contain visual and sensational elements that present the true reality of the War on Gaza. CNN images 116, 133 and 135 are a sampling of these images. CNN image 116 shows two children passing by the rubble of damaged buildings, while image 133 reveals an Israeli jet firing a rocket towards a specific target. And CNN image 135 exposes many Palestinian bodies, covered by a white dress, and a group of people around them in front of a cemetery.

### ***Unquestioned Reality***

The visual and sensational elements that are involved in most of the Arab images present the unquestioned reality about the War on Gaza. These elements show victims, suffering and the ruins of this war leaving no doubt as to their reality. Al-Ahram image 19 and Electronic Intifada images 25 and 35 are examples thereof. Al-Ahram image 19 shows the body of a Palestinian boy with blood spots on his face; the body is covered with white dress and people are gathering around him. This image presents unquestioned reality by exposing the body of a Palestinian child. Electronic Intifada image 25 reveals a Palestinian boy who is staring at the body of a Palestinian man covered with the white dress, while image 35 exposes a man pulling a body from the rubble.

Similarly, the visual and sensational elements in most of the American images present unquestioned reality about the War on Gaza and its victims, suffering and ruins. CNN image 125 and The New York Times images 93 and 74 are samples thereof. CNN image 125 shows a Palestinian woman and two men sitting around a fire and in front of

the rubble. The New York Times image 93 reveals Palestinian men carrying the bodies of three toddlers with the white dress covering their bodies, while image 74 exposes Palestinian men gathering around the bodies of a group of Palestinians.

### ***Stick to Facts***

The visual and sensational elements in most of the Arab images show the facts of the War on Gaza by exposing the bodies, especially those of children, the suffering and the devastation of this war. Al-Ahram image 20 and Electronic Intifada images 26 and 36 are a sampling of the images that stick to the facts. Al-Ahram image 20 shows two Palestinian men dragging the body of a man. Electronic Intifada image 26 reveals the bodies of a Palestinian man with blood spattered on his face and a toddler wearing the white dress, while image 36 exposes a man who is staring at the bodies of two boys, the face of one of them being covered with blood.

Likewise, the visual and sensational elements in most of the American images stick to facts about the War on Gaza. CNN images 134, 122 and 123 are a sampling thereof. CNN image 134 depicts a Palestinian man rushing an injured boy to the hospital, while image 122 reveals a man carrying the body of a child with the wounds clearly visible on his/her body. And CNN image 123 exposes three men around the bodies of three Palestinians who are covered with the white dress. These images contain visual and sensational elements that inform the audiences about the War on Gaza and its victims, suffering and devastation.

## **Maintaining Balance in Representing the War on Gaza**

The fifth component of the suggested model SITE-DMM, is Maintaining Balance. In order to examine whether and to what extent the Arab and American images maintain balance, the analysis is guided by the three sub-components that contribute to maintaining balance: 1) avoid extremes; 2) objectivity in representing the events; and 3) responsibility to self and others.

### ***Avoid Extremes***

This sub-component consists of two constituent elements: 1) avoid extreme of excess and 2) avoid extreme of deficiency. These components are measured in the Arab and American images in terms of the amount of visual and sensational elements within each image. If an image contains several bodies and shows the facial expressions of most of them, then this image does not avoid the extreme of excess due to the number of bodies involved in one image. However, an image does not avoid the extreme of deficiency if the visual and sensational elements involved in the image do not present sufficient visual information about the event. For example, an image does not avoid extreme of deficiency if it only shows a toddler who is staring to the camera. The visual and sensational elements involved in this image do not introduce sufficient visual information to audiences.

➤ Avoid extreme of excess. Observably, most of the Arab images include visual and sensational elements that provide audiences with sufficient visual information about the War on Gaza and, by doing so, they avoid the extreme of excess. Al-Ahram image 23 and Electronic Intifada images 27 and 37 are a sampling of these images. Al-Ahram image 23

shows a girl reading in a textbook in front of damaged houses. Electronic Intifada image 27 reveals a Palestinian man and woman looking to an injured person, while image 37 exposes the bodies of three children. This sample of Arab images does not involve the extreme of excess and it incorporates sufficient visual elements and messages that show dead and injured persons, as well as the amount of devastation.

Similarly, the visual and sensational elements involved in most of the American images introduce satisfactory visual messages about the War on Gaza. The New York Times images 93 and 79 and San Francisco Sentinel image 100 are examples thereof. The New York Times image 93 shows Palestinian men who are carrying the bodies of three toddlers, while image 79 reveals a crowd of people who are gathering at the funeral of an Israeli man; the coffin is covered by the Israeli flag. And San Francisco Sentinel image 100 exposes a group of men who are providing each other with condolences.

➤ Avoid extreme of deficiency. The visual and sensational elements involved in the majority of the Arab images introduce visual messages to audiences about the War on Gaza and, by doing so, these images avoid extreme of deficiency. Al-Jazeera image 53 and Electronic Intifada images 30 and 38 are among the images that satisfy this component. Al-Jazeera image 53 shows the bodies of two children; the face of one of them is covered by blood. Electronic Intifada image 30 reveals the bodies of three children wearing the white dress and the blood is clear on their dress. And Electronic Intifada image 38 exposes a man who is carrying the body of a girl.

Likewise, the visual and sensational elements involved in the American images avoid the extreme of deficiency because the majority of these them contain visual and sensational elements that present messages about the War on Gaza. CNN image 123 and

San Francisco images 106 and 109 are examples thereof. CNN image 123 depicts three men around the bodies of three Palestinians covered by the white dress. San Francisco Sentinel image 106 reveals a wounded Israeli child who is being treated in the hospital, while image 109 exposes two Israeli soldiers rushing their injured comrade to the hospital.

### ***Objectivity in Representing the Events***

Although there are several Arab images that contain visual and sensational elements that contribute to indicating the identity of the victims, especially the Palestinians, most of these images contain visual and sensational elements that present the War on Gaza in an objective manner by exposing the victims this terrorist event without also identifying them as either Palestinians or Israelis. Al-Ahram image 7, Electronic Intifada image 51 and Al-Jazeera image 62 are among these images. Al-Ahram image 7 shows ruins of damaged buildings. Electronic Intifada image 51 reveals a scared child with an adult's hand around his face. And Al-Jazeera image 62 exposes a man's foot poking out from the rubble.

Conversely, the American images are evenly split between images that, on the one hand, contain visual and sensational elements that present the War on Gaza's victims without identifying their identity and, on the other hand, images that contain visual and sensational elements that identify the victims as either Palestinians or Israelis. CNN images 138, 114 and 136 are among the images that depict the War on Gaza's victims in an objective way. CNN image 138 shows a man carrying a boy and rushing him to the hospital, while image 114 reveals a woman examining the damage to her home. And CNN image 136 exposes a man who is crying on the body of a child in the hospital.

On the other hand, The New York Times images 86, 87 and 89 are a sampling of those that contain visual and sensational elements that identify the victims. The New York Times image 86 shows a group of Israeli soldiers who are wearing their military uniform at the grave of their comrade, while image 87 reveals Israeli soldiers wearing the military uniform and mourning their comrade. And The New York Times image 89 exposes a Palestinian woman wearing the head scarf and extracting her belongings from the rubble.

### ***Responsibility to Self and Others***

This sub-component is related to the previous one. The visual and sensational elements involved in the majority of the Arab images show responsibility towards the Palestinians and the Israelis by exposing the War on Gaza's victims, suffering and ruins without indicating the location or the identity of the people involved. Electronic Intifada image 24, Al-Jazeera image 61 and Al-Ahram image 2 are examples thereof. Electronic Intifada image 24 is a close-up shot of the face of an injured child and the wounds are clearly visible on his face and eyes. Al-Jazeera image 61 reveals a child who is looking to the camera and eating a piece of bread; it shows a group of children in the background of the image. And Al-Ahram image 2 exposes three children and a man in a hospital; one of the children is crying and looking towards the camera. This sample of Arab images shows the War on Gaza's victims without implying their identity.

Conversely, the American images are evenly split between images that, on the one hand, contain visual and sensational elements that demonstrate responsibility to the self and others by reflecting the War on Gaza's victims and suffering without identifying the people involved and, on the other hand, images that include visual and sensational

elements that reflect the victims and suffering of one side, especially the Israelis. The New York Times image 88 and CNN images 142 and 144 are examples of images that express responsibility to the self and the others. The New York Times image 88 shows a frightened woman between two other women. CNN image 142 reveals a group of persons who are looking towards damaged buildings and in the background of the image there are people gathering around a fire truck. And CNN image 144 exposes a wounded girl staring at the camera and the blood is clearly visible on her face.

On the other hand, The New York Times images 95, 97, and 99 are examples of images that contain visual and sensational elements that show responsibility only towards either the Palestinian or the Israeli victims and suffering. The New York Times image 95 shows a Palestinian woman wearing the head scarf and sitting in front of the rubble. And The New York Times image 97 reveals four Israeli soldiers wearing the military uniform and one of them wearing the Jewish cap; the soldiers are mourning their fallen comrade. Image 99 exposes an Israeli soldier walking in front of a coffin which is covered by the Israeli flag and is carried by Israeli soldiers. In addition, the image shows a crowd of people behind the casket.

### **Truthful Image**

The final component of the suggested model SITE-DMM, is Truthful Image. In order to examine if the Arab and American images are truthful images, the analysis is guided by the five sub-components that contribute to truthful image: 1) maintaining the integrity of the photographic images' context and content; 2) manipulation, alteration or distortion of

the images' content; 3) intrusiveness; 4) truthfulness, honesty and objectivity of the image; and 5) good, useful or satisfactory for human beings.

### ***Maintaining the Integrity of the Photographic Images' Context and Content***

Although there are various Arab images that contain visual or sensational elements that maintain the integrity of the photographic images' context and content and that clearly relate to the War on Gaza, most of the Arab images do not involve visual or sensational elements that do this. Al-Jazeera image 65 and Electronic Intifada images 43 and 52 are examples thereof. Al-Jazeera image 65 depicts smoke rising in the sky over a residential area. Electronic Intifada image 43 reveals a blood spot with the ruins on the ground of a house, while image 52 exposes two men walking in front of a burned-out vehicle. These images do not contain visual or sensational elements that maintain the integrity of the photographic images' context and content.

The American images are equally divided between images that, on the one hand, contain visual or sensational elements that maintain the integrity of the photographic images' context and content and that clearly relate to the War on Gaza and, on the other hand, images that do not do this. CNN images 133 and 131 and San Francisco Sentinel image 111 are a sampling of images that fulfill this sub-component. CNN image 133 shows an Israeli jet firing a rocket toward a specific target, while image 131 reveals smoke rising from a residential area where a mosque is clearly in the middle of the image. And San Francisco Sentinel image 111 involves an Israeli official and a man beside him who is wearing the Jewish cap.

On the other hand, The New York Times image 98 and CNN images 127 and 132 are among the American images that do not contain visual or sensational elements that

maintain the integrity of the photographic images' context and content. The New York Times image 98 shows two men checking a damaged house. And CNN image 127 reveals a man on a bike and passing by a ruined building, while image 132 exposes flames emerging from a residential district.

### ***Manipulation, Altering, or Distorting the Images' Content***

It is noticeable that the visual and sensational elements involved in the Arab images had not been manipulated, altered or distorted. Al-Jazeera image 56 and Electronic Intifada images 31 and 39 are among the images that do not show signs that their content was manipulated, altered or distorted. Al-Jazeera image 56 reveals two distorted bodies lying on each other. Electronic Intifada image 31 depicts the bodies of a man and a child wearing the white dress and there is some blood spattered on the man's dress. Electronic Intifada image 39 exposes a man carrying the body of a child with blood spots on the child's face and dress, as well as a group of people in the background.

Similarly, the visual and sensational elements included in the American images had not been manipulated, altered or distorted. CNN images 114 and 135 and The New York Times image 73 are a sampling of these images. CNN image 114 depicts a woman who is checking the damage caused to her home, while image 135 reveals many bodies in front of a cemetery and they are covered by the white dress and several persons are gathering around them. And The New York Times image 73 exposes an injured man who is being helped out of the rubble, while the smoke rises behind them.

### ***Intrusiveness***

Although there are various Arab images that contain graphic or extremely graphic sensational elements that might offend some audiences, most of the Arab images do not include sensational elements that might disturb audience members. Al-Ahram image 9 and Al-Jazeera images 69 and 72 are examples of these images. Al-Ahram image 9 shows a man who is rushing an injured teen to the hospital. Al-Jazeera image 69 reveals a teen looking through a gap in a damaged building, while image 72 exposes two teens in front of two ruined buildings. The sensational elements in these images are not likely to disturb members of the audience.

Similarly, the majority of the American images do not contain sensational elements that might disturb the audiences. CNN images 126 and 139 and San Francisco Sentinel image 106 are examples thereof. CNN image 126 shows a man and a boy sitting between the rubble, while image 139 reveals a man rushing an injured child to the hospital. San Francisco image 106 exposes an injured boy who is being treated in the hospital. These images do not involve sensational elements that are likely to offend the audience.

### ***Truthful, Honest, and Objective Image***

It is evident that the Arab images are trustful, honest and objective because of the truthful and honest visual and sensational elements involved in these images. Al-Jazeera image 57 and Electronic Intifada images 32 and 40 are examples of these images. Al-Jazeera image 57 shows the body of a girl buried in the rubble. Electronic Intifada image 32 reveals an

injured child who is being treated in the hospital, while image 40 exposes two men who are burying a body.

Likewise, the majority of the American images contain truthful and honest visual and sensational elements about the War on Gaza. CNN images 120 and 136 and The New York Times image 77 are examples of these images. CNN image 120 depicts an elderly woman standing in front of a damaged house, while image 136 reveals a man mourning a child in the hospital. And The New York Times image 77 exposes two heart-broken women and a man who is holding a child.

### ***Good, Useful or Satisfactory for Human Beings***

The majority of the Arab images are good, useful or satisfactory for the audiences thanks to the visual and sensational elements and the visual information incorporated therein. Al-Jazeera image 60 and Electronic Intifada images 33 and 41 are a sampling of these images. Al-Jazeera image 60 shows an injured boy who is being transferred to the hospital. Electronic Intifada image 33 reveals a man who is staring at a bloody bed in a hospital room, while image 41 exposes several bodies on the ground and a crowd of people around them. These images contain visual and sensational elements that are good, useful or satisfactory for audiences.

Likewise, the majority of the American images involve good, useful or satisfactory visual and sensational elements that inform audience members about the War on Gaza. The New York Times image 94 and CNN images 122 and 135 are a sampling thereof. The New York Times image 94 shows bodies and a group of persons burying these bodies. CNN image 122 reveals a man carrying the body of a child, while image 135 exposes several persons around the bodies in front of a cemetery.

## **The SITE-DMM Outcomes**

The analysis of 144 images selected from three Arab and three American online media outlets, guided by the SITE-DMM, demonstrates that most of these images contain less graphic sensational elements and fulfill the two sub-components of the first SITE-DMM component, Ethical Sensationalization. These images strike a balance between reasons and emotions; in addition, the six Arab and American online media outlets use reason to determine the proper action.

The Arab and American images fulfill six sub-components of the second SITE-DMM component, Serving the Public Interests. These six sub-components are: 1) norms that are acceptable to all those involved; 2) expressing everyone's attitudes, desires and needs; 3) generalizable interests; 4) compassion to victims of terrorism; 5) greatest good for the greatest number of people; and 6) respect man's moral and intellectual life. However, most of the Arab and American images are not images of grief.

As for the third SITE-DMM component, Fair Responsibility, most of the Arab and American images do not stereotype or portray people involved in these images according to race, gender, religion and ethnicity, or according to their culture, moral codes, social philosophies and political agitations. In addition, most of these images stick to professional perspective. Yet, most of the Arab images do not show personal biases, while most of the American images show personal biases due to certain visual and sensational elements that indicate either to the Palestinians or to the Israelis.

The majority of the Arab and American images accomplish the three sub-components of the fourth SITE-DMM component. These three sub-components are: 1) present true reality; 2) unquestioned reality; and 3) stick to facts.

Most of the Arab images accomplish the three sub-components of the fifth SITE-DMM component. These images avoid the extreme of excess, as well as the extreme of deficiency; represent the terrorist event in an objective manner; and show responsibility towards the self and the other. Similarly, most of the American images avoid the extremes of excess and deficiency. However, the American images are evenly split between, on the one hand, images that represent the terrorist event in an objective manner and show responsibility towards the self and the other and, on the other hand, images that do not represent the terrorist event in an objective manner and do not show responsibility towards the self and the other.

As for the final SITE-DMM component, Truthful Image, most of the Arab images do not maintain the integrity of the photographic images' context and content, while the American images are evenly divided between images that maintain the integrity of the photographic images' context and content and images that do not do this. Furthermore, it is observable that the Arab and American images had not been manipulated, altered or distorted. In addition, most of the Arab and American images do not disturb the audiences and they are truthful, honest and useful images for the audiences.

## Chapter 5

### Conclusion

#### Significant Findings

This thesis analyzes 144 selected sensational images of the 2008-2009 War on Gaza that were published in three Arab online media outlets: Al-Ahram newspaper, Electronic Intifada and Al-Jazeera.net TV; and three American online media outlets: The New York Times newspaper, San Francisco Sentinel.com and CNN.com TV.

The systematic analysis of the 72 selected Arab sensational images, guided by the SITE-DMM, leads to the following findings:

- Most of the Arab images achieve an appropriate balance between reasons and emotions. These images reveal human emotions that are contingent on and proportionate to the reasons.
- Although there are several graphic and extreme graphic Arab images due to the sensational elements incorporated into these images, most of the Arab images are classified as less graphic images.
- The Arab online media outlets use reason to determine the proper action. The Arab images reflect victims, suffering and the ruins of the War on Gaza. Thus, the publication of these images (action) is justified by reasons (victims and the ruins).
- Even though there are many “noisy” and graphic Arab images that might offend some audiences, most of the Arab images do not disturb members of the audience and are accepted by them.

- While there are several Arab images that show the Palestinian victims, suffering and ruins, most of the Arab images do not imply that they are presenting either the Palestinians or the Israelis and, in consequence, they might be considered to express everyone's attitudes, desires and needs.
- Most of the Arab images do not include visual or sensational elements that expose the identity of the victims involved in the images.
- The majority of the Arab images show compassion to victims of terrorism, especially to the Palestinian victims through the exposure of bodies, suffering and ruins.
- Although there are some Arab images of grief, the majority of the Arab images do not depict grief.
- The Arab images are evenly split between images that serve the greatest good for the greatest number of people and images that do not serve the greatest good for the greatest number of people.
- Even though some of the Arab images are close-up images of victims, especially children, and show the facial expressions of the victims, most of the Arab images respect man's moral and intellectual life.
- Most of the Arab images do not stereotype and portray people based on race, gender, religion and ethnicity or based on culture, moral codes, social philosophies and political agitations.
- It is observable that the Arab images stick to professional perspective due to the nature of the visual and sensational elements involved in these images.

- Most of the Arab images do not show personal biases towards either the Palestinians or the Israelis even though there are several images that include personal biases in favour of the Palestinians.
- The Arab images present the true reality of the War on Gaza by exposing the victims, suffering and ruins of this terrorist event.
- The majority of the Arab images present the unquestioned reality of the War on Gaza through visual and sensational elements, as well as through the messages embedded in these elements.
- The majority of the Arab images involve visual and sensational elements, as well as visual messages, that reveal facts about the War on Gaza. These facts take a form of bodies, suffering and/or physical damage.
- The majority of the Arab images include sufficient visual and sensational elements, as well as visual messages, about the War on Gaza and by doing so they avoid the extreme of excess. Furthermore, the majority of the Arab images incorporates meaningful messages about the War on Gaza and provides visual information to audiences.
- While there are several Arab images showing Palestinian victims and suffering that incorporate Palestinian and Islamic symbols, most of the Arab images represent the War on Gaza in an objective manner by exposing the victims and suffering of this terrorist event without providing any indication revealing the location or the national identity of the people involved in the images .
- Most of the Arab images involve responsibility towards the Palestinians and the Israelis. These images show the War on Gaza's victims, suffering and ruins

without indicating the location or the national identity of the people involved in the images.

- Although there are many Arab images that maintain the integrity of the photographic images' context and content and that clearly imply that they pertain to the War on Gaza, most of the Arab images do not maintain the integrity of the photographic images' context and content.
- It is noticeable that the Arab images do not show any sign of manipulation, alteration or distortion of the content.
- Even though there are various Arab images that are extremely graphic and that might offend members of the audience, most of the Arab images do not disturb the audience.
- It is observable that the visual and sensational elements embedded in the Arab images are trustful, honest and objective.
- The majority of the Arab images are good, useful or satisfactory for the audiences due to the visual and sensational elements, as well as the visual message conveyed by these elements.

The systematic analysis of the 72 selected American sensational images, guided by the SITE-DMM, leads to the following findings:

- The majority of the American images achieve an appropriate balance between reasons and emotions.
- The majority of the American images are classified as less graphic images due to the less graphic sensational elements included in these images.

- The American online media outlets use reason to determine the proper action. The American images reflect the victims, suffering and ruins of the War on Gaza. Thus, the publication of these images (action) is justified by reasons (victims and the ruins).
- The majority of the American images and their contents are appropriate to the audiences and their norms.
- The American images are evenly divided between images that, on the one hand, involve visual and sensational elements that indicate the place and identity of people involved in the images and, on the other hand, images that do not involve visual and sensational elements that indicate the place and identity of people involved in the images.
- The American images are evenly divided between images that do not identify the victims involved in these images and images that identify the victims involved in these images.
- The majority of the American images demonstrate compassion to the victims of the War on Gaza – both to the Palestinian and the Israeli victims.
- The majority of the American images are not images of grief.
- The American images are split between images that serve the greatest good for the greatest number of people and images that do not serve the greatest good for the greatest number of people.
- The majority of the American images respect man's moral and intellectual life.

- Most of the American images do not stereotype and portray people based on race, gender, religion and ethnicity or based on their culture, moral codes, social philosophies and political agitations.
- It is observable that the American images stick to professional perspective due to the nature of the visual and sensational elements incorporated into these images.
- The American images are split between images that involve signs of personal biases – especially to the Israelis by showing the Israeli flag, military uniform or the Jewish cap – and images that do not include personal biases towards either the Palestinians or the Israelis.
- The American images present the true reality of the War on Gaza by showing the victims, suffering and ruins of this terrorist event.
- The majority of the American images present the unquestioned reality of the War on Gaza through visual and sensational elements, as well as through the visual messages embedded within these images.
- The majority of the American images involve visual and sensational elements, as well as visual messages, that reveal facts about the War on Gaza. These facts take the form of bodies, suffering or physical damage.
- The majority of the American images avoid the extreme of excess and the extreme of deficiency.
- The American images are evenly split between images that represent the War on Gaza in an objective manner and those that do not do this.
- The American images are evenly split between, on the one hand, images that show responsibility to the self and the other by reflecting the War on Gaza's

victims and suffering without identifying the people involved and, on the other hand, images that reflect the victims and suffering of one side of this terrorist event, especially the Israelis.

- The American images are evenly split between, on the one hand, images that maintain the integrity of the photographic images' context and content and that imply that they are about the War on Gaza and, on the other hand, images that do not maintain the integrity of the photographic images' context and content.
- It is noticeable that the American images do not show any sign of manipulation, alteration or distortion of the content.
- The majority of the American images do not disturb the audiences.
- The majority of the American images reflect trustfulness and honesty in their content.
- The majority of the American images are good, useful and satisfactory for the audiences.

### **Limitations and Implications**

This thesis investigates and examines the ethicality of the Arab and American sensational images published over the course of covering the 2008-2009 War on Gaza between Hamas and Israel. Thus, the SITE-DMM is a suggested theoretical model that is contingent on the conflict at stake and it might not be applicable to all other terrorist events. In addition, the selection of the Arab and American online media outlets and of the specific images was restricted by the availability of these images in the particular online media outlets, as well as by the accessibility of their archives.

The analyzing process of the images and the SITE-DMM's components and sub components did not consider the historical facts about the Israeli-Palestinian conflict, specifically, the suffering of the Palestinians in the Gaza Strip under the Israeli occupation and siege and the number of the Palestinian victims, as well as the Palestinian resistance against the Israeli occupation. Additionally, the SITE-DMM is a theoretical model which was built based on various theories, approaches and concepts and it did not utilize from the data itself in order to specify the SITE-DMM's limitations.

Understanding the relationship between sensational images and media ethical coverage during any two-sided conflict – especially when each side accuses the other of terrorism – needs more studies that focus on each factor that has an impact on this debatable relationship. Some of these factors are as follows: first, the social factor that is related to the social role of mass media in a specific society; second, the political factor that focuses on the relationship between governments and mass media; third, the economic factor that involves the role of advertisers and profit-making strategies of mass media; and, finally, the cultural factor that is associated with the way in which the audiences understand and interpret events. As Michalski and Gow (2007) explain, “opinions are shaped not so much by the information received, but by the constructs through which that information is interpreted and understood” (6).

The future studies might focus on a variety of research problems and questions. How do sensational images affect a terrorist event and in what way? How do sensational images affect audiences' and public opinions' understanding of a terrorist event? The investigation and examination of these research questions have the potential to deepen

our understanding of the relationship between ethical media coverage and sensational images from different perspectives and within different dimensions.

Furthermore, the qualitative comparative content analysis of the 144 Arab and American sensational images and of the thesis's findings and general conclusions might provide an impetus for future research projects with a quantitative content analysis research design.

### **Thesis Summary**

The purpose of this thesis is to investigate and examine the ethicality of Arab and American sensational images published over the course of covering a terrorist event perpetrated by "the Other." Specifically, the findings provide a comprehensive understanding of the ethicality of Arab and American sensational media images pertaining to the 2008-2009 War on Gaza. The thesis begins by outlining the world's longest standing conflict, which began in 1947 and continues between the Arabs and the Palestinians on one side and Israel on the other side. Furthermore, it describes the latest episode of the Israeli-Palestinian conflict – the 2008-2009 War on Gaza – and then provides a summary of the exchange of accusations between the Arab and the American media regarding their coverage during the War on Gaza.

The second chapter provides a comprehensive philosophical and theoretical foundation in order to establish a theoretical model contingent to the terrorist event at stake. Aristotle (fourth century B.C.) formulates his virtue ethics through his passages about the doctrine of the mean which includes his views and thoughts regarding ethics, emotions and actions. Aristotle's doctrine of the mean and virtue ethics are based on his theory of the golden mean. According to Aristotle, the exercise of virtue is concerned

with means. He believes that virtue lies between the extremes of excess and deficiency, or of overdoing and underdoing. In addition, he defines the theory of communication and the persuasion process, as well as its three essential components, along with the association between them: logos (the power of the logical reasoning), ethos (the knowledge of the character), and pathos (the knowledge of the emotion).

William James (1907) believes, in his theory of truth, that a true theory is one that works, or that actually comes to be good, useful or satisfactory for human beings. He adds that truth is the object that is good for humans' intellectual, spiritual and emotional situation. James's pragmatic theory of truth incorporates a relationship between human ideas and feelings on the one hand and their actions on the other hand. He claims that our ideas and feelings play a central role in the world of realities and that they guide and motivate our actions in an intelligent manner. In addition, James believes that ethics justifies absolutely anything that is useful to the person involved.

In addition, the second chapter introduced Jürgen Habermas's discourse ethics in his theory of communicative action, which was developed in the 1980s and early 1990s. Habermas's theory of communicative action is based on two principles: the principle of universalization, U, and the principle of discourse ethics, D. He defines the principle of U as a justified moral norm if all those affected would assent to it under conditions of an ideal speech situation. It is a principle of dialogue, formulated in such a way that the norm is only valid if it can be accepted willingly by all. Habermas uses this principle to justify the conditions for norms. The second principle is discourse ethics, D, embodies the idea that only those norms that could be acceptable to all those involved can be called valid. Furthermore, the second chapter explored the ethical decision-making tools of the

following philosophers: Aristotle (384–322 B.C.); Peter Abelard (1079–1142); Niccolò Machiavelli (1469–1527); Benedict Spinoza (1632–1677); Immanuel Kant (1724–1804); John Stuart Mill (1806–1873); Jean-Paul Sartre (1905–1980); Lawrence Kohlberg (1927–1987); Michel Foucault (1926–1984); and Jean Baudrillard (1929).

In addition, the second chapter presented definition of Charles A. Hill (2004) of the process of visual rhetoric and of the relationship between visual images, emotions and persuasion. Hill believes that the concept of “presence” is an appropriate concept for the study of images. It refers to the extent to which an object or concept is foremost in the consciousness of the audience members. Thus, skilled rhetors attempt to focus and increase the presence of elements in images that are favourable to the targeted audiences because these presence elements have a potential impact on the audiences’ attitudes, beliefs, emotions and actions. Moreover, the second chapter included Paul Martin Lester’s (2000) explanations of the way in which we perceive, process and recognize images. It also involved David D. Perlmutter’s (1998) icon of outrage and its three criteria and eleven features.

Furthermore, the second chapter introduced Walter Lippmann’s literature (1922) on public opinion, stereotypes, and news and truth and presented the relationship between these concepts during the coverage of wars and conflicts. Lippmann declares that we can best understand the furies of war and politics by remembering that every party almost unanimously believes absolutely in its picture of the opposition. He says that every party in times of wars and conflicts stereotypes the Other, and he considers that the stereotype of the opposition is the fact. Lippmann adds that in times of war, a high level of feelings and emotions are aroused that create conflict, choice, hesitation and compromise. The

only feeling that audiences can have about an event, such as about a war or a conflict, is the feeling aroused by their mental image of that event. Yet, each individual's action is not based on direct and certain knowledge but, rather, on the images that are made by themselves or are forced upon them. These mental images determine their feelings and emotions.

The second chapter involved Edward Said's (1994) theory of representation of the Other which shows how Western writers and scholars represent the Oriental. He chooses the Orient because it is one of the Western world's deepest and most recurring images of the Other. Furthermore, the second chapter analyzed six selected Arab and American media codes of ethics: the Arab Information Charter of Honour; the Federation of Arab Journalists (FAJ): Code of Ethics; Al-Jazeera News Network: Code of Ethics; National Press Photographers Association (NPPA): Code of Ethics; American Society of Newspaper Editors (ASNE): Statement of Principles; and The New York Times Company: Code of Ethics. The second chapter also introduced various definitions of terrorism (Combs, 2006; Jaggar, 2005; Dar, 2005; Whittaker, 2004; Paletz & Vinson, 1992) in order to be able to label the 2008-2009 War on Gaza as a terrorist event that reflects the essential elements of terrorism.

Furthermore, the second chapter presented Day's (2006) model of moral reasoning (SAD) which consists of three major categories: 1) the situation definition; 2) the analysis of the situation, including the application of moral theories; and 3) the decision, or ethical judgment. It also involved Potter's box model of moral reasoning (2009) which is comprised of four dimensions: the definition of the situation; identifying values; ethical principles; and loyalties. As well, the second chapter introduced Eid's

(2008) media's responsible conduct which consists of four cyclical tasks: 1) balancing various responsibilities; 2) emphasizing ethical principles; 3) confronting major effects on decision-makers; and 4) focusing on facts. The task of emphasizing ethical principles includes six major ethical principles: independence, truth, accuracy, fairness, integrity and serving the public interest. The second chapter included Newton's process for analyzing a visual image (2009) which is composed of two modes – the process and meaning modes.

The second chapter provided a philosophical and theoretical foundation in order to establish The Sensational Image of Terrorism Ethical Decision-Making Model – SITE-DMM. The SITE-DMM consists of six major components: 1) Ethical Sensationalization; 2) Serving the Public Interests; 3) Fair Responsibility; 4) True Reality; 5) Maintaining Balance; and 6) Truthful Image.

This thesis methodologically utilized a qualitative comparative content analysis research design in order to analyze a purposive sample of 144 sensational images drawn from three Arab online media outlets: Al-Ahram newspaper, Electronic Intifada and Al-Jazeera.net TV; and three American online media outlets: The New York Times newspaper, San Francisco Sentinel.com and CNN.com TV. The methodology also defined the SITE-DMM's concepts and their operationalization.

The analysis of the 144 sensational images selected from six Arab and American online media outlets, guided by the SITE-DMM, and the thesis's findings answered the six research questions and provided a significant understanding of the ethicality of the Arab and American sensational images published during the coverage of the 2008-2009 War on Gaza.

## References

- Aguiar, Laura. (2009). Framing a global crisis: An analysis of the coverage of the latest Israeli-Palestinian conflict by Al-Jazeera and CNN. *Estudos em comunicacao*, 6, 1-17.
- Arens, Edmund. (1997). Discourse ethics and its relevance for communication and media ethics. In Clifford Christians and Michael Traber (Eds.), *Communication ethics and universal values* (pp. 46-67). London: Sage Publications.
- Ben-Shaul, Nitzan. (2006). *A violent world: TV news images of Middle Eastern terror and war*. New York: Rowman & Littlefield Publishers, Inc.
- Berg, Bruce L. (2007). An introduction to content analysis. In Mahmoud Eid and Martin Lagacé (Eds.), *Communication research methods: Quantitative and qualitative approaches* (pp. 245-283). Boston, MA: Pearson.
- Blair, Anthony J. (2004). The rhetoric of visual arguments. In Charles A. Hill and Marguerite Helmers (Eds.), *Defining visual rhetoric* (pp. 41-61). Mahwah, N.J.: Lawrence Erlbaum Associates, Inc.
- Brennan, Bernard P. (1962). *The ethics of William James*. New York: Bookman Associates.
- Brinton, Alan. (1982). William James and the epistemic view of rhetoric. *Quarterly Journal of Speech*, 68(2), 158-169.
- Christians, Clifford & Traber, Michael. (Eds.). (1997). *Communication ethics and universal values*. London: Sage Publications.
- Christians, Clifford G., Fackler, Mark, Mckee, Kathy B., Kreshel, Peggy J. & Woods, Robert H. (2009). *Media ethics: Cases and moral reasoning*. Boston, MA: Pearson.
- Cohen, Noam. (2009, January 11). Few in U.S. see Jazeera's coverage of War on Gaza. *The New York Times*, retrieved on October 2, 2010, from <http://www.nytimes.com/2009/01/12/business/media/12jazeera.html>.
- Combs, Cindy C. (2006). *Terrorism in the twenty-first century*. New Jersey: Pearson.
- Cooper, Lane. (1960). *The rhetoric of Aristotle*. New York: Appleton-Century-Crofts.
- Cope, Edward M. (1966). *The rhetoric of Aristotle*. Iowa: Cambridge University Press.
- Cordesman, Anthony H. & Burke, Arleigh A. (2009). *The "War on Gaza": A strategic analysis*. Washington: Center for Strategic & International Studies.

- Cormier, Harvey. (2001). *The truth is what works: William James, pragmatism, and the seed of death*. Lanham: Rowan & Littlefield.
- Crivelli, Paolo. (2004). *Aristotle on truth*. London: Cambridge University Press.
- Dar, Gulam M. (2005). *Terrorism, mass media and public opinion*. New Delhi: Dilpreet Publishing House.
- Day, Louis A. (2006). *Ethics in media communications: Cases and controversies*. Belmont: Thomson Wadsworth.
- Dobernig, Karin, Lobinger, Katharina & Wetzstein, Irmgard. (2010). Covering conflict: Differences in visual and verbal news coverage of the Gaza Crisis 2009 in four weekly news media. *Journal of Visual Literacy*, 29(1), 88-105.
- Dubois, Emmanuel. (2009). *Operation 'Cast Lead' in Gaza: analysis and prospects*. European Strategic Intelligence and Security Center.
- Eid, Mahmoud & Lagacé, Martine. (Eds.). (2007). *Communication research methods: Quantitative and qualitative approaches*. Boston, MA: Pearson.
- Eid, Mahmoud. (2008). *Interweavement: International media ethics and rational decision-making*. Boston, MA: Pearson.
- Elliot, Deni. (2003). Moral responsibilities and the power of pictures. In Paul Martin Lester and Susan Dente Ross (Eds.), *Images that injure: Pictorial stereotypes in the media* (pp. 7-14). Westport, Connecticut: Praeger.
- Erickson, Keith V. (Ed.). (1974). *Aristotle: The classical heritage of rhetoric*. Metuchen, N.J.: The Scarecrow Press.
- Fahmy, Shahira S. (2003). *Many images, one world: An analysis of photographic framing and photojournalists' attitudes of war and terrorism*. Columbia: University of Missouri.
- Goins, Darren C. (2006). Defining visual rhetorics. *Argumentation & advocacy*, 42(3), 185-187.
- Goody, Jack. (1997). *Representations and contradictions: Ambivalence towards images, theatre, fiction, relics and sexuality*. Oxford: Blackwell Publishers.
- Gottlieb, Paula. (2009). *The virtue of Aristotle's ethics*. New York: Cambridge University Press.
- Green, Rochelle M, Mann, Bonnie & Story, Amy E. (2006). Care, domination, and representation. *Journal of Mass Media Ethics*, 21(2-3), 177-195.

- Gross, Larry, Katz, John S. & Ruby, Jay. (Eds.). (2003). *Image ethics in the digital age*. Minneapolis: University of Minnesota Press.
- Habermas, Jürgen. (2003). *Truth and justification*. Cambridge, Mass: MIT Press.
- Halwani, Raja & Kapitan, Tomis. (2008). *The Israeli-Palestinian Conflict: Philosophical essays on self-determination, terrorism and the one-state solution*. New York: Palgrave Macmillan.
- Hammond, Jeremy R. (2009, December 27). War on Gaza: Operation Cast Lead one year later. *The Palestine Chronicle*, retrieved on October 6, 2010, from [http://www.palestinechronicle.com/view\\_article\\_details.php?id=15642](http://www.palestinechronicle.com/view_article_details.php?id=15642).
- Handley, Robert L. (2009). The conflicting Israeli-terrorist image: managing the Israeli-Palestinian narrative in the New York Times and Washington Post. *Journalism Practice*, 3(3), 251-267.
- Harris, Paul L. & Richert, Rebekah A. (2008). William James, 'The World of Sense' and Trust in Testimony. *Mind & Language*, 23(5), 536-551.
- Hedges, Chris. (2003). *War is a force that gives us meaning*. New York: Anchor Books.
- Hedges, Chris. (2009, January 26). With Gaza, journalists fail again. *Truthdig*, retrieved on October 4, 2010, from [http://www.truthdig.com/report/item/20090126\\_with\\_gaza\\_journalists\\_fail\\_again/](http://www.truthdig.com/report/item/20090126_with_gaza_journalists_fail_again/).
- Hill, Charles A. & Helmers, Marguerite. (Eds.). (2004). *Defining Visual Rhetoric*. Mahwah, N.J.: Lawrence Erlbaum Associates, Inc.
- Hill, Charles A. (2004). The psychology of rhetorical images. In Charles A. Hill and Marguerite Helmers (Eds.), *Defining Visual Rhetoric* (pp. 25-40). Mahwah, N.J.: Lawrence Erlbaum Associates, Inc.
- Hillbruner, Anthony. (1975). Matter and form in the search for "truth": Aristotle and Rousseau. *Western Speech Communication*, 39(4), 260-270.
- Hunt, Wayne. (2010, March). Art or propaganda? Reflections on Gaza, theatre and the big interview. *Arab, Media & Society*. Retrieved on October 8, 2010, from [http://www.arabmediasociety.com/countries/index.php?c\\_article=223](http://www.arabmediasociety.com/countries/index.php?c_article=223).
- Jaggar, Alison M. (2005). What is terrorism, why is it wrong, and could it ever be morally permissible? *Journal of Social Philosophy*, 36(2), 202-217.
- James, William. (1968). *The meaning of truth*. New York: Greenwood Press.
- James, William. (1974). *Pragmatism, and four essays from the meaning of truth*. New York: New American Library.












- Jenkins, Philip. (2003). *Images of terror: What we can and can't know about terrorism*. New York: Aldine de Gruyter.
- Johnstone, Christopher L. (1980). An Aristotelian trilogy: Ethics, rhetoric, politics, and the search for moral truth. *Philosophy & Rhetoric*, 13(1), 1-24.
- Leslie, Larry Z. (2004). *Mass communication ethics: Decision making in postmodern culture*. Boston: Houghton Mifflin Company.
- Lester, Paul M. & Ross, Susan D. (Eds.). (2003). *Images that injure: Pictorial stereotypes in the media*. Westport, Connecticut: Praeger.
- Lester, Paul M. (2000). *Visual communication: Images with messages*. The United States of America: Wadsworth.
- Lester, Paul M. (2004). Mentors, ethics, and weapons. *Visual Communication Quarterly*, 12, 136-145.
- Liebes, Tamar & First, Anat. (2003). Framing the Palestinian-Israeli conflict". In Pippa Norris, Montague Kern, and Marion Just (Eds.), *Framing terrorism: The news media, the government, and the public* (pp. 59-74). New York: Routledge.
- Liebes, Tamar & Kampf, Zohar. (2009). The changing relationships among media, government, and public: The case of war. *The Communication Review*, 12(3), 195-198.
- Lippmann, Walter. (1960). *Public opinion*. New York: The Macmillan Company.
- Luck, Taylor. (2009, January 14). Foreign press accused of bias in Gaza coverage. *The Jordan Times*, retrieved on October 7, 2010, from <http://www.jordantimes.com/index.php?news=13481>.
- Marsh, Charles. (2006). Aristotelian ethos and the new orality: Implications for media literacy and media ethics. *Journal of Mass Media Ethics*, 21(4), 338-352.
- McLeod, Douglas M. & Tichenor, Phillip J. (2007). The logic of social and behavioral science. In Mahmoud Eid and Martin Lagacé (Eds.), *Communication research methods: Quantitative and qualitative approaches* (pp. 1-20). Boston, MA: Pearson.
- Michalski, Milena & Gow, James. (2007). *War, image and legitimacy: Viewing contemporary conflict*. New York: Routledge.
- Miller, Seumas. (2009). *Terrorism and counter-terrorism: Ethics and liberal democracy*. MA: Blackwell Publishing.

- Neuman, Lawrence W. (2007). Historical-comparative research. In Mahmoud Eid and Martin Lagacé (Eds.), *Communication research methods: Quantitative and qualitative approaches* (pp. 107-145). Boston, MA: Pearson.
- Neuman, Lawrence W. (2007). Qualitative and quantitative measurement. In Mahmoud Eid and Martin Lagacé (Eds.), *Communication research methods: Quantitative and qualitative approaches* (pp. 205-244). Boston, MA: Pearson.
- Newton, Julianne H. (2005). Visual ethics theory. In Ken Smith, Sandra Moriarty, Gretchen Barbatsis, and Keith Kenney (Eds.), *Handbook of visual communication: Theory, methods, and media* (pp. 429-443). New Jersey: Lawrence Erlbaum Associates.
- Newton, Julianne H. (2009). Photojournalism ethics: A 21<sup>st</sup>-century primal dance of behavior, technology, and ideology. In Lee Wilkins and Clifford, G. Christians (Eds.), *The handbook of mass media ethics* (pp. 84-100). New York: Routledge.
- Norris, Pippa, Kern, Montague & Just, Marion. (Eds.). (2003). *Framing terrorism: The news media, the government, and the public*. New York: Routledge.
- Paletz, David L. & Schmid, Alex P. (Eds.). (1992). *Terrorism and the media*. Newbury Park: Sage Publications.
- Paletz, David L. & Vinson, Danielle C. (1992). Introduction. In David L. Paletz and Alex P. Schmid (Eds.), *Terrorism and the media* (pp. 1-5). Newbury Park: Sage Publications.
- Perlmutter, David D. (1998). *Photojournalism and foreign policy: Icons of outrage in international crises*. Westport, Connecticut: Praeger.
- Pintak, Lawrence. (2009, January). Gaza: Of media wars and borderless journalism. *Arab, media & society*. Retrieved on October 6, 2010, from [http://www.arabmediasociety.com/countries/index.php?c\\_article=183](http://www.arabmediasociety.com/countries/index.php?c_article=183).
- Pottker, Horst. (2005). What is journalism for? Professional ethics between philosophy and practice. *Communications: The European Journal of Communication Research*, 30(1), 109-116.
- Rosenfield, Lawrence W. (1971). *Aristotle and information theory: A comparison of the influence of causal assumptions on two theories of communication*. Paris: Mouton.
- Rowland, Robert C. & Womack, Deanna F. (1985). Aristotle's view of ethical rhetoric. *Rhetoric Society Quarterly*, 15(1-2), 13-31.
- Said, Edward W. (1994). *Orientalism*. New York: Vintage Books.

- Schaefer, Todd M. (2003). Framing the US embassy bombings and September 11 attacks in African and US newspapers. In Pippa Norris, Montague Kern, and Marion Just (Eds.), *Framing terrorism: The news media, the government and the public* (94). New York: Routledge.
- Slattery, Karen L. (1994). Sensationalism versus news of the moral life: Making the distinction. *Journal of Mass Media Ethics*, 9(1), 5-15.
- Smith, Craig R. & Hyde, Michael J. (1991). Rethinking “the public”: The role of emotion in being-with-others. *Quarterly Journal of Speech*, 77(4), 446.
- Smith, Ken, Moriarty, Sandra, Barbatsis, Gretchen & Kenney, Keith. (Eds.). (2005). *Handbook of visual communication: Theory, methods, and media*. New Jersey: Lawrence Erlbaum Associates.
- Sonja, Foss K. (2004). Framing the study of visual rhetoric: Toward a transformation of rhetorical theory. In Charles A. Hill and Marguerite Helmers (Eds.), *Defining visual rhetoric* (pp. 303-313). Mahwah, N.J.: Lawrence Erlbaum Associates, Inc.
- Thomassen, Niels. (1992). *Communication ethics in theory and practice*. New York: St. Martin's Press.
- Wheeler, Thomas H. (2002). *Phototruth or photofiction? Ethics and media imagery in the digital age*. New Jersey: Lawrence Erlbaum Associates, Publishers.
- Whittaker, David J. (2004). *Terrorists and terrorism in the contemporary world*. New York: Routledge.
- Wilkins, Lee & Christians, Clifford G. (Eds.). (2009). *The handbook of mass media ethics*. New York: Routledge.
- Wright, Dean. (2009, January 15). Reporting in Gaza: Striving for fairness. *Reuters*. Retrieved on October 9, 2010, from <http://blogs.reuters.com/fulldisclosure/2009/01/15/reporting-in-gaza-striving-for-fairness/>.

# Appendices


















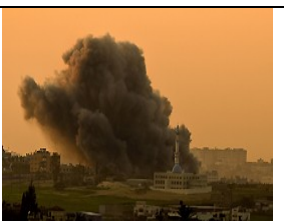


Appendix A: Images published in Al-Ahram newspaper.

			
Image 1	Image 2	Image 3	Image 4
			
Image 5	Image 6	Image 7	Image 8-Image 9
			
Image 10	Image 11	Image 12	Image 13
			
Image 14	Image 15	Image 16	Image 17
			
Image 18	Image 19	Image 20	Image 21
			
Image 22	Image 23		

Appendix B: Images published in Electronic Intifada website.

 <p>Image 24</p>	 <p>Image 25</p>	 <p>Image 26</p>	 <p>Image 27</p>
 <p>Image 28</p>	 <p>Image 29</p>	 <p>Image 30</p>	 <p>Image 31</p>
 <p>Image 32</p>	 <p>Image 33</p>	 <p>Image 34</p>	 <p>Image 35</p>
 <p>Image 36</p>	 <p>Image 37</p>	 <p>Image 38</p>	 <p>Image 39</p>
 <p>Image 40</p>	 <p>Image 41</p>	 <p>Image 42</p>	 <p>Image 43</p>
 <p>Image 44</p>	 <p>Image 45</p>	 <p>Image 46</p>	 <p>Image 47</p>
 <p>Image 48</p>	 <p>Image 49</p>	 <p>Image 50</p>	 <p>Image 51</p>
 <p>Image 52</p>			

Appendix C: Images published in Al-Jazeera.net.

 <p>Image 53</p>	 <p>Image 54</p>	 <p>Image 55</p>	 <p>Image 56</p>
 <p>Image 57</p>	 <p>Image 58</p>	 <p>Image 59</p>	 <p>Image 60</p>
 <p>Image 61</p>	 <p>Image 62</p>	 <p>Image 63</p>	 <p>Image 64</p>
 <p>Image 65</p>	 <p>Image 66</p>	 <p>Image 67</p>	 <p>Image 68</p>
 <p>Image 69</p>	 <p>Image 70</p>	 <p>Image 71</p>	 <p>Image 72</p>

Appendix D: Images published in The New York Times.

 <p>An injured Palestinian man is helped from his vehicle after an Israeli attack in the Gaza Strip on Saturday.</p>	 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>In Ashdod, Israel, people were evacuated Saturday from a building struck by a rocket from Gaza, about 200 miles away.</p>	 <p>A massive assault on Gaza; anger rises across the Arab world.</p>
 <p>A group of people in a room, possibly a shelter or medical facility.</p>	 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>In Ashdod, Israel, people were evacuated Saturday from a building struck by a rocket from Gaza, about 200 miles away.</p>	 <p>A massive assault on Gaza; anger rises across the Arab world.</p>
 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>In Ashdod, Israel, people were evacuated Saturday from a building struck by a rocket from Gaza, about 200 miles away.</p>	 <p>A massive assault on Gaza; anger rises across the Arab world.</p>
 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>In Ashdod, Israel, people were evacuated Saturday from a building struck by a rocket from Gaza, about 200 miles away.</p>	 <p>A massive assault on Gaza; anger rises across the Arab world.</p>
 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>In Ashdod, Israel, people were evacuated Saturday from a building struck by a rocket from Gaza, about 200 miles away.</p>	 <p>A massive assault on Gaza; anger rises across the Arab world.</p>
 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>In Ashdod, Israel, people were evacuated Saturday from a building struck by a rocket from Gaza, about 200 miles away.</p>	 <p>A massive assault on Gaza; anger rises across the Arab world.</p>
 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>	 <p>A car in Ashdod, a city in southern Israel, was damaged by a Palestinian missile on Friday.</p>		 <p>A massive assault on Gaza; anger rises across the Arab world.</p>

Appendix E: Images published in San Francisco Sentinel website.



Image 100



Image 101



Image 102



Image 103



Image 104



Image 105



Image 106



Image 107



Image 108



Image 109



Image 110



Image 111











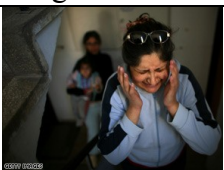







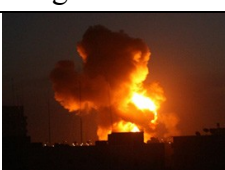
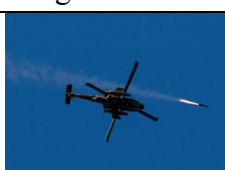












Image 112



Image 113

Appendix F: Images published in CNN.com.

 Image 114	 Image 115	 Image 116	 Image 117	 Image 118
 Image 119	 Image 120	 Image 121	 Image 122	 Image 123
 Image 124	 Image 125	 Image 126	 Image 127	 Image 128
 Image 129	 Image 130	 Image 131	 Image 132	 Image 133
 Image 134	 Image 135	 Image 136	 Image 137	 Image 138
 Image 139	 Image 140	 Image 141	 Image 142	 Image 143
 Image 144				