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Images of Violence

in the Lebanese Media

News Coverage

Introducing the study

1. Why this study?

This study works on inspecting “Violence Portrayed in Media” and on studying its repercussions on all levels, including the social, political and educational levels.

The study covers the Lebanese news media, which had signed the “Journalists’ Pact for Strengthening Civil Peace in Lebanon” and that was officially launched by UNDP on June 25, 2013. It also monitors the manifestation of this violence, indicates these media trends and their attitudes mainly on “committing to rejecting violent disobedience movements, crime and abasement; acting with professionalism and social responsibility when broadcasting a live coverage of events and violent scenes; refraining from spreading a spirit of violence and strife; and rejecting violence,” according to the provisions of Articles 2,4 and 11 of the Pact; which stipulate:

- **Article 2:**

“Journalists shall commit to strengthen national unity and coexistence, respect religions, refrain from instigating sectarian or confessional strife, and reject violent disobedience movements, crime and abasement.”

- **Article 4:**

“The Lebanese media shall act with professionalism and social responsibility when broadcasting a live coverage of events, violent scenes, or the immediate reaction and behavior of journalists that may influence the public opinion.”

- **Article 11:**

“Journalists shall regulate the tone used in newspapers editorials, TV and radio breaking news, in addition to talk shows of the audiovisual media, in com-

pliance with the principles and basics of journalism. Journalists shall also refrain from spreading a spirit of violence and strife.”

To be noted that one of the references approved in the Pact is the “Code of Ethics for Journalists Working in the Field of Child Protection against Violence.” Hence, to what extent was the media’s commitment apparent to the principles they had approved?

It should also be noted that this study is the fourth of five studies launched by Maharat Foundation in cooperation with UNDP’s “Strengthening Civil Peace in Lebanon” for 2015. The first study dealt with “Monitoring Racism in Lebanese Media”, the second with “Religious Incitement to Hatred, Hate Speech and its Dangers for Civil Peace,” the third with “Monitoring the Positive Initiatives in the Lebanese Media News Coverage” that would lay the groundwork for an advanced and flourishing society, while the fifth study addresses “The Talk Show Programs” and the values and concepts they promote.

The topics addressed in the above-mentioned studies cover all the articles of the Pact and deal with the major premises agreed by the media in an attempt to work towards strengthening civil peace and its consecration.

The subject of violence is of paramount importance as it reflects on the general situation in Lebanon. A careful reading of the Lebanese media news media’s approach towards this subject contributes to understating the media performance as well as the social impacts. The goal is to propose solutions and avoid negative implications.

The study was conducted at the Maharat Foundation by:
Jocelyne Nader, PhD
Professor Tony Mikhael
Edited by:
George Sadaka, PhD

Translated by:
Layale Mroue

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The study raises central questions about the media's role in exacerbating violence in the society:

- Is the rate of violence in the media the same, less than or more than that in reality?
- What are the reasons behind the increase of the images of violence in the media?
- Are the violent images reported by the media the reality as is or are they the constructed re-

2. Research question

The subject of images of violence enjoys such a major importance that its danger is not measured in the real time that governs media work and contributes to its success. This means that the violent images that are being displayed do not end as the time for the subject that is being presented is over; their impact's "expiration date" serves for a much longer time than we assume.

Studies have proved that images do not necessarily have an immediate effect; their impact might be on the intermediate and long terms. Therefore, we do not study the impact of media on us at the level of violence anymore as the impact is inevitable, even if in different directions, according to elements related to each person and every community. Thus, interest falls on the news coverage of all kinds that make us consumers of this type of violence, all the way to the news bulletins that have turned us into "viewers of death", in the words of Michel Serres, the French philosopher.

The research questions seeks to study the implications of media-depicted violence and attempts to observe the relation of this basis that has become

ality, meaning the virtual reality, and which is intended to be the way it appears?

- How does media employ violence in a country, the least that can be of it is that it has not yet healed of a past full of painful images?

essential in the life of modern man with the exacerbation of violence in Lebanon. This violence is reflected in several fields: in political rhetoric performance, in the objection, in the political and non-political "talk shows" that are manifested in various cases: against women, against children, violence related to the primacy of traffic, or to the primacy of car parking, or to that of retrieving a sum of money, or violence motivated by theft, and even violence in hidden camera programs, etc...

And the increasing importance of media and means of communication entrenches due to its role and impact in the society in which formation they contribute. Hence, the study seeks out answers to the following questions:

- How did media deal with violence, whether in the field or social, whether local, regional or international?
- Does the media contribute to the production of the culture of violence or to violent reactions?
- How does the Lebanese media deal with violent images? Are there certain measures that the media takes in this regard?

- Who is the source of violent images? Does the media produce them or simply market them?
- How does the media regard violence in terms of strengthening civil peace?

3. Methodology

In order to investigate the presence and manifestation of depicted violence in the Lebanese media signatories to the Pact, and from a political-social-cultural civil peace-related perspective, the study relies on description, measurement and analysis. At a first stage, the study performed a quantifiable measurement process. It then proceeded to analyzing the content of the material monitored through the findings provided by the figures. This takes place by returning to the content while studying the variables and comparing them.

The monitoring and analysis process aims at observing the media reality in terms of displaying violent images by measuring the distribution of the rates of the monitored violent images categories, the rates of their occurrence in the various media institutions, their subjects, placement (in newspapers), sources, the coverage geographical scope, etc...

And to study the media performance under the subject of media-depicted violence and from a political-social-educational civil peace-related per-

- In light of the Communications Revolution, has the image succeeded in removing the word? And have the awareness-raising means changed?

spective, the study drew upon a sample of violent images accompanying news and reports published in Lebanese newspapers, broadcast on local Lebanese news bulletins and presented on website during August 2015, particularly in news-related material and not the social programs broadcast at different schedules. The monitoring process included the following media institutions:

- **Daily newspapers:** An-Nahar, As-Safir, Al-Akhabar, Almustaqbal, AlBalad, Al Joumhouria, Addiyar, Aliwaa, Al Sharq, L'Orient Le Jour, The Daily Star.
- **TV stations:** LBCI, OTV, MTV, Future TV, Al Jadeed, Al Manar, and TéléLiban.
- **News websites:** www.nna-leb.gov.lb, www.almodon.com, www.elnashra.com, www.lebanonfiles.com, www.now.mmedia.me

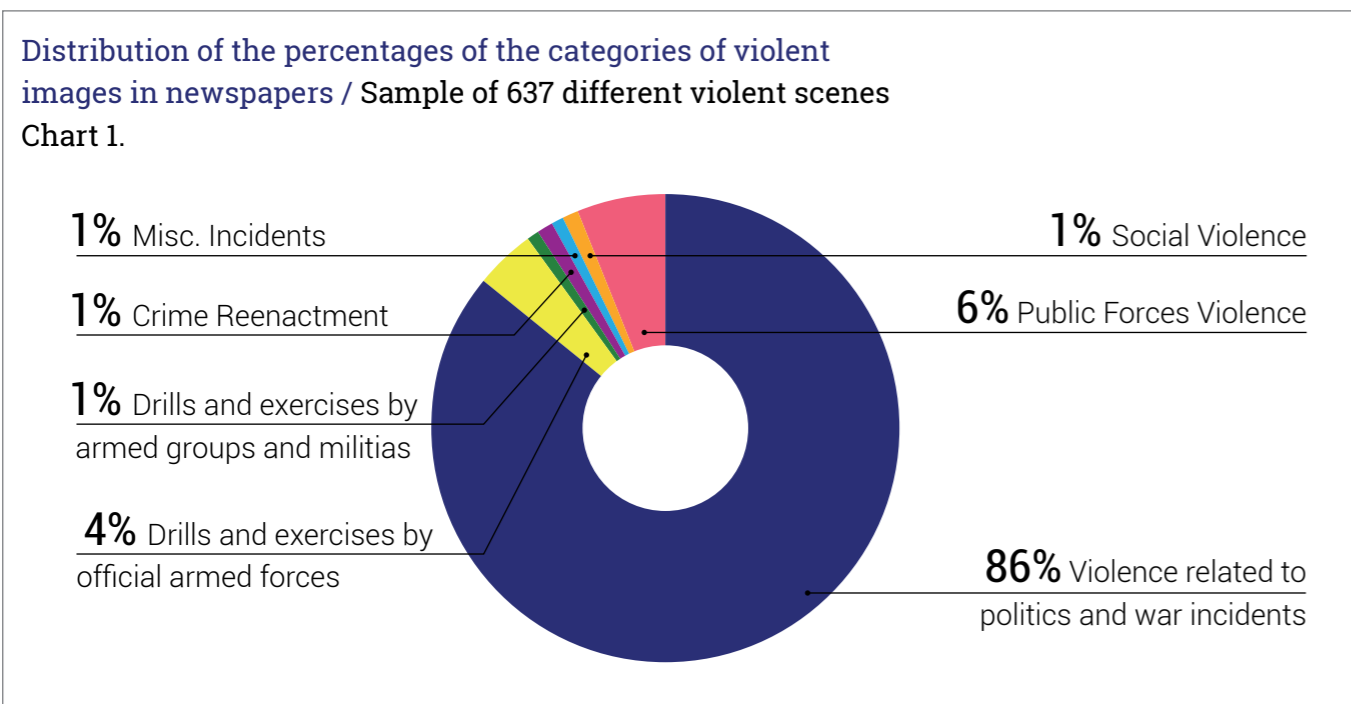
Section 1: Quantitative Analysis of the Violence Covered by the Lebanese Media

This section presents the quantitative analysis of the media covered by the study during August 2015 and provides charts that facilitate reading findings about the distribution of covered categories relating to violent images observed in newspapers, the distribution of the manifestations of media-depicted violence among the various monitored newspapers, the distribution of the placement of the violent images in the monitored newspapers, the distribution of the rates of violent images in terms of their source, the source of the violent images published

in the newspapers, the distribution of media-depicted violence in relation to the geographical scope of the monitored Press coverage, the distribution of the size the violent images, the distribution of the number of reports according to the geographical scope in the various monitored newspapers, the distribution of the number of reports according to the space-size and the distribution of the high tone of media-depicted violence in the monitored newspapers. The sample consists of 637 different violent scenes monitored in the written press.

First – In Newspapers:

1.1 Distribution of the rates of the categories of violent images in newspapers

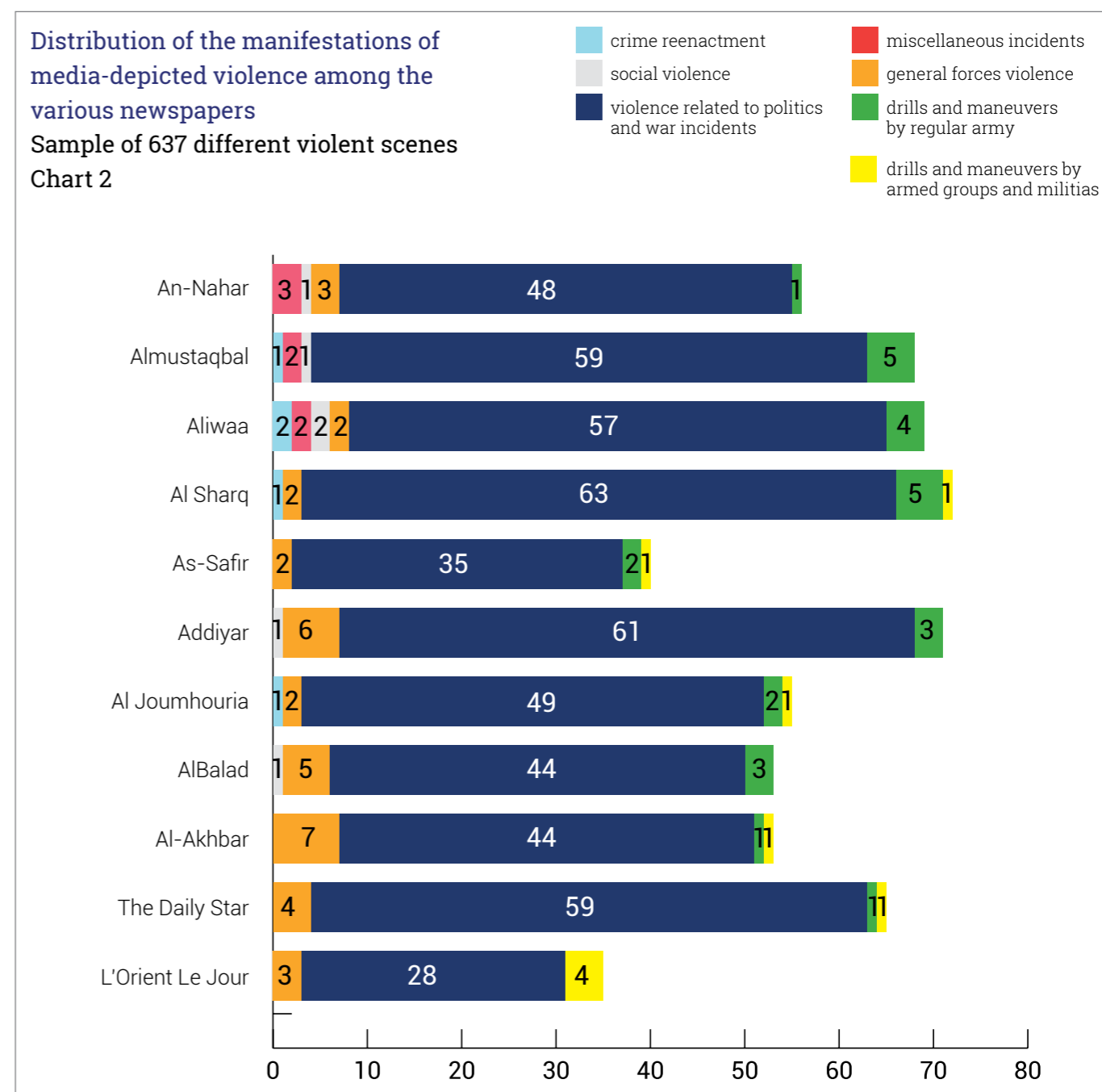


The highest rate and most striking in terms of its volume is the rate of violence related to politics and war incidents (86%).

This is followed, and at a significant difference, by: public forces violence (6%), followed by violence related to drills and maneuvers by the regular army

(4%). These are followed by the equal rates of violence related to drills and maneuvers by armed groups and militias, crime reenactment, social violence and miscellaneous incidents (1% for each subject).

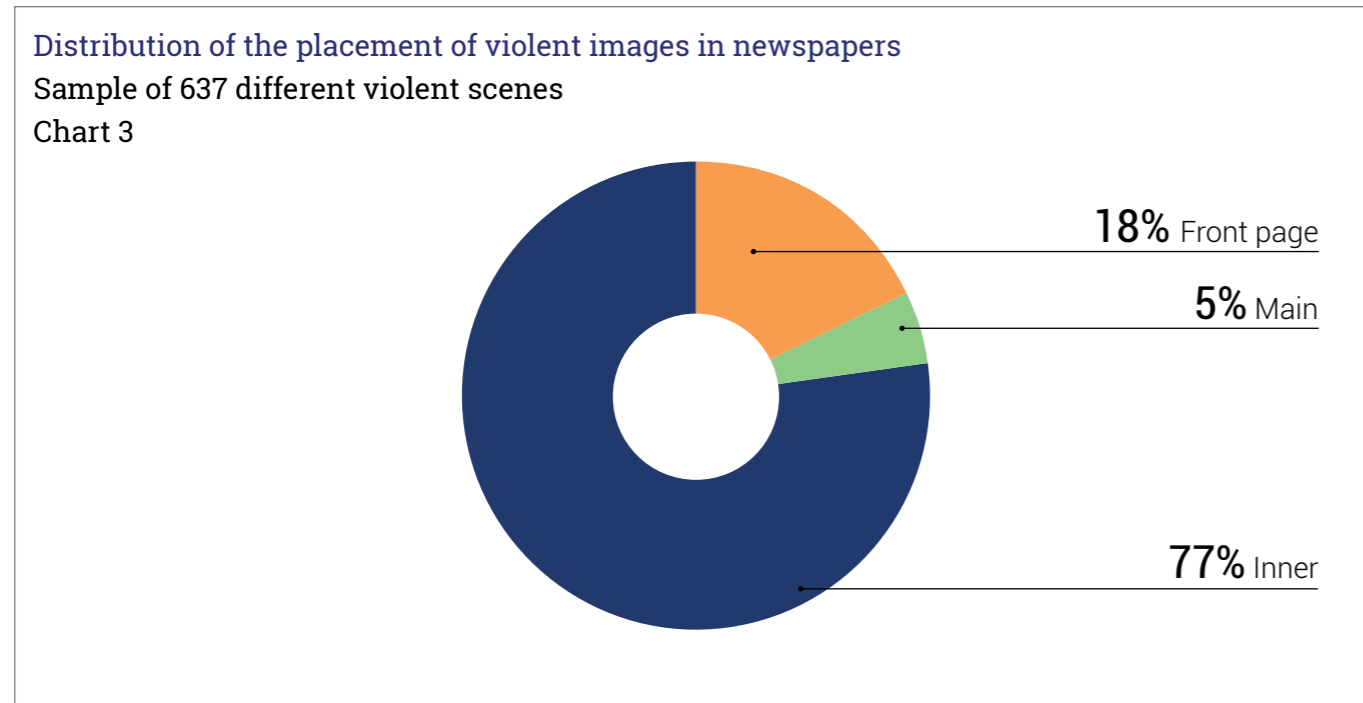
1.2 Distribution of the manifestations of media-depicted violence among the various newspapers



Violence related to politics and war incidents occupies the biggest space as was shown in Chart 1; while Chart 2 indicates that it occurs in all newspapers and occupies the biggest space in each newspaper. Among the overall total, it represents:

Al Shar: %9.89, Addiyar: %9.57, Almustaqbal and The Daily Star: %9.26 respectively, Aliwaa: %8.94, Al Joumhouria: %7.69, An-Nahar: %7.53, Al Balad and Al-Akhbar: %6.90 respectively, As-Safir: %5.49 and L'Orient Le Jour: %4.39.

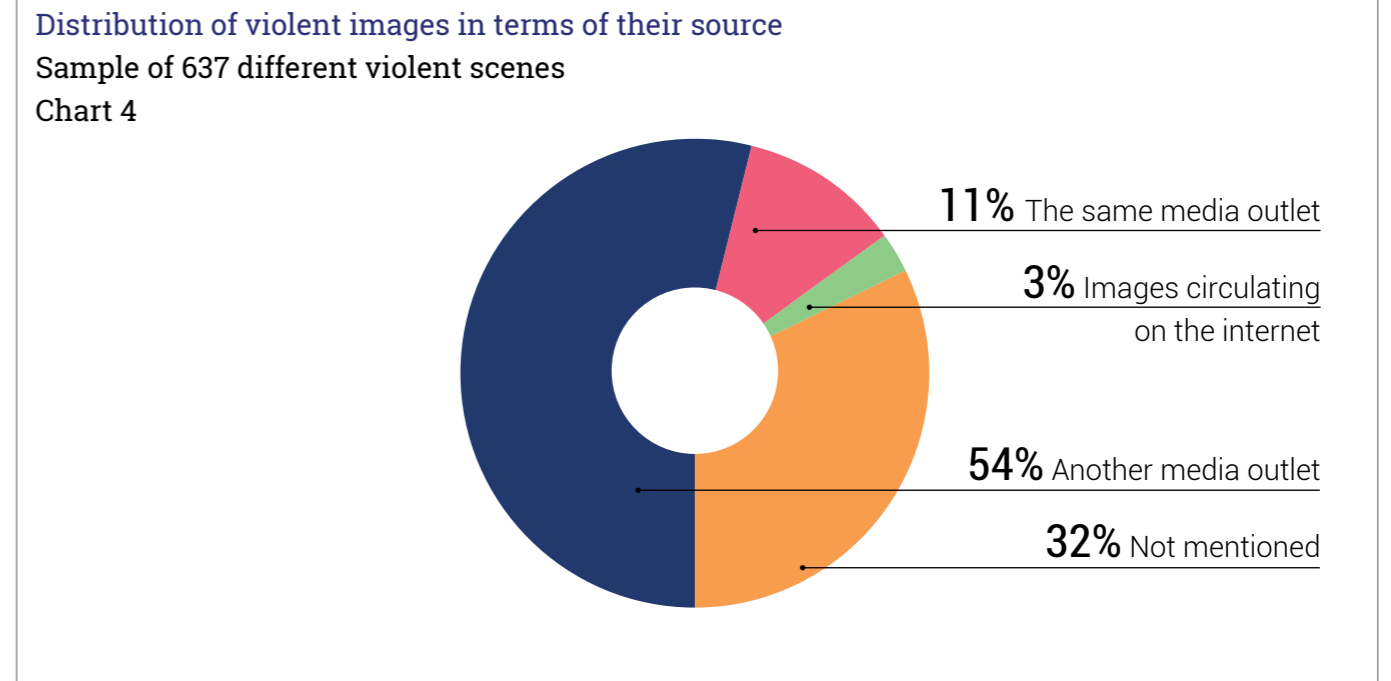
1.3 Distribution of the placement of violent images in newspapers



Violent images have occupied the inner pages of the newspapers more than their front pages. The rate amounted to %77, i.e. equivalent to 487 images out of 637 for inner pages, compared to

%18, i.e. equivalent to 117 images for the front page and %5, i.e. equivalent to 33 images for the main page.

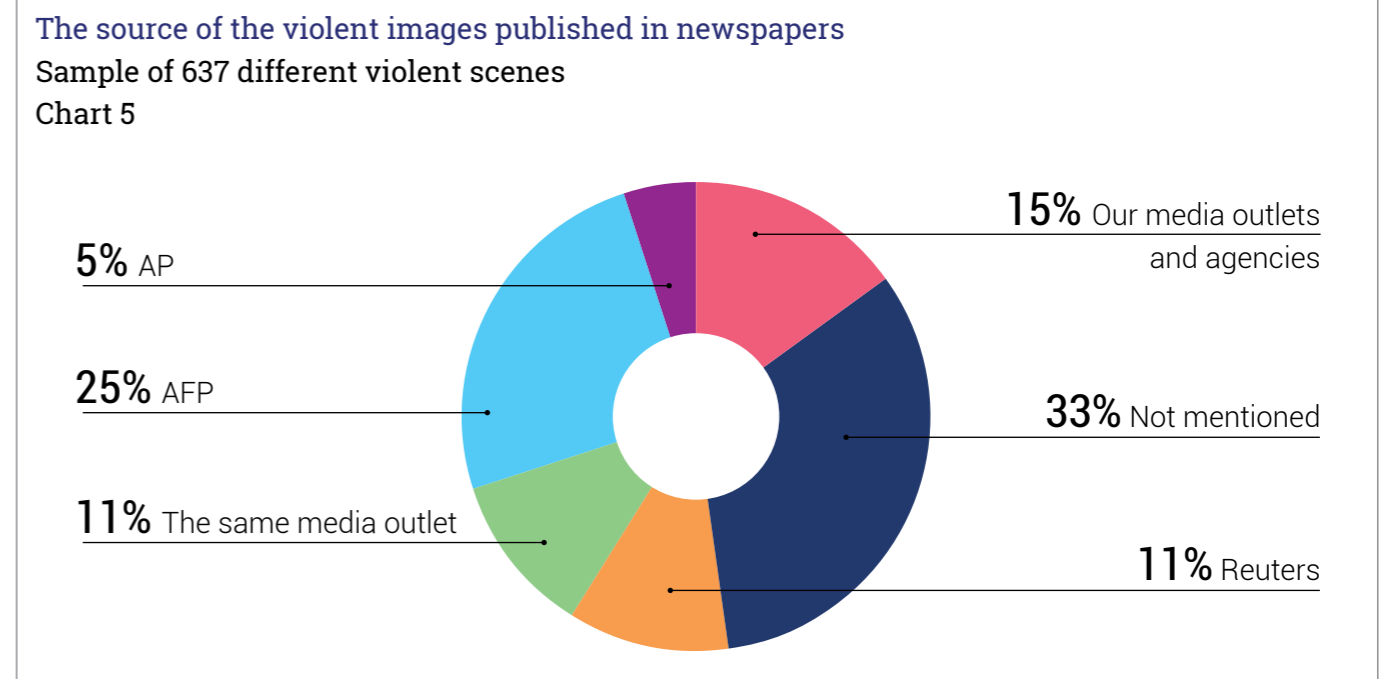
1.4 Distribution of violent images in terms of their source



Media outlets constitute a rate of %11 as a source for violent images, while it depends, at a rate of %54, on other media outlets and at %3

on the internet. At a high rate of the cases, at %34, media does not mention the source.

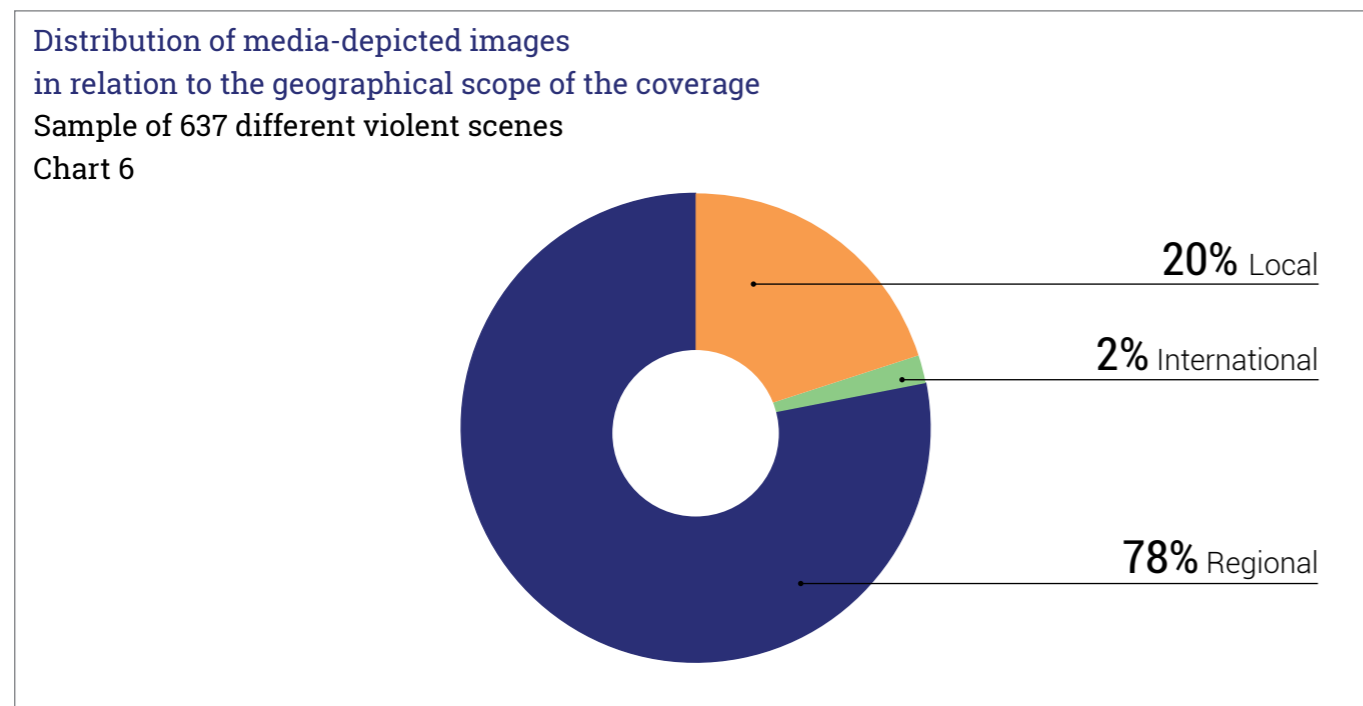
1.5 The source of the violent images published in newspapers



In the cases where the outlet indicates the source, it would belong to the Agence France-Presse (AFP) for the majority of the cases, i.e. at %25, meaning that 158 images belong to AFP. 94 images belong to other media outlets and agencies.

73 images belong to Reuters, i.e. a rate of %11. 70 images belong to the same media outlet, i.e. at approximately %11. 35 images belong to the Associated Press (AP), i.e. at %5. 207 images are published without any mention of their source, i.e. at %33.

1.6 Distribution of media-depicted images in relation to the geographical scope of the coverage



The study has revealed that the regional impact is strong and remarkable in the findings of the distribution of media-depicted violence in relation to the geographical scope of the press coverage monitored; 496 images out of 637 are related to the regional events, i.e. at %78.

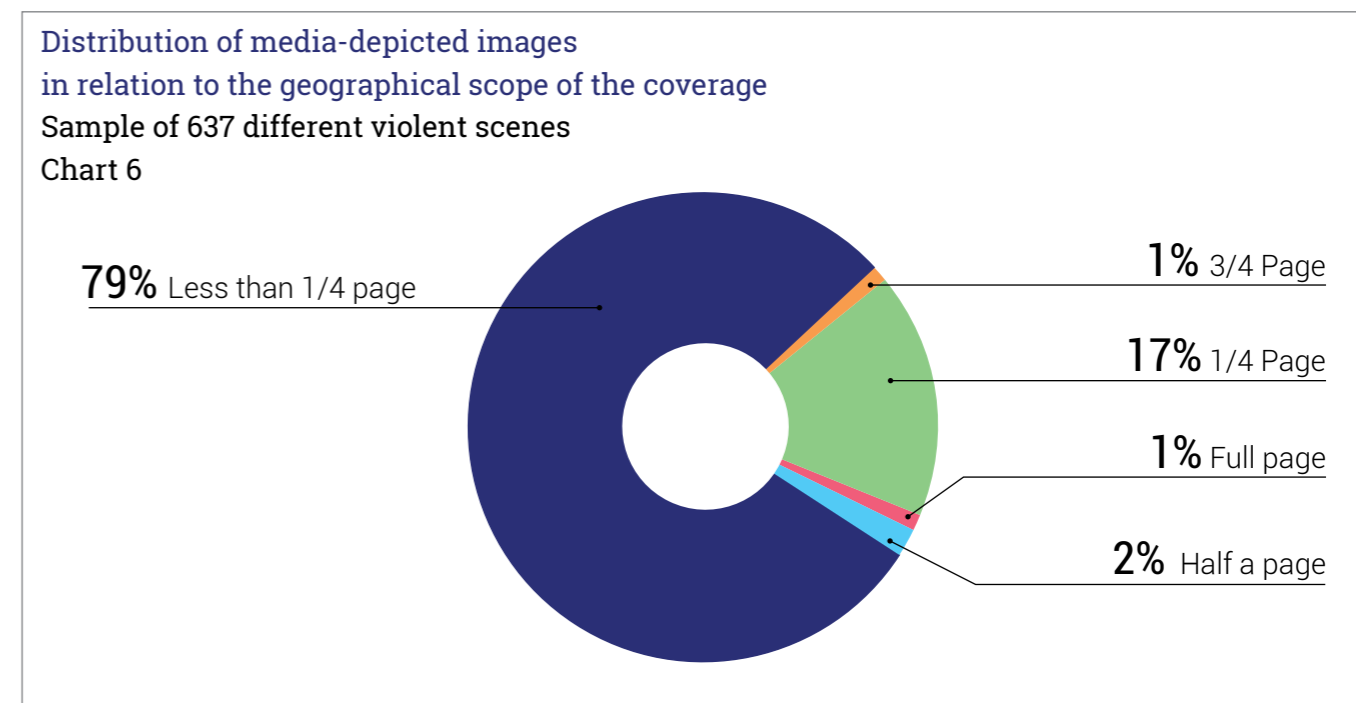
As for the number of violent images related to events taking place in Lebanon, it amounts to 126 images; i.e. at %20. 15 images out of 637 cover international events; i.e. at a meager %2.

1.7 The content of the violent images according to the geographical coverage

Chart 7

Figures indicating the distribution of the number of reports according to the geographical coverage	Regional	International	Local
Crime reenactment			5
Misc. incidents		2	5
Social violence			6
General forces violence	3		33
Violence related to politics and war incidents	481	12	54
Drills and maneuvers by regular armies	3	1	23
Drills and maneuvers by armed groups and military	9		

1.8 Distribution of the size of violent images in the various newspapers



6 images occupied a full-page, i.e. at %1.
 4 images covered ¾ of a page each, i.e. at %1.
 11 images covered half a page, i.e. %2.
 111 images covered ¼ of a page each.
 And 505 images out of 637, which is the majority of the images, covered less than ¼ of a page each.

1.9 Distribution of the number of reports according to space

Chart 7

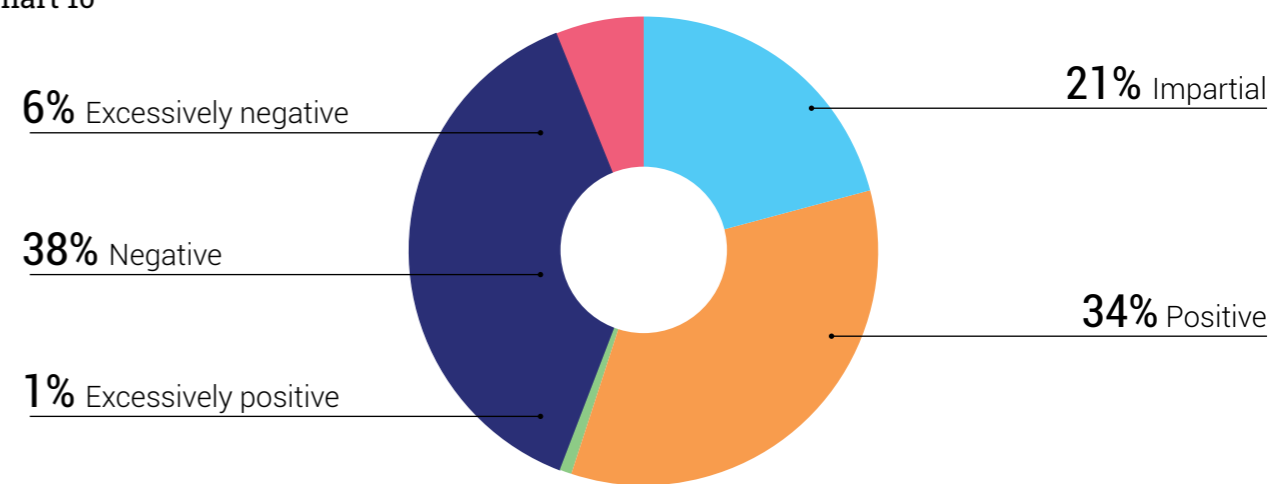
Figured indicated the distribution of the no of reports according to space	Less than ¼ of a page	¾ of a page	¼ of a page	Full-page	Half-page	Size
Crime reenactment	4		1			5
Misc. incidents	7					7
Social violence	6					6
General forces violence	23	1	8	2	2	36
Violence related to politics and war incidents	435	3	97	4	8	547
Drills and maneuvers by regular armies	23		3		1	27
Drills and maneuvers by armed groups and military	7		2			9
	505	4	111	6	11	637

1.10 The tone of the media in relation to the images of violence

In the details for the distribution of the number of reports according to the space, the study has shown that the tone of the media in relation to the images of violence in the monitored

newspapers, the figures came as follows (The title and image used for the article are included in measuring its tone):

Distribution of the tone of the media in relation to the images of violence depicted in the monitored newspapers. The title and image used for the article are included in measuring its tone
 Sample of 637 different violent scenes
 Chart 10



By a positive tone we mean presenting violence as legitimate and that the strong has the right to practice violence against the weak; meaning that violence in this case is exaggerated; as a matter of glorifying violence (good and evil).

By a negative tone we mean presenting the negative impacts of violence, such as killing and destruction. However, if the previous images were excessively used to serve the

newspaper's agenda, then they were classified as excessively negative.

The uses out of 637 images:
 241 negative images; i.e. at %38 against 216 positive images; at %34.
 40 excessively negative images; i.e. at %6.
 5 excessively positive images; i.e. at %1.
 135 images with "impartial" uses; i.e. %21.

1.11 Distribution of the tone of the media in relation to the images of violence

Chart 11

	Crime reenactment	Misc. incidents	Social violence	Social violence	Violence related to politics and war incidents	Drills and maneuvers by regular armies	Drills and maneuvers by armed groups and military
Positive	5		6	9	161	26	9
Excessively positive					5		
Negative		5		22	214		
Excessively negative					40		
Impartial		2		5	127	1	
Total	5	7	6	36	547	27	9

1.12 Topics of newspaper reports and headlines of the articles and images

Chart 12

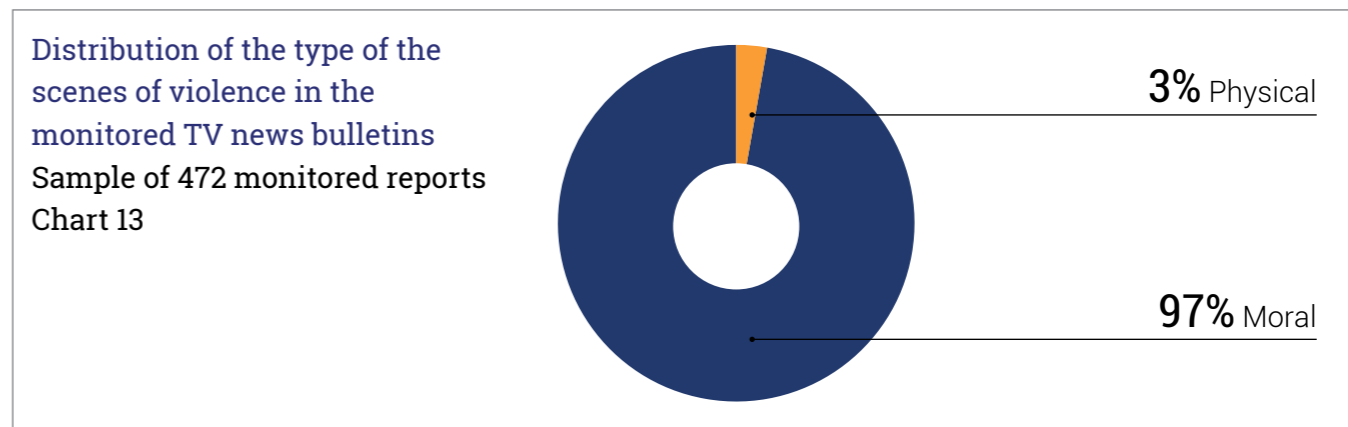
Report subject	Headlines of articles and titles of images
Report on the restoration of "Al-Anad" by pro-government forces	Pro-Yemeni government forces launched a massive attack in which they restored "Al-Anad" following fierce battle in which dozens of Houthi fighters were killed – No caption
Iraqi Yazidis displaced from their regions after "ISIS" took control over last summer – Barzani: We shall take revenge from those who have attacked the Yezidis in every way	Report on the displacement of the Yezidis by ISIS and stances by each of the US ambassador in Baghdad John Stewart, deputy commander of the Special Operations of the Anti-Terrorism Forces, Brigadier General Abdul Amir al-Khazraji and the President of the Iraqi Kurdistan Region Masoud Barzani
The body of the Syrian boy with traces of strangulation appearing on his neck	A Syrian boy was found hanging in a school
A Palestinian next to the body of the Palestinian infant Ali Dawabsheh in Douma, next to the city of Nablus in the West Bank on the 31st of last July – The new face of the Jewish terrorism:	Investigation over the new face of the Jewish terrorism and the incident of burning the infant

The Yazidis commemorate the first anniversary of their tragedy Maasoum called for the international documentation of the crimes of "ISIS" – Yazidi women upon their participation in a protest yesterday in Dohuk in Kurdistan Region in Iraq	Yazidi women commemorate the first anniversary of their tragedy with ISIS
The destruction caused by the fall of a Syrian MiG fighter in the central city of Jericho in the Idlib Governorate yesterday – Washington threatens to target the Syrian army if interfered with fighters being trained by the United States	Report on the White House stance of the regime's air strike that have caused destruction in Jericho
The Syrian Army advances in Sahl al-Ghab– Two fighters of the Syrian Opposition on a bicycle near al-Shaer bridge of which fighters said targets the Regime with sniper fighter near Hanano Barracks in Aleppo on Saturday	Report on the expansion of the Syrian Army and the destruction of Al-Shaer Bridge
The slain son - Personal disagreements – The murderer father – Father kills his son	Report on the murder of a father of his son
The destruction of Aden at the hands of Houthi militias – A scene from the atrocities committed by the Houthis	Report on the destruction caused by the Houthis in Aden
A legendary resilience for the Zabadani and Assad bombs it – Hizbollah members on the outskirts of Zabadani	Report on the resilience of Zabadani and its bombing by Assad

Second - Distribution of the rate of violent images on television:

The study covered the evening news bulletins of the following TV stations: LBCI, OTV, MTV, Future TV, Al Jadeed, Al Manar, and TéléLiban.

2.1 Distribution of the type of the scenes of violence on TV news bulletins



By physical violence we mean that the scene includes an act of violence being carried out live with all its kinetic movements and violent consequences. As for moral violence, it is all other scenes of violence such as images of corpses, blood, signs of torture, destruction,

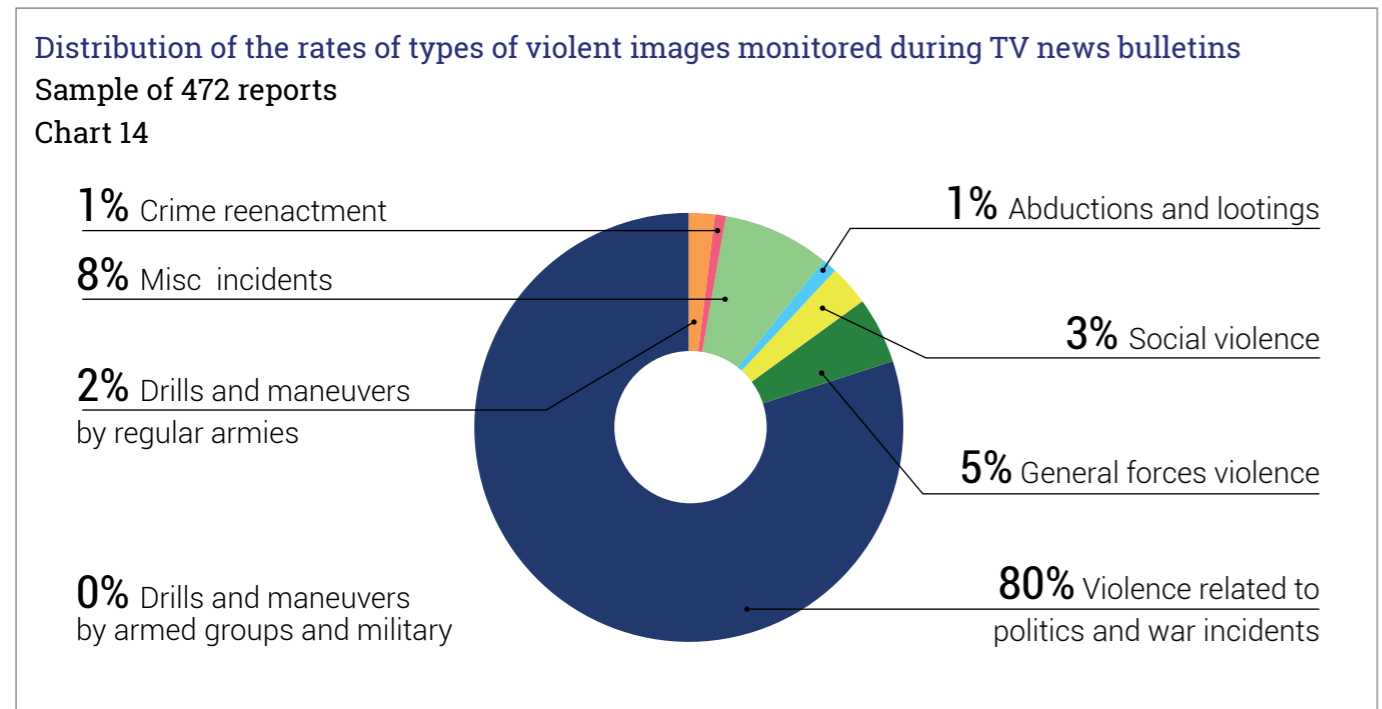
bombardment or other moral violent photographs that reflect tragedies and violence in all its forms.

Chart 13 indicates that the rate of physical violence in TV news bulletins is at %3 compared to %97 for scenes of moral violence.

2.2 Distribution of the rates of types of violent images on TV

The highest rates are for the rate for violence related to politics and war incidents (%80). This is followed, with a significant difference, by: Violence related to miscellaneous incidents

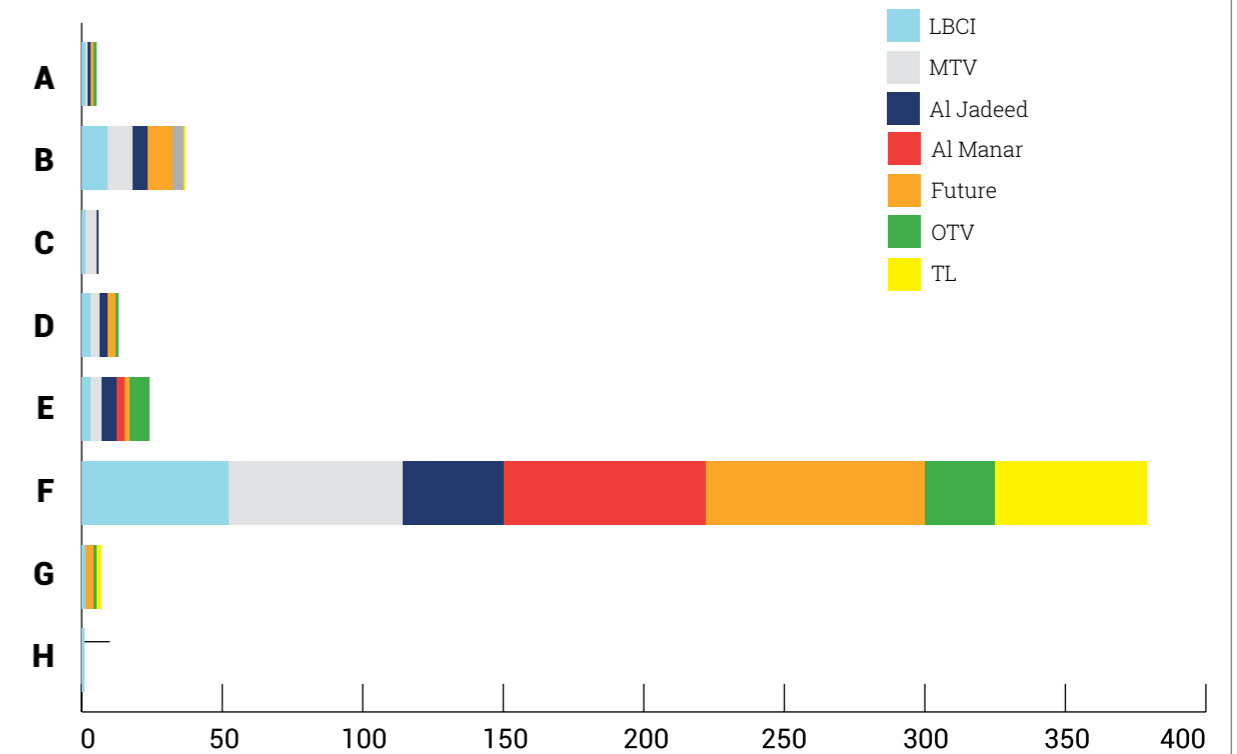
(%8), then by violence related to general forces (%5), then social violence (%3), then drills and maneuvers by regular armies (%2), and crime reenactment and abductions and lootings (%1).



Distribution of the manifestations of violence depicted by the various monitored channels

Sample of 472 reports

Chart 15



	A. Crime reenactment	B. Misc. incidents	C. Abductions and lootings	D. Social violence	E. General forces violence	F. Violence related to politics and war incidents	G. Drills and maneuvers by regular armies	H. Drills and maneuvers by armed groups and military
LBCI	1	9	1	3	3	52	1	1
MTV	1	9	4	3	4	62		
Al Jadeed	1	5	1	3	5	36		
Al Manar					3	72		
Future	1	9		3	2	78	3	
OTV	1	4		1	7	25	1	
TL		1				54	2	

2.3 Distribution of the manifestations of violence among TV stations

The form of violence that seems to be predominant in the various TV news bulletins is violence related to political incidents, ranging between %95 (TL) and %75 (OTV).

In second place come the miscellaneous incidents to which TV news bulletins give a specific slot. Political violence also holds a position given the recent in current incidents in the region in particular and the significant importance given to politics by the news bulletins.

A detailed comparative chart for the space allocated per second for violent scenes depicted in TV news bulletins

Chart 16

Distribution of types of TV-depicted violence	Space in seconds	Percentage
Crime reenactment	228	0.88%
Misc. incidents	1178	5.54%
Abductions and lootings	647	2.49%
Social violence	493	1.90%
General forces violence	2120	8.17%
Violence related to politics and war incidents	21071	81.18%
Drills and maneuvers by regular armies	196	0.76%
Drills and maneuvers by armed groups and military	23	0.08%
Total	2556	100%

2.4 Percentage of violence in TV bulletins

Chart 17 shows the rate of violence brought by TV bulletins through the time allocated to them. By calculating the seconds in the total of bulletins, it appears that the total for the time

allocated for violence has reached %9 of the total bulletins. This rate is considered to be rather very high.

Chart showing the rate of violent scenes in TV news bulletins of the overall broadcast time

Chart 17

Total monitored bulletins	Overall broadcast space in seconds	Total space of violent scenes	Rate of TV news violence scenes of the total bulletins
160	288000	25956	9%

2.5 Distribution of the positions of the images in TV bulletins

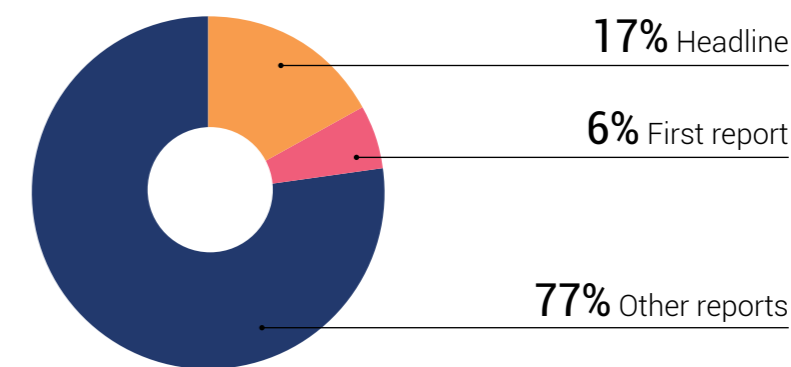
Headlines of TV bulletins occupy a high amount of violent images (%17). Moreover, the rates indicated in the bulletin's first reports (%6)

are not to be reckoned with. The highest rates however are recorded in the course of the bulletin (%77).

Distribution of the position of violent images in TV news bulletins

Sample of 472 reports

Chart 16



2.6 Distribution of violent images in terms of their source

The same stations generate high rates of violent images (%33). This indicates clear editorial choices. The other images are displayed by

other media outlets (%57) and %10 remain with no mention of the source.

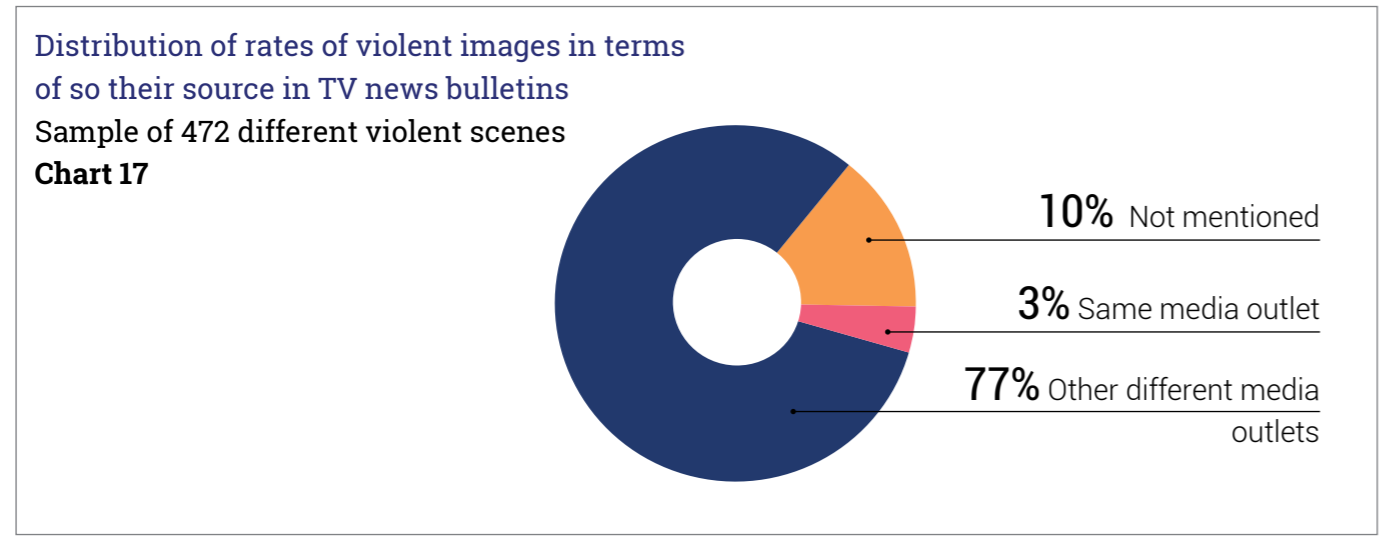
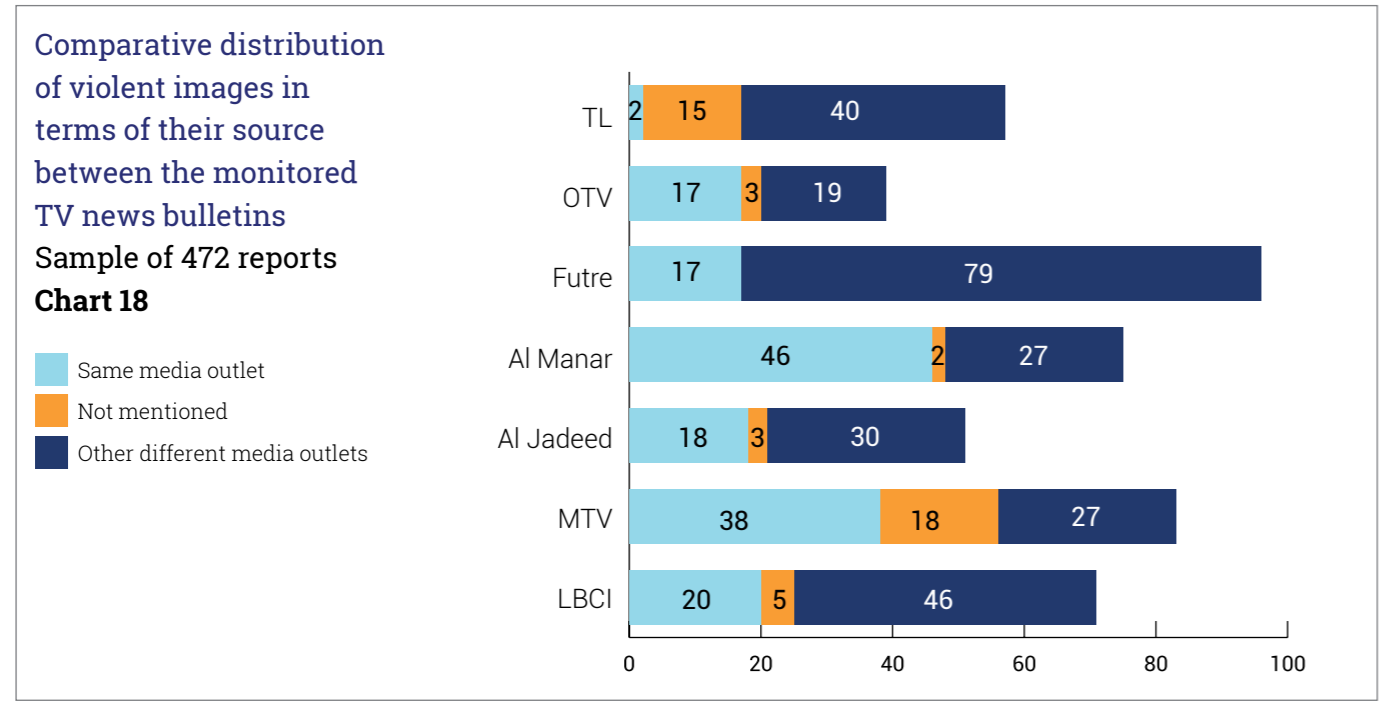


Chart 17 illustrates that certain stations depend on themselves in generating the big rates of their coverage in this field, namely Al-Manar and MTV, while such self-rate seems almost non-

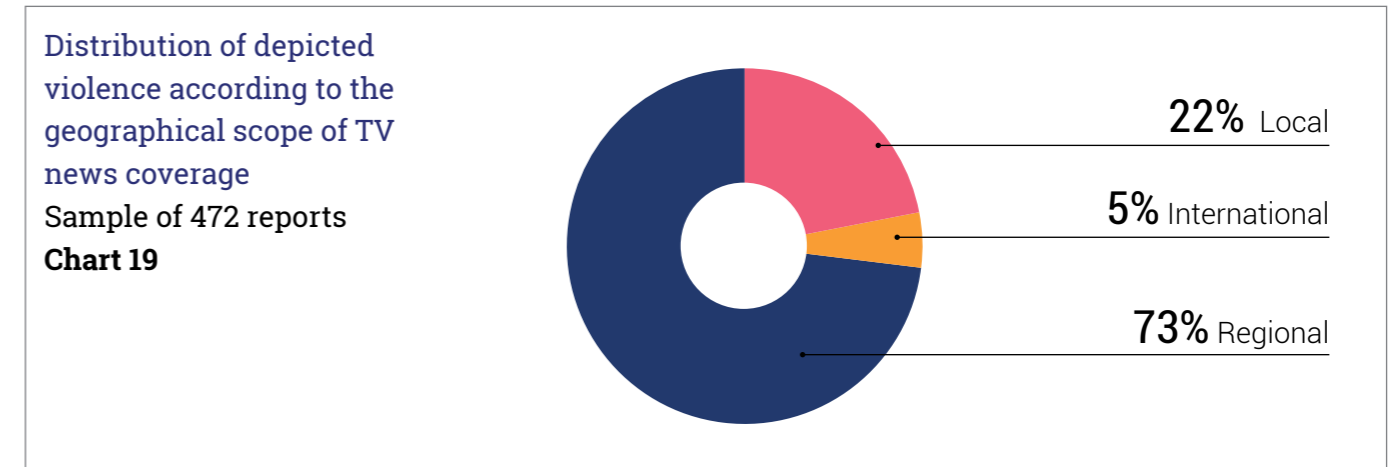
existent in TL.



2.7 Distribution of the rates of violence according to the geographical scope

The rates of violent TV coverage of the Middle East occupy the highest rate (%73) considering the ongoing wars and events in the region. However, the local rates also seem to be very high (%22), given that Lebanon is not currently experiencing any violent conflicts. Rates from international coverage however, seem low (%5).

The two following charts illustrate the major difference between the stations. While we notice that rates of local violence are very low on TeleLiban and Al-Manar, other stations, namely OTV and Al-Jadeed are dominated by local violence. This demonstrates the station's editorial policy and its ability to freely deal with the choices of images and scenes.



A detailed comparative chart for the violence depicted in TV news bulletins according to the geographical scope

Chart 20

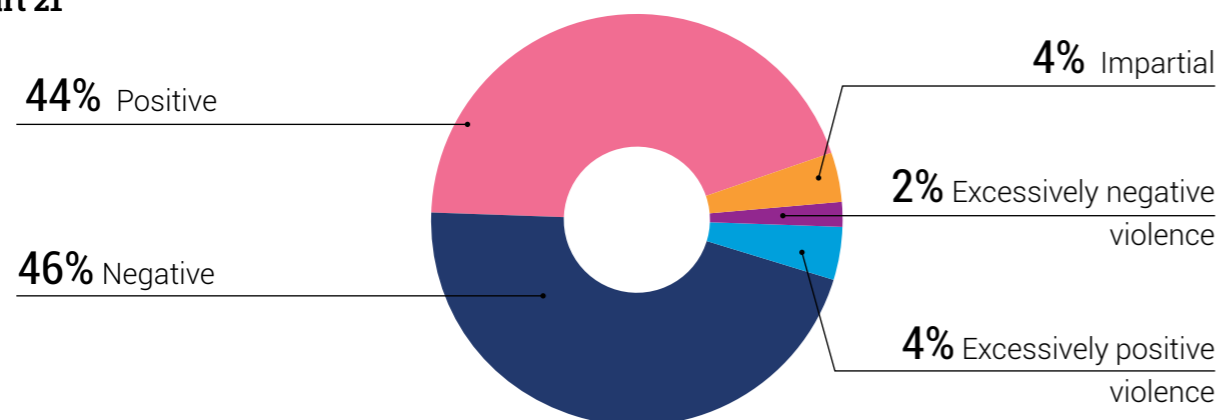
Scope of Coverage \ Monitored station	Regional	International	Local
LBCI	44	4	23
MTV	54	10	19
AL Jadeed	31	2	18
AL Manar	66	2	7
Future	73	4	19
OTV	23	1	15
TL	52	1	4
Total	343	24	105

2.8 Distribution of media tone in terms of scenes of violence

Distribution of the media tone in terms of scenes of violence depicted in the monitored news bulletins

Sample of 472 reports

Chart 21



To clarify the methodology used to measure the tone towards the violent scenes, we would like to clarify the following:

By a positive tone we mean presenting violence as legitimate and justified by our difference choices, and in other cases, positive violence comes into view when we show that the strong has the right to practice violence against the weak; excessively positive means glorifying violence (good and evil).

By a negative tone we mean presenting the negative impacts of violence, such as killing and destruction. However, if the previous images were excessively used to serve the agenda of a specific media outlet, then they are classified as excessively negative.

The chart indicates that %50 of the scenes of violence seem to be positive, i.e. the introduction provides them with justifications and renders them legitimate.

2.9 Phrases accompanying the violent images in TV bulletins (samples)

Phrases used and accompanying the violent images Chart 22	What the images shows	Manifestations of physical violence
Ali Arwa Zouaiter was found suffering a shotgun in his chest – It appeared that he was killed inside of his car	Photograph of the deceased covered in blood	Body + blood
Al Nusra and armed groups have escalated their attacks on sites under government control – Violent fighting between Al Nusra and pro-government forces	Heavy shelling – explosions – gunmen on the front	No manifestations of physical violence
Domestic violence – to meet her black destiny at hand of her husband – he fired his bullets of hatred at her – she left her house as a corpse and he to prison	Images of blood on the floor – the crime scene	No manifestations of physical violence
ISIS terrorism crumbling in Zabadani	Images of bombing – tanks – fighters shooting fire (media war)	No manifestations of physical violence
A bloody day in Turkey	Images of the locations of attacks	No manifestations of physical violence
Operations were heavy East – control over several buildings – fighting inside the built-up areas – ahead of armored vehicles and the infantry – trampling areas inside the city – cleansed of Takfiri members – armed groups working on bombing houses before leaving them	Heavy shelling – heave explosions – Hezbollah members shooting fire – tanks – photographs of explosive devices inside the houses	No manifestations of physical violence
The arrest of a terrorist – recruiting suicide bombers to carry out suicide operations – terrorist activity – conducting terrorist operations against the army – its participation in the attack on the army – funding terrorist operations	Photographs of army tanks – photographs of gunmen with weapon – graphics of the arrest operation	No manifestations of physical violence
Violent clashes – popular committees managed to bomb a vehicle before reaching its target - the Syrian Air Force bombing militant positions - one of Tahrir al-Sham (Sham Liberation) Division leaders killed - the launch of hundreds of missiles on the barriers surrounding Kefraya and civilian homes – armed groups targeting a shelter for the residents – the bombing of a tunnel that was being equipped by the militants	Photographs of the popular committees – tanks – destruction – heavy blasts – arms and ammunition	No manifestations of physical violence
A series of attacks – targeting the US consulate and a police station – a car bombing targets a police station – resulting in the injury of several persons – clashes between security forces and gunmen	Photograph of the Turkish police – war planes – destruction - the locations of attacks	No manifestations of physical violence
Ali Zein kills his wife Sarah al Amin with 17 bullets from a gun	Photographs of the crime scene – blood	No manifestations of physical violence

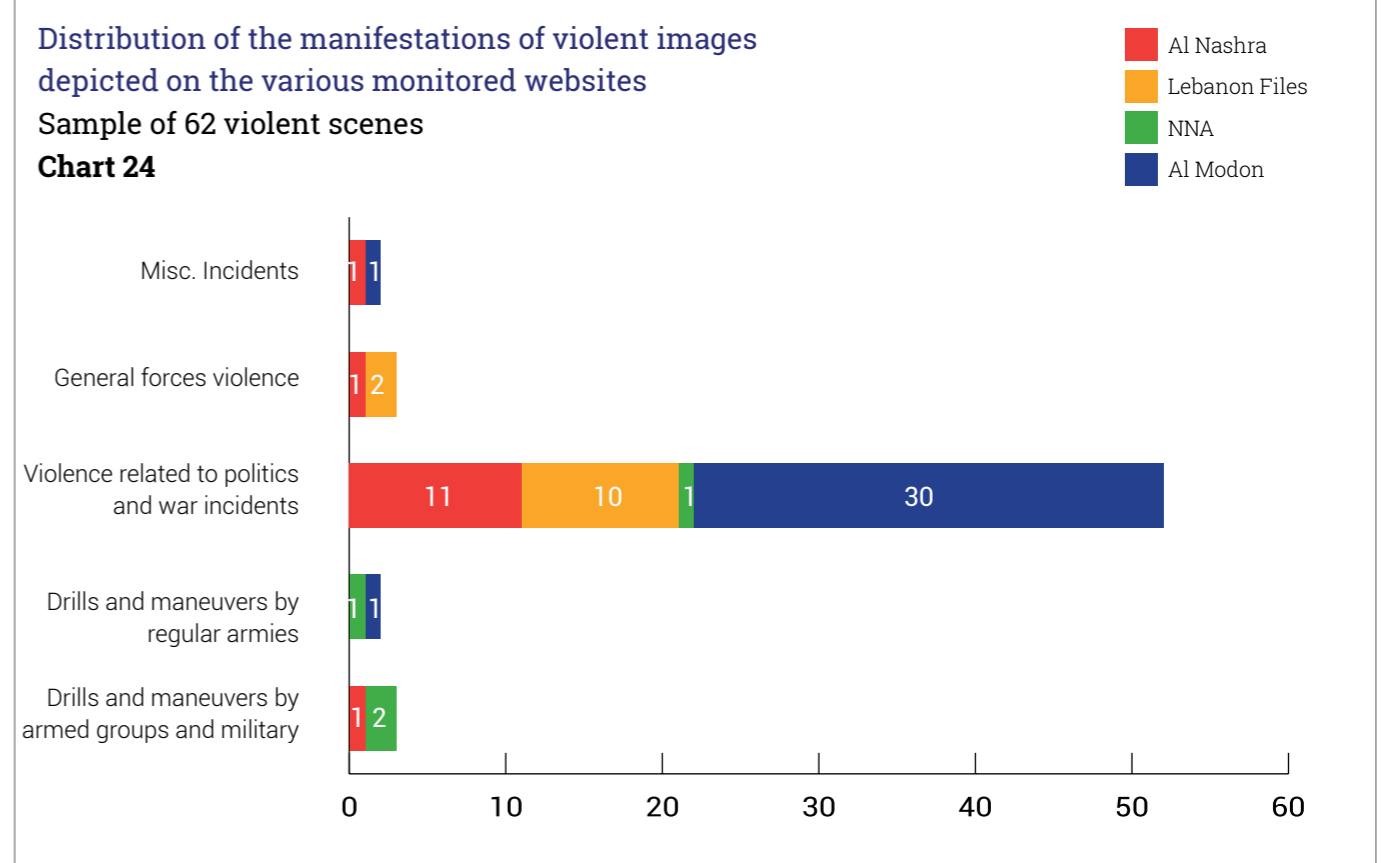
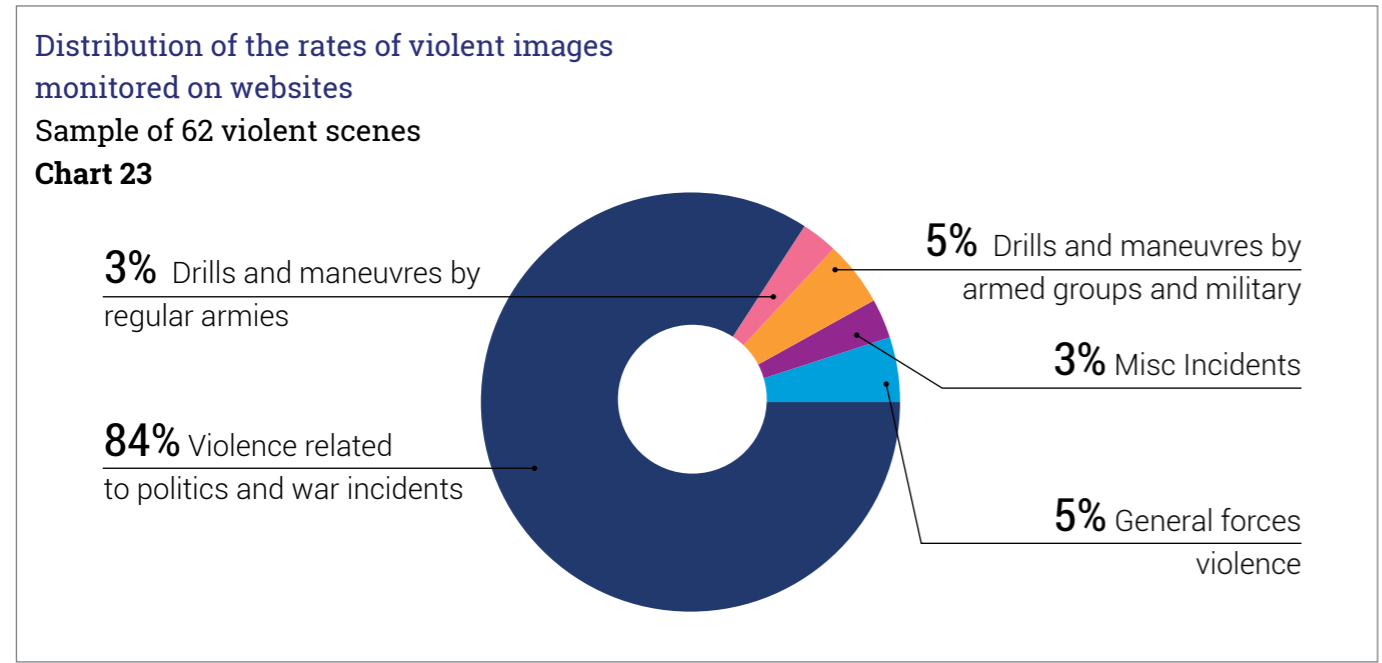
Third - Distribution of the rates of violent images on websites

The study covered the following news websites: www.nna-leb.gov.lb, www.almodon.com, www.elnashra.com, www.lebanonfiles.com, www.now.mmedia.me.

3.1 Distribution of violent images on websites

The number of monitored violent scenes on these websites, during the monitoring period, was 62 scenes. The highest rate of these images were of violence related to politics and war incidents (%84). Drills and maneuvers by armed groups were at a rate of %5, same as violence related

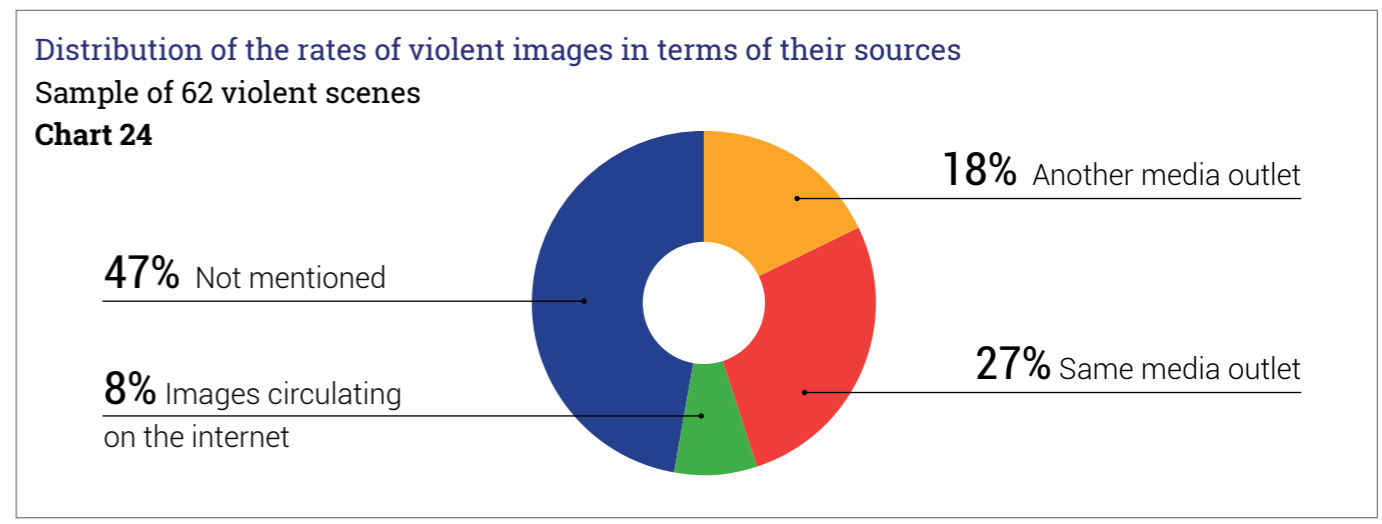
to general forces. As for drills and maneuvers by regular armies, they occurred at a rate of %3, same as miscellaneous incidents.



3.2 Distribution of the rates of violence on the sites in terms of their sources

Sites rely on their own photographs at a rate of %27, which a high rate. However, the highest rate (%47) is of anonymous origin. Sites also

rely on other media outlets at a rate of %18 and on the Internet at a rate of %8.



A detailed chart for the distribution of the sources of violent among the difference monitored sites:

Chart 25 Source/Site	Same media outlet	Images circulating on the Internet	Not mentioned	Another media outlet
El Nashra	7	-	7	-
Lebanon Files	-	-	11	-
NNA	3	-	-	-
Al Modon	8	5	10	11
Total	17	5	29	11

3.3 Distribution of violence on websites according to the geographical scope

The rate of violent images on the websites' news coverage is at %25 approximately. As for the remaining percentage, it is occupied by the regional coverage. International coverage seems to be almost non-existent.

Distribution of depicted violence according to the geographical scope of the monitored websites' news coverage:

Chart 26 Scope/Site	Regional	International	Local
El Nashra	9		5
Lebanon Files	5		6
NNA		1	2
Al Modon	31		3
Total	45	1	16

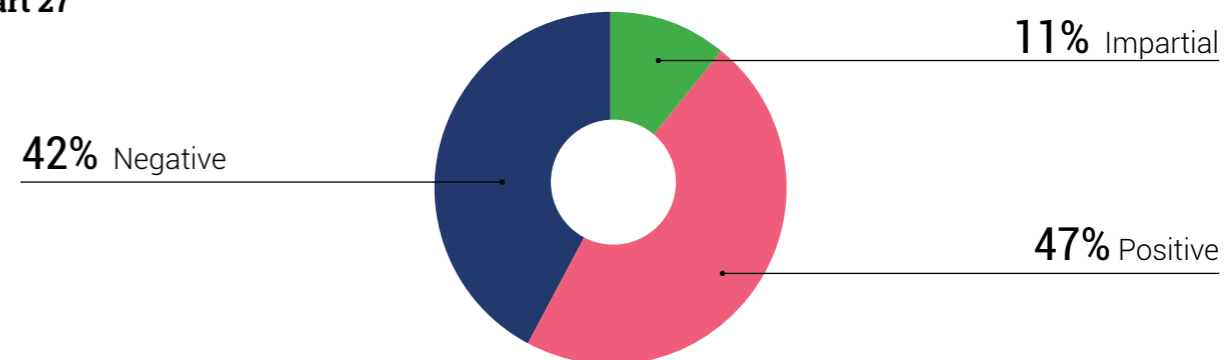
3.4 Distribution of the media tone used in websites-depicted violence

According to the Chart below, it seems that positive violence (which seems as though legitimate) is predominant with %47 compared

to %42 for violence classified as negative. A rate of %11 was classified as impartial.

Distribution of the media tone used for scenes of violence depicted on the monitored websites. The article's title and image are used to measure the tone
Sample of 62 violent scenes

Chart 27



3.5 The phrases accompanying the violent images on the websites (samples)

Chart 28

Article and image titles	Subject of the report
The dialogue and truce end...The fighter turns again into a fighting machine	Zabadani battles
Riad Al Solh sit-in	Clashes between the demonstrators and the security forces
The effects of destruction left behind by the air strikes on Douma on last August 17	Regime airstrikes on Douma
The threat of offensive tunnels dug by " Hamas " on the Strip borders is the most dangerous for the army and the settlers	Israel talks again about " Hamas " movement military capabilities in Gaza Strip, which insinuates that something lies under these talks which do not seem spontaneous
Dispersal of the regime air force reduced the flights in Sahl al-Ghab, which allowed for a fast advancement for the opposition	" Fatah Army " factions regained control over a number of strategic villages and towns in Sahl al-Ghab
The surrounding of " Fatah Army " by the regime forces led to their control of points in the east road of Sahl al-Ghab	The continuation of fights between the armed Syrian opposition factions and the Syrian regime forces in Sahl al-Ghab in Hama north countryside

Iran will be highly embarrassed towards Hezbollah who considered that the Road to Jerusalem passes through Zabadani – The opposition regains most of what it lost in Sahl al-Ghab	Fighting continues between the Syrian regime forces and the armed opposition in the Sahl al-Ghab strategic area, attack and retreat operations
Syrian opposition circles criticized negotiations between the "Ahrar al-Sham" division and the Iranian delegation – Zabadani negotiations: Failure strips all negotiators	Renewal of sounds of clashes, the canon sounds again in Al-Foua and Binsh fronts in Idlib countryside, and Zabadani in Damascus countryside
No harmony in the relation between the Alawites and Al-Murshidyin - Al-Murshidyin accuse the Regime of failing to protect Sahl al-Ghab	Al-Murshidyin accuse the Regime of failing to protect Sahl al-Ghab
The Yemeni government shall gather with all its members in Aden within the upcoming month	Hadi starts the Marib battle and besieges the Houthis in Sanaa
A Hezbollah and the Syrian regime location station in the town of Foua in Idlib countryside during the truce	The negotiating parties have failed to prolong the truce of Zabadani and its villages in Damascus countryside, and in Kefraya and Foua in Idlib countryside
Taiz is a distressed city	Fighting intensifies around the Governorate of Taiz, which the Yemeni government, from its headquarters in Riyadh, had declared it a distressed city, with the exacerbation of the humanitarian crisis
Fighters from Ahrar al-Sham Division advance in al-Ziyara hill in Sahl al-Ghab	"Fatah" advances in Sahl al-Ghab... the Zabadani negotiations to the forefront again
Two Civil Defense members in search for survivors under the rubble	The number of civilian deaths rises as a result of air strikes on Douma, on Saturday night, up to 34
Injured child following the Syrian regime bombing of Douma again	The city of Daria in Damascus western's Ghouta was shelled with explosive barrels coinciding with clashes in the city between the regime forces and the militant factions

Section 2: Lebanese media and violence (content analysis)

The third section draws upon the findings that figured quantitatively in the second section, in order to analyze the said findings and read its contents. It has appeared in the monitoring process that the images of violence are occur in all media outlets, but the proportions are uneven regarding their display between one medium and another. There are common topics that all media agree on showing while registering some discrepancies in the modality of presentation, and there are topics that certain media outlets broadcast exclusively.

All media then show images of violence. Is the reason behind this that most of what is happening in the world is violent, or that violence is what attracts the most in media?

And if we are talking about civil peace in a country where violence is increasing year after year, is there a clear vision of the media performance regarding images of violence?

The review of the subject matter has revealed that the images of violence all display the miseries, suffering, cruelty and impact of violence: carnage, blood, casualties, screaming, children running, men weeping, women running away... victories here and defeat over there... all within a mould of violence. It is the same, even if it differs with respect to form, time, or topic. A violence that uses the same style and symbols, but with different connotations. There is no need to define at this point what media outlet we are talking about and when. The review of the subject matter transforms the problem into several problems. Is media the issue at hand here? Or is the image? Technology? Speed?

What about the human being? And coexisting? What about the impact of the image, its implications and its rendition in the minds and in public life? It is a problematic regarding our image of ourselves and our image of the other.

1. The age of the image

This is the "Age of the Image", and this has been declared since 1926. So what would be now with all the technological progress?

Sometimes the image precedes the word in media. The image fills the entire space in the front page, or the news bulletin starts with it, even before the editorial. If news is presented with no image, it is considered to be incomplete. If the news is about the drama surrounding what is happening, the word is not sufficient anymore. The scene has become an essential element to complement the news, whether it was a scene of a brutal killing, or direct murder or torture... and this gets justified by technology and this age which has become the age of the image. The age is the age of the image; but the "civilization of the image" as Roland Barthes called it, is another issue.

On September 11, there were images of victims and blood same as in all tragedies. And there was a decision not to show them. The crisis cell that was formed immediately upon the occurrence of the aggression cordoned the image off. Some would say that the United States did not want to appear in a weak position. But the narratives regarding the images remotely shown of people throwing themselves from windows,

these same images that still cause hurt and are still criticized, suggest a breach of respect for the victims and their families.

The incident of Lady Diana's death and the image that was agreed not to be shown is another example. It surely would have sold, on the cover, and the front page, millions of magazines and newspapers and it would have recorded a high TV viewing rate and image exchange on social media networks.

In order to find out what? And see what? We are presenting these examples because the subject matter is packed with images that could have been disregarded. For instance, in a report broadcast by a Lebanese station and by other media: "...ISIS beheads the former general manager of antiquities and museums in Palmyra..." along with his photo hung from his feet on an electricity pole, with blood on the ground, is a scene in which a fraction of a second is deemed too long.

Under the headline "renewal of attacks after truce fails in Zabadani, Fawaa and Kefraya, dozens dead in regime airstrikes on a popular market in Douma," is an image of "Medics cover the corpses of the victims that fell under the regime airstrikes in a marketplace in Douma in the Damascus countryside". The image shows the bodies laying side by side very clearly before the medics were able to cover them (Newspapers, August 18, 2015).

In a report about a Syrian boy found hanging in a school in Akkar, the image was displayed without any cover up in Annahar newspaper on

August 4, 2015, with an image title "The body of the Syrian boy, with traces of strangulation appearing on his neck". The same image was also shown without any cover up in an MTV news report on August 3.

In another report on a family homicide in Kermaya that took the lives of 4 victims, several channels, including OTV and Future TV, broadcast an image of a blood-soaked corpse on August 20.

2. Is the media violent images or is it a reflection of the world?

Between a view that considers the world to be violent and media reflecting it as it is and another that considers that the media show violent images because these images attract audiences and have an impact and as such they respond to market policy, the result is the same; media: violent images.

In both cases, the question arises of why violent images are so prevalent in the media? After all, the world is not merely wars, killings, brutality and violence.

And is violence limited to those images depicting killings, torture and brutality?

Images that depict symbolic violence are more poignant than those that depict actual violence because they are themselves perpetrating that violence, so that violence is also in the images that we did not study. For example, the images that show disdain for the other and humiliate

them... and undermine human values. Violence is also in the words used to explain the image. For example: in a report on an attack in Saudi Arabia that involved a bombing in a mosque of the Emergency Force, the images focused throughout the entire report on blood and the place with the words: "spread terror in the hearts of citizens"; "terrorism"; etc. (MTV).

But violence is actually there, for the images are not fabricated and the story did in fact happen: a killing here, a bombing there, an execution in one place, maneuvers in another in preparation for combat...

The question is about the dominance of violence shown in the media, the race to show it and the way it is presented.

How can the media talk about an explosion or a war without the image showing at least some destruction? It seems that when a situation has been in a crisis for a long time, the rate of the images' severity and the degree of violence in them grows. And each time there are more images and more powerful images. Is this because the fear that the viewer would get used to the level of what is shown drives the media to break the monotony of violent images and look for more violent ones?

The events in the region that are covered by all media are bloody. The study has revealed that

1 Cf. Cluzel Jean (edited by), *Jeunes, éducation et violence à la télévision*, Paris, Presse Universitaire de France, Coll. Cahier des sciences morales et politiques, 2003, p. 16. (Youth, education and violence on television)

they get the biggest share of coverage. All the media show these images so that sometimes we see the same image in all news programs and newspapers.

But do the media consider the level of danger of showing these images before deciding to broadcast or publish them?

In a study by the researcher Blandine Kriegel prepared for the Ministry of Culture of France, the view argued was that "the media transmits world events, and the images presented of the event are bound to show violence when the story is about war, crime, assault, etc. But showing images and commenting on them have to be carefully discussed in the newsroom, so that they are selected based on what national and international importance the (violent) image holds for the event and not with the aim of incitement that can lead to violence." ²

With regard to Lebanon, the central issue is not the image but what the media does with this "flood" of violent images. Even when the story is about a war that is raging in another country (Syria, Yemen, etc.) or a bombing in another country (Saudi Arabia), when dealing with the piece of news or the photographic reportage, the Lebanese media have to consider that they contain representations of themselves, i.e. which image do the media wish to reflect about their performance and ethics, and they also contain representations of the individual human being who is the main objective.

2 Kriegel B., op. cited, 2002.

Lebanon is suffering from a growing rate of violence in it. The same question has been raised around the world: Is the increase in violence in democratic societies related to what we consume? And what we consume most in Lebanon is violence. After all, even cultural talk shows look for "verbal altercations" or what they call "verbal vitality" for a bigger viewership.

3. The race for audience ratings (la course à l'audimat)

Chasing after the masses (high audience ratings) has made the media, and television in particular, a dangerous tool not only for the arts, science and literature but also politics and democracy³. By "chasing audience ratings" the economy exerts its influence on television, and through the influence of television on journalism. This influence is then exerted on other newspapers, even those that are purer than the rest, as well as the journalists who gradually give in to the subjects and issues of television. In the same manner, and through the influence that the entire journalism field represents, the commercial logic wields its influence on all the fields of cultural production⁴. Perhaps this lays at the heart of the fear of some of the media of not showing violent images as there are two factors controlling the subject: the audience and speed.

³ Bourdieu Pierre, *Sur la télévision*, Liber, 1996. (On television)

⁴ Bourdieu Pierre, *On Television*, Dar Kanaan, Damascus, 2004, p. 111. (In Arabic)

Chasing after audience and audience ratings have benefited from the technical progress so that speed has become the foundation of journalism, which has entered the era of live, breaking, exclusive news and general mass anxiety. Undoubtedly, the front page in newspapers that chronologically follows the showing of the story on television and sometimes in live coverage, fixes the event in a climactic image.

On the clashes between the protestors and the security forces: "Security brutality against the protestors and the state has its own story on infiltrators", the words accompany an image on a full page under the title "A boon or more": an image of a dark square, blazing fires, on the ground scattered and broken things, youth rise..." Al-Akhbar, 24 August 2015.

The climax is in the live broadcast and on the printed page. And measurement is what allows finding the right level that does not do damage. Basing oneself on a professional and ethical reference is what determines the size of the extent of the negative impact of showing the images.

4. Resorting to the archives

Even when images are unavailable, the archives are used. They are also used when the media want to put an image to the narrative: for example in an LBC report on 12 August 2015:

"MPs Nawar al-Sahili and Emile Rahme discuss with Speaker of the Parliament Nabih Berri the practices of the gangs in northern Bekaa and

the latest was the objection of Bishop Hanna Alwan...". The report concludes with an image from the archives with the following sentence: "The northern Bekaa is in a state of chaos, kidnappings, and ransom payments are doors wide open and there is no one to seriously close them to this hour". An image of a kidnapping carried out by two masked people of two citizens during the night. There are two cars –one appears to belong to the two guys and the other to the masked men. A state of fear.

On the Elnashra website: "Al-Qaeda strikes two severe blows to the supporters of the Syrian opposition" (3 August 2015). The same image is to be found in another article published on 5 August 2015 under the title "Annusra turns against yesterday's allies: Jihadist cleansing in the north of Syria". An image of fighters in a bus with a big ISIS sign.

In a report broadcast by Al-Jadeed TV about the issuing of the death sentence decision for Sarah El-Amine's husband who was accused of her murder, images of the crime scene and blood taken from the archives were broadcast that did not belong to the context of the story.

5. Free showing and the surefire negative impact

What is the value of showing images of the victims of a murder or a suicide or images of crime re-enactment?

For example, the LBC (7 August 2015) broadcast for more than one and a half minutes the

re-enactment of a murder of a Syrian woman on the Metn Highway. The acting is a play too: the husband said that he had planned to kill her and marry her sister... a driver helped him for USD 30,000. Testimonies and the narrative... Future, MTV and OTV also showed the same report.

If the purpose of the report is deterrence and not just informing the receiver of what is happening, the question raised for discussion is the following: did the high number of stories of crime re-enactment contribute to deterring crime or did they remain within the fiction context, and herein lies the danger.

And what happens when a person is killed right before passers-by? Do they think that they are witnessing a fiction and not a reality so they rush to help?

The report of the "inheritance crime" in Katermaya begins in the place itself but the faces are deliberately indistinct.

"The MTV camera has tried to enter the house to examine the crime scene and everyone was in a state of shock so they prevented us and asked us to stay away and not to film..."

At the bottom of the screen were the words: "The inheritance crime: everyone in a state of shock and the media prevented from entering". The report concludes with the name of the town "Katermaya" in the background and with "In a country where the law of the jungle prevails, this year records the highest rate of crime in 30 years. No more values, no more principles, and in the absence of the state everything is licensed" (MTV).

The OTV shows images without disguising the faces.

The more the media shows, the more the violence in society increases. Surveys have demonstrated that. This does not mean that what is needed are comical news programs that have nothing to do with the "violent" reality; but not racing for the image for excitement. And work towards activating the ethics of the profession with regard to what should and should not be shown, when and how. Bourdieu says that too many images make people blind. Showing too many images does not serve the main purpose.

6. History narratives, narratives about the individual and not the events

The image in a report broadcast by the LBC on 3 August 2015 opens with the screams of children and in particular a little girl is shown up close screaming and saying: "I want dad"; she is crying and running.

"A human disaster has befallen the inhabitants of the center of an Ariha neighborhood and its busy market as a result of a Syrian military plane falling on it. The neighborhood with its market and streets has been transformed into mounds of rubble that has buried in their stones dozens of dead and resulting in dozens of wounded among the inhabitants of the town, controlled by the Syrian opposition in the Idlib Governorate since 28 May of this year..." The report ends and we are not informed whether the girl has found her father or not.

"Barrels on Ghouta: images of piled up dead, blood, "body parts", children... The market is in a mess; "barrels hysteria"; "on this day of excessive bloodiness in Syria, the Amnesty International organization accuses the regime forces of committing war crimes against civilians besieged in Eastern Ghouta... The organization has also laid responsibility on combatant factions in Ghouta for committing some excesses and has called on the Security Council to impose sanctions on all parties of the conflict responsible for committing war crimes in Syria. In the meantime, Syrians are dying"; when blood mixes with a child's notebook and a loaf of bread... Says a witness in the report... (LBC, 12 August 2015). There is also the image of a girl to sum up "One of ISIS's chemical attacks that has targeted civilians in Iraq", (Al Joumhouria, 18 August 2015). These examples illustrate the fact that the history of war today is also written about the civilians who make up the biggest share of victims. Therefore, it is not only a history of states and armies. It is a history about people.

Conclusions

1- Quantitative monitoring

Newspapers

- The study has shown that the distribution of the rates of violent images categories monitored in newspapers and that relate to political and war events at 86%, violence relating to general forces at 6%, followed by violence relating to regular army drills and maneuvers at 4%, and maneuvers at 1%, which adds up to 97% for violence related to war acts, armies and general forces leaving 3% for miscellaneous and social violence. Is this a result of the fact that the regional and internal circumstances that are mostly security-related and violent social incidents dominate despite the latter's presence and rise?
- The images in newspapers are more varied than those on television and websites (that have shown the lowest rate in showing images and least variety) as a result of the great number of stories that of course all channels do not present.
- The table on the distribution of aspects of violent images among the various monitored newspapers shows that the L'Orient Le Jour daily receives the lowest rate in publishing violent images (5.49% of published images). Does this have something to do with a Francophone culture in approaching the presentation of violent images unlike The Daily Star?
- The Assafir daily follows with 6.27%.
- Al Balad and Al-Akhbar with a total of 53 images for each newspaper equivalent to 8.32% for each.

- Al Joumhouria with a total of 55 images or 8.63%.
- An-Nahar with 56 images or 8.79%.
- The Daily Star with 65 images or 10.20%.
- Almustaqbal with 68 images or 10.67%.
- Al Liwaa with 69 images or 10.83%.
- Ad-Diyar with 71 images or 11.14%.
- Al-Sharq with 72 images or 11.30%.
- Most of the pictures are inside the newspaper and not on the front page and this is more reassuring than if they were the other way round.
- With regard to the distribution of violent images in relation to the geographical scope of the monitored media coverage, the study shows that the presence of regional events is very big in the Lebanese media, far more than that of international events – and it is justified – whereas local news get 20%. But the figure does not reflect a low number of violent incidents in the country but is rather due to coverage of regional war events.
- In relation to the distribution of the number of reports according to space allocated for them, the study shows that the media tone for violent images in monitored newspapers is almost the same in the positive 34% and in the negative 38%, i.e. in justifying violence and in its negative effects.

Websites

- The highest rate was recorded for the Almodon website (34 stories with a rate of 53.12% of the total general stories), followed by El-nashra (14 stories or 21.87%), Lebanonfiles (13 stories or 20.31%) and the National News Agency (3 stories or 4.68%).

Television

- LBC 10:57 (5 days), Future TV 10:31 (6 days); NBN (9:41) 4 days); Al-Jadeed 9:12 (4 days); Al-Manar 8:51 (3 days), OTV 7:59 (5 days); MTV 5:34 (4 days).
- The LBC got highest rate as to the space allocated, followed with a small margin by Future TV, NBN and finally Al-Jadeed.
- Al-Manar then OTV.
- MTV accords the smallest space relatively, almost half the time accorded for the coverage by LBC.

As for the number of reports, Future TV is ahead followed by LBC, OTV, Al-Jadeed, NBN, MTV, and Al-Manar. The number of reports on Al-Manar are half those of Future TV.

2- Content

- Regarding the rate of showing images and rate of variety of stories and how and where the images are presented, the study has revealed that violence is a main factor of journalistic material. And if we examine various societies throughout the ages, we would find fear to be a main component. We also note that in today's social life, security including the power of fear come ahead of the power to accept the other or ensure the rights of minorities for example.
- Violence is a method that has proven its international scope and resistance to going out of fashion, as well as proven its prevalence.
- The way the media deal with the subject

of violence has shown that the relation of speed to fear is synergistic.

- In media performance, we are living in an age of "synchronized impact" and globalization of emotions. This is what leads to the belief that we have moved away from the unison of views resulting from freedom of press to the "synchronization of impact" according to Virilio.
- It seems that the high rates of war-related violent images is related to a regional reality that is in crisis and weighing over the daily life with its tragedies.
- The violence phenomenon is very complex. And when violence occurs in a specific frame, the phenomenon is to be understood specifically. But when the violence is intense in its presence and quantity, a wider problematic should be discussed.
- The study calls for determining the types of violence: we often talk of violence in relation to physical violence and its effects are visible. But there are also violent images that do not show violence. It is the implicit, symbolic or implied violence. But just like physical violence, it is painful and leaves its mark. It is difficult to monitor or take notice of it, or even understand it, but its effects are powerful.
- "When the image offers a reading of the text": the links between text and image are very tight. Dupré said: "The eye is educated by the word". On the one hand, the word leads us to interpret the image. On the other, the image that is read by the eye, and that is much quicker than the text, reinterprets the latter; it translates it, makes it more eloquent, gives it more details and sometimes contra-

dicts it. In some cases, the image was aids to the success of the text so it is taken from the archives.

- There are two assertions that have become familiar today: the first is that images are violent in themselves and the second is that violent images are powerfully and shockingly present.

Recommendations

How do we protect our societies from violence?
How can the media reinforce civil peace?

- The National Council for Audio-Visual Media has an important role in determining the ethical controls in relation to the rise in showing images of violence and how they are treated, and in relation to monitoring the errors that the media make.
- Making use of the various studies conducted in France, the UK, Germany... that tackle the issue annually for a less violent society and working through continuous studies in search of what the media can do regarding the issue of violence.
- In times of crisis, form a crisis unit to study how to cover and how to treat images of violence.
- It is necessary to hold meetings in the news department to discuss the issue of violent stories when they occur or before taking images of them as well as taking as a starting point the idea that not every image is appropriate for screening.
- It should be recognized that the issue relat-

ing to the media and images of violence is of utmost danger.

- The facilitation and speed of communication around the world owing to the communications revolution "has to be connected to a human consciousness in order to overcome barbarity" according to Edgar Morin.
- Violence is a game of "producing the reality", "producing the other", and "producing the self". When we show an image of a distant country, we are talking about ourselves in "how" we show, "what" we show and "which reality" we want for ourselves.
- What is the solution? A different vision for the media.

Use of the image against violence

The media archives hold the 20 most important anti-violence images in the world. Images that have marked humanity throughout the years. Images that have summed up the suffering of not only the persons who took them, but humanity in general. Such as the photograph of the girl in South Vietnam that was published in 1972 on the front pages of newspapers around the world, where she is running naked and screaming of pain after she was hit with American napalm. That image alone was enough to convey an idea of peace that would have required years otherwise.

In that same period, there is the photograph of the girl in an anti-war protest in front of the Pentagon that is known as "flower power" that stood up against the war in Vietnam. And the photograph of the man in front of the tank in

China... All of these are images about violence against violence. This is the case for the photo of a 'Paramedic carries a girl pulled out alive from the rubble', An-Nahar 24 August 2015. The image has proven that in the age of the image it can act as a message against what it shows: violence.

Lebanon is called on to develop awareness of the image's importance and responsibility. And to look into the non-violence culture that helps move the self forward, toward the other. And to stop at the individual before racing to the masses.

The call is thus to raise the level of awareness on the issue of violence, make violence a state that can be prevented, and consider the important role of the media in doing that. The phrase "the following images may contain violence that some people may find disturbing" only alerts the viewer to the fact that the story is violent and makes the receiver categorize it as violent and not a regular story. And when refraining from showing the image altogether due to the violence it shows, there is also an alert that the goal is not causing excitement.

Barthes talked of two effects of the photographic image: the first one he called studium, which is the element that creates a quick attraction to a photographic image, and the second punctum, the element which pricks the viewers or jumps out of the image at them and bruises them. Thus, it is also important to realize that what pricks the viewers is not necessarily violence and more violence but an image that makes them stop and re-think.

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FOR MORE INFORMATION

Peace Building in Lebanon Project
Arab African International Bank Building
Riad El Solh Street, Nejmeh, Beirut - Lebanon
Telephone 01- 980 583 or 70-119160