

Framing UNRWA's Visual Content on Instagram for Humanitarian and Relief Aid during the First 100 Days of War in Gaza

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Abstract

Objectives: This study examines the framing of visual content on United Nations Relief and Works Agency for Palestine Refugees' (UNRWA) official Instagram account during the first 100 days of the Israeli war on Gaza. The analysis aims to explore the relationship between the visuals and UNRWA's humanitarian and relief efforts for Palestinians.

Methods: The study covers the period from October 7, 2023, to January 15, 2024 and employs a content analysis approach based on media framing theory. The study relies on both qualitative and quantitative content analysis methods.

Results: The study concludes that photos were the most prevalent form of content, with News/Feature Photos depicting destruction and aid at the forefront. UNRWA also relied on videos featuring their officials engaging with international media channels, such as CNN, Al Jazeera, and the BBC. Camera angles, shot sizes, and lighting choices effectively conveyed the emotional impact of the conflict, with a particular focus on vulnerable groups, such as children, women and the elderly, to highlight the humanitarian crisis.

Conclusions: The visual content predominantly focused on three main themes: "Destruction," "Providing humanitarian aid," and "Human interests." The "Destruction" frame emphasized the extent of Palestinian casualties, displacement, the spread of diseases and famine. The "Providing humanitarian aid" frame highlighted the importance of relief efforts, including medical care and logistical support. The "Human interests" frame portrayed the experiences and daily routine of affected individuals, particularly children and the elderly.

Keywords: Media Framework; Media Framing; Visual Content; Instagram; Humanitarian Aid; Relief Work; UNRWA; War; Gaza.

تأطير المحتوى المرئي للمساعدات الإنسانية والإغاثية خلال أول 100 يوم من الحرب في غزة دراسة تحليلية لحساب وكالة الأنوروا عبر إنستجرام

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ملخص

الأهداف: هدفت هذه الدراسة إلى تحليل أطر المحتوى المرئي المنشور على الحساب الرسمي لوكالة الأمم المتحدة لإغاثة وتشغيل اللاجئين الفلسطينيين (الأنوروا) على الإنستجرام خلال الأيام المئة الأولى من صراع الحرب الصهيونية على غزة 2023-2024. بغرض استكشاف العلاقة بين المحتوى المرئي وجهود الأنوروا الإنسانية والإغاثية للفلسطينيين المتضررين من الأزمة.

المنهج: تستخدم الدراسة منهج تحليل المضمون بشقيه الكمي والكيفي من خلال الاعتماد على نظرية الإطار الإعلامي، وتغطي الدراسة التحليلية للمحتوى المرئي الفترة من 7 أكتوبر 2023 إلى 15 يناير 2024.

النتائج: تشير النتائج إلى أن الصور كانت هي الشكل السائد للمحتوى المرئي ولإسيما صور الدمار وتوزيع المساعدات، كما استخدمت الأنوروا مقاطع الفيديو التي تظهر مسؤوليها وهم في مداخلات متلفزة مع قنوات فضائية دولية مثل سي إن إن، الجزيرة، وبي بي سي. وتشير الدراسة إلى أن زوايا الكاميرا وأحجام اللقطات واختيارات الإضاءة نقلت بشكل فعال التأثير العاطفي لمأساة الحرب داخل قطاع غزة، مع التركيز بشكل خاص على الفئات المستضعفة كالأطفال والنساء وكبار السن. الخلاصة: يتمحور المحتوى المرئي للأنوروا حول 3 أطر رئيسية (إطار الدمار، إطار تقديم المساعدات وإطار الاهتمامات الإنسانية)، ركز إطار "التدمير" على حجم الضحايا الفلسطينيين وتشريدهم وانتشار الأمراض والمجاعة في شمال القطاع. وأبرز إطار "تقديم المساعدات الإنسانية" أهمية جهود الإغاثة، بما في ذلك الرعاية الطبية والنفسية والدعم اللوجستي. وأوضح إطار "الاهتمامات الإنسانية" تجارب إنسانية للأفراد المتضررين ونمط حياتهم اليومي، ولا سيما فئة الأطفال وكبار السن.

الكلمات الدالة: الإطار الإعلامي، التأطير الإعلامي، المحتوى المرئي، العمل الإغاثي، المساعدات الإنسانية، الحرب، غزة، إنستجرام، الأنوروا.



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Introduction:

UNRWA, the United Nations Relief and Works Agency for Palestine Refugees in the Near East, provides assistance, protection, and advocacy for Palestine refugees in Jordan, Lebanon, Syria, and the occupied Palestinian territories.(Horino et al., 2024) Its goal is to alleviate the suffering of these refugees until a solution is found. The agency relies mainly on voluntary contributions from UN Member States for funding.(Bocco, 2009) UNRWA offers various services such as education, healthcare, relief, infrastructure development, community support, microfinance, and emergency response, including during armed conflicts.(Feldman, 2012)

Established in 1949 by the United Nations General Assembly, following the 1948 War, UNRWA was tasked with providing direct relief and employment programs for Palestine refugees. It commenced operations on May 1, 1950.(Aradhana et al., 2024) In the Gaza Strip, where the social and economic situation has deteriorated due to the blockade imposed by Israel, UNRWA plays a significant role in providing healthcare and aid. The blockade, which began in 2007 when Hamas took control of Gaza, severely restricts access to markets and the movement of goods and individuals.(Akram & studies, 2014)

UNRWA operates in several Palestinian refugee camps in the Gaza Strip, including Al-Bureij Camp, Al-Shati', Al-Maghazi Camp, Al-Nuseirat Camp, Jabalia Camp, Khan Yunis, and Dair Al Balah. During the 2023/2024 war initiated by Israel on the Gaza Strip, UNRWA provided support and aid to those affected and the victims.(Al-Muhannadi & Buheji, 2024) The war was triggered by an attack led by Hamas on Israeli military bases and settlements in the Gaza envelope area on October 7, 2023.(Elyoseph et al., 2024) The conflict resulted in a significant loss of life, with thousands of casualties, including many children and women, and widespread destruction.(Shellah, 2024)

UNRWA's head, Philippe Lazzarini, expressed deep concern over the extent of death, destruction, displacement, hunger, and grief caused by the war.(Tabash et al., 2024) He highlighted the psychological trauma experienced by Gaza's children, the spread of diseases, and the looming threat of famine.(Buheji & Sciences, 2024) The Israeli airstrikes led to the destruction of two-thirds of buildings and homes in Gaza, displacing more than 80% of the population. Approximately 1.9 million people, or 85% of the population, were forced to leave their homes and seek refuge in overcrowded camps or other areas in the south of the Strip.(Devi, 2024)

The healthcare system in Gaza suffered significant strain, with many hospitals ceasing operations or functioning only partially. Despite international appeals, Israel continued to restrict the entry of aid into Gaza through the Rafah axis adjacent to Egypt.(Buheji et al., 2024) In this context, a study aimed to analyze the digital visual content shared by UNRWA's official Instagram account to document and understand the agency's relief efforts during the first 100 days of the war. The study also seeks to analyze the frames and connotations of the visual content of UNRWA's Instagram account.

This study aims to examine how UNRWA framed the visual content it posted on its official Instagram account during the first 100 days of the 2023-2024 conflict in the Gaza Strip. The study will explore the relationship between the visuals shared by UNRWA and the humanitarian and relief efforts undertaken to support Palestinians affected by the war. By analyzing the types of visual content, sources, camera techniques, and thematic focus, the research seeks to understand how UNRWA leveraged its Instagram presence to document, contextualize, and promote its role in providing aid and assistance during this 100-day period of the ongoing crisis in Gaza.

This study holds significant importance as it provides insights into how a major humanitarian organization, UNRWA, utilized visual social media content on Instagram to communicate and raise awareness about its relief efforts during the intense 2023-2024 conflict in Gaza. As a primary source of aid for Palestinian refugees, UNRWA's framing and dissemination of visual information on a widely used platform can offer valuable lessons on effective humanitarian communication strategies. Moreover, the study's focus on the crucial first 100 days of the war, a period crucial in shaping the global narrative and mobilizing international support, can shed light on how UNRWA sought to document the humanitarian situation, highlight the needs of Palestinians, and advocate for its relief initiatives. The application of media frame theory provides a nuanced understanding of how specific visual elements were leveraged to evoke emotional responses and convey the human impact of the conflict, informing future research on the strategic use of visual

communication in humanitarian and crisis contexts.

Literature review:

Instagram provides a mobile and context-driven platform that enables users to share images and locations, offering an intimate visual experience of events and situations (McCosker et al., 2021). Social media platforms, including Instagram, have reshaped the landscape of international relief efforts by creating spaces for grassroots activism and discourse (Boichak & Kumar, 2022). This has allowed for the involvement of new actors, such as diaspora communities, in contributing to humanitarian aid initiatives (Harrell-Bond et al., 2022). However, the utilization of drones and satellite imagery for humanitarian purposes raises concerns regarding the fundamental humanitarian principles of impartiality and independence (Wu et al., 2022). Moreover, the extraction of valuable humanitarian information from multimodal social media posts can support effective emergency response efforts (Nagendra et al., 2022). Through its use of Instagram, UNRWA has the potential to drive progress in humanitarian relief endeavors by harnessing the power of social media platforms and facilitating grassroots activism.

UNRWA employs visual content to depict the Palestinian refugee crisis through the photographs captured by its staff photographers. Initially intended to document the agency's work, these images also provide insights into the realities of refugee life (Rothe et al., 2021). These visual representations serve as a poignant reminder of the Nakba, emphasizing their sociopolitical significance and their role in shaping the collective consciousness of Palestinians regarding their past, present, and future (Nassar & Modernity, 2020). The objective is to explore ways of interpreting the lived experiences of refugees portrayed in these images, which visually construct a sense of "Otherness" (Martikainen et al., 2021). Moreover, the visual engagement with the refugee issue in Greece and beyond, spanning from 2015 to 2017, contributes to the broader discourse surrounding the refugee crisis (Yalouri, 2019). UNRWA's visual representations play a vital role in commemorating and reconstructing national narratives, preserving Palestine's history, and countering attempts to erase and distort its memory (Assaiqeli, 2021).

There are various ways in which relief aid is visually presented. One approach involves utilizing visuals that highlight the victims and the efforts made in disaster relief (Lee et al., 2022). Another method involves incorporating augmented reality technology, where on-site maps or relevant information are overlaid on actual scene images. This enables relief workers to accurately position themselves and enhance their efficiency (Ardiansyah et al., 2020). Relief visualization techniques, utilizing free and open-source GIS tools like QGIS and RVT, are also employed. These techniques involve combining various data layers derived from Digital Elevation Models (DEM) with hillshade to create visual representations of relief features (Tzvetkov, 2018). The use of free and open-source GIS tools such as QGIS and RVT enables relief aid organizations to employ advanced relief visualization techniques without facing significant financial constraints (Carrera et al., 2018). Furthermore, relief aid is visually framed through the portrayal of disasters on social media platforms like Twitter. The distribution, production, and sharing of images differ between global and local populations, with an emphasis on recovery and relief efforts or showcasing the suffering and significant damage inflicted (Ogie et al., 2022). Charity disaster fundraising managers may have specific perceptions regarding appropriate imagery for advertising campaigns and media transmission, which may not necessarily align with the preferences of the general public (Bennett & Kottasz, 2014).

Common visual frames used in the context of relief aid often include visuals that highlight the victims and the efforts made in disaster relief (Lee et al., 2022). Another prevalent frame involves utilizing LED lamps and transparent glass to provide background lighting and enhance the three-dimensional effect of relief photographs (Yang et al., 2021). When it comes to visual frames depicting refugees, they can vary, with common frames including portrayals of individuals, groups, mothers and children, fathers and children, refugees receiving aid, and working refugees (Borah & Irom, 2021). Furthermore, a historical analysis reveals that photographs depicting deceased or suffering children have been central to humanitarian campaigns for more than a century (da Silva Gama et al., 2013). These frames aim to convey narratives of urgency and powerlessness, and have the potential to attain iconic status (Fehrenbach & Rodogno, 2015).

Photography has been employed in various ways to raise awareness about humanitarian issues. One approach involves

the collaboration between professional photojournalists and non-governmental organizations (NGOs) to increase media visibility and advocate for humanitarian causes (Mäenpää, 2023). Another method is the utilization of graphic journalism, which employs graphic narratives to represent emotions and captivate audiences in a distinct manner compared to traditional photography (Freedman, 2022). Furthermore, photographs featured on the United Nations Refugee Agency (UNHCR) website are strategically employed to construct a narrative that frames the refugee crisis and elicits support (Piga, 2022). The performative nature of images in shaping humanitarian crises has also been explored across different visual mediums, such as illustrated pamphlets, film screenings, and documentary films, to evoke affective responses and foster networks of solidarity (Martín-Moruno, 2022). Humanitarian organizations have adapted their visual practices to meet the requirements of digital media by utilizing personal stories, short videos, and infographics to effectively convey their message and engage the public (Marshall, 2021).

The visual framing of relief aid holds significant sway over public opinion and behavior. The utilization of visuals in social media messages by humanitarian organizations can exert influence on engagement within the online community (Lee et al., 2022). Powerful and iconic photographs possess the capacity to alter the narrative surrounding a nation and even governmental policies (Borah & Irom, 2021). Media depictions of refugees in newspapers can shape public attitudes and impact the allocation of aid (Amis, 2023). Visual representations of refugees play a role in shaping individuals' inclination to donate, as different frames elicit varying effects based on an individual's attitudes towards refugees (Irom et al., 2022). Additionally, visual depictions of refugees can evoke empathy and influence the level of compassion exhibited by conservatives, thus impacting their support for refugee aid (Dumitrescu & Bucy, 2021).

Upholding ethical responsibilities is paramount when sharing images and videos of relief efforts. It begins by obtaining permission from individuals and clearly communicating the purpose and potential consequences of their participation (Hendry, 2020). Accuracy is crucial to authentically portray the situation and experiences of those affected, while avoiding manipulation (McKay & Perez, 2021). Respecting the culture of diverse communities is important to prevent offense or misunderstanding (Malawani et al., 2020). Safeguarding the privacy of those documented and considering potential risks before sharing visuals is essential (Ogie et al., 2022). Showcasing a diverse range of experiences and perspectives within the relief effort helps prevent the reinforcement of unequal power structures (Dong et al., 2021).

Methodology:

This study is a descriptive study that aims to shed light on the phenomenon of visual frames of UNRWA's visual content during the war in Gaza, specifically in the first 100 days. The study relied on both qualitative and quantitative content analysis tools to collect data. The researcher chose an intentional time sample of publications from the official UNRWA account, starting from the beginning of the Gaza crisis on October 7, 2023, until the 100th day, January 15, 2024, when the UNRWA account began broadcasting visual content related to the Gaza crisis since October 9, 2023. Therefore, the time sample for this study extends from October 9, 2023, to January 15, 2024, and a total of 306 posts were analyzed.

The initial 100 days of a major conflict or crisis are often a pivotal period that can shape the global narrative and response. In the context of the 2023-2024 war in Gaza, this early stage of the conflict holds particular significance. During this time, the crisis is typically marked by a rapid escalation of violence, military operations, and a surge in humanitarian needs. Analyzing UNRWA's visual framing on Instagram during this volatile period can provide insight into how the organization documented and communicated the evolving situation on the ground.

The opening months of the conflict tend to attract heightened media coverage and global public attention. By examining UNRWA's visual content shared during this window, the study can reveal how the organization leveraged this opportunity to raise awareness about the crisis and its relief efforts. Additionally, the first 100 days are critical in shaping the international community's response, including the mobilization of humanitarian aid and political support. UNRWA's visual framing during this time may shed light on how it advocated for its role and secured resources to assist the affected Palestinian refugees.

The visuals shared by UNRWA in the initial 100 days can play a pivotal role in establishing the dominant narratives around the conflict, the humanitarian situation, and the organization's response. Analyzing these visuals can uncover how

UNRWA sought to frame the crisis and its efforts to address the growing needs of Gaza population.

UNRWA also launched the hashtag #100Days100Voices. The goal of the hashtag was to highlight the suffering of the Gaza Strip from the inhumane war on it from the Zionist occupation, therefore it was important to choose the first hundred days of the war and analyze its visual content.

To test the validity and reliability of the study tool, the researcher precisely defined the analysis categories and units. Then, the content analysis sheet was presented to a sample of 3 verifiers to ensure that the tool actually measures what it was intended to measure.

The researcher also verified the reliability of the study tool by getting help from another researcher to conduct a pre-analysis of 30 visual posts, which accounted for 10% of the total sample of 306 posts. The reliability coefficient was 0.88%, which indicates a high percentage and demonstrates the stability and validity of the study tool for analysis.

The Conceptual Framework:

Visual content possesses greater potency and impact compared to verbal text, evident in its ability to swiftly reach recipients without the linear logic required by written language. (Tarchi et al., 2021) Images, in contrast, evoke instantaneous emotional responses, potentially explaining why media visuals captivate audiences more effectively than text alone. (Albus et al., 2021) Images not only aid in comprehension of textual meaning but also function as a magnet, drawing the viewer's gaze towards the accompanying text from the outset. In terms of communication, images possess a greater proximity to reality than any other medium. (Riechers, 2024)

While verbal framing shapes the audience's perception, the accompanying image can subtly enhance the framing of the content more effectively than the text itself. (Zuromskis, 2021) Numerous photographers have emphasized that images have the power to enhance the storytelling aspect of news, significantly influencing how the audience interprets the accompanying text. (Barrett, 2020) Visual elements such as photographs, charts, and graphics enhance the credibility and realism of the text by bridging the gap between truth and the audience, fostering a belief in what they see. (Kennedy & Patrick, 2020)

Over the past century, visual elements in the field of communication studies have garnered significant attention, particularly in developed societies. (Zhang et al., 2023) The image has evolved beyond being a mere conveyor of information or a communication objective, becoming a fundamental factor in the process of constructing and conveying meaning. The underlying principles behind image formation greatly influence how recipients perceive and interpret images. (Bock, 2020) As a result, visual frames play a vital role in media coverage, especially during tumultuous events, as the public relies on news, particularly visual imagery, to stay informed about unfolding incidents and the issues they raise. (Brown et al., 2021)

Among the prominent theories in media studies that shed light on the impact and interpretation of messages is **the media frame theory**. This theory posits that media events and content lack intrinsic meaning unless they are placed within a specific organizational, contextual, and media framework. (Brown et al., 2021) These frameworks organize words, texts, meanings, and images while drawing on prevailing social experiences and values. By framing a media message, communicators can shape its content and elucidate its role in influencing opinions and trends. (Ogbodo et al., 2020)

A media framework is defined as a deliberate construction of expectations employed by the media to heighten people's awareness of social situations at a given time. (Phi, 2020) It is a purposeful process through which communicators restructure messages to align them with people's perceptions and exert persuasive influence. (Paramitha & Karim, 2022)

This theory operates on the central hypothesis that situating events within a specific framework imparts specific meanings by emphasizing particular connotations with intellectual coherence while overlooking other aspects related to those events. (Wicke & Bolognesi, 2020) This, in turn, affects the ideas formed by the audience and influences their perception, evaluation, and subsequent behavior towards the events. Differences in media outlets in establishing media frameworks result in variations in the public's judgments concerning each medium's role in shaping knowledge and attitudes towards the issues at hand. (Liu et al., 2024)

According to Entman, visual frames refer to the deliberate selection of specific images or videos with the aim of conveying a particular interpretation of an issue and highlighting realistic aspects through visual appeals). Wang et al., 2023(

Visual framing can be achieved through various means, such as the quantity and repetition of images covering a specific issue or event, the inclusion or exclusion of certain characters or objects in the image, the techniques used in presentation (including camera angles), and the accompanying textual information, such as captions, titles, and related topics). Staessen & Boelens, 2023(

Visual frames carry distinct meanings and convey specific ideas. They enable the analysis of image content by examining how they influence, interpret, present, or construct truth and reality). Ridha, 2023(

There are four main levels of analysis for visual frames:

Denotative Level: This level involves using visual perception to identify the elements present in the image, such as the individuals and objects depicted. Topics and issues are organized based on these elements. Frames can be inferred through comments, titles, and accompanying texts. (Nassauer et al., 2021)

Stylistic Framing: This level focuses on studying the techniques employed in capturing a particular photograph and how they contribute to conveying specific meanings. It examines factors such as camera angles, lighting, and the focal point of the image). Namandje, 2022(

Connotative Level: Here, the analysis revolves around the ideas and concepts associated with a specific image. Symbols present in the image are examined to uncover their societal meanings and connections). Araújo & Prior, 2021(

Ideological Representation: This level explores the frames of reference and influential elements within the depicted image. It delves into the philosophical principles and intellectual beliefs underlying the represented content). Gabore, 2020(

Three types of visual frames categorize images during times of disasters and war): Bock, 2020(

Pragmatic Frame: These frames aim to convey the reality of the disaster or the extent of destruction resulting from war. Examples include images depicting ruined homes, devastated cities, and destroyed infrastructure). Gabriel et al., 2021(

Human Interest Frame: These frames focus on the human aspect of disasters and wars. They may include images of affected families, the injured, and the wounded). NDIDI, 2021(

Political Frame: These frames center around the role of politicians in times of war. They may feature pictures of politicians visiting war or disaster sites, as well as images of political speeches). Mendelsohn et al., 2021 (

Based on the above, the current study employs media frame theory, as a conceptual framework, to explore the framing of UNRWA's Visual Content on Instagram for Humanitarian and Relief Aid during 100 Days of War in Gaza in depth the underlying connotations and key figures of these frames.

Research questions:

The study seeks to find objective, in-depth answers to five main questions:

Q1: What are the types of visual content?

Q2: What are the sources of visual content?

Q3: What hashtags and mentions are attached to the visual content?

Q4: What connotations and implicit messages are associated with shooting and lighting in visual content?

Q5: What are the primary individuals / key figures in the visual content?

Q6: What are the predominant themes and frames included in the visual content?

Results and Discussion:



Figure (1) UNRWA account on Instagram:

The study conducted an analysis based on the official Onora account, as depicted in Figure (1) and accessible through the following URL: <https://www.instagram.com/unrwa/?hl=en>.

The following results provide an in-depth analysis of UNRWA's visual content, incorporating the findings about the five main questions. Each question is meticulously examined, offering a comprehensive discussion that sheds light on the key aspects of UNRWA's visual content. By presenting these results, this analysis aims to provide valuable insights and facilitate a deeper understanding of UNRWA's visual communication strategies.

Q1: What are the types and sources of visual content?

Table (1) UNRWA's visual content types

Visual content types	Subcategories	F	%
Photo	Type: Personal Photos	40	13.1
	News/Feature Photos	67	21.8
	Artistic photos	8	2.7
	Documentary photos	3	0.9
	Total	118	38.5
Videos	Duration: < 1 min	18	5.9
	1:2 min	17	5.6
	2:3 min	11	3.5
	> 3 min	29	9.5
	Total	75	24.5
Carousel post	Number: < 3 photos	11	3.5
	3:6 photos	23	7.4
	> 6 photos	28	9
	Total	62	20.2
Text-based visual content	Infographics	19	6.3
	Statements	12	3.9
	Quote posts	10	3.3
	Poster/cover photos	7	2.3
	Letters	3	0.9
Total		51	16.7
N		306	100

According to Table (1) the visual content on the UNRWA account varied to include (photos, videos, carousel posts, infographic designs, statements, quote posts, cover photos, and letters)

Photos are the most prevalent form of content, comprising more than 38.5% of all posts. Among the different types of photos, News/Feature Photos are the most popular, accounting for 21.8%, followed by Personal Photos at 13.1%.

The News Photos depicted subjects related to the destruction of buildings and facilities in the Gaza Strip, as well as images of aid being provided to those in need. Personal Photos, on the other hand, included pictures of senior UNRWA officials and affected residents of the Strip. Additionally, there were artistic photos that portrayed the theme of destruction through an artistic lens, such as silhouette photos and dramatic pictures. The lowest percentage, 0.9%, was attributed to documentary images that showcased the lives of Gaza residents before the war and highlighted the role of UNRWA in supporting humanitarian and educational efforts.

Videos, although less common (approximately 24.5%), still had a notable presence. Most videos (9.5%) were longer than 3 minutes and featured senior UNRWA officials engaging with international satellite channels like Al-Jazeera English, CNN, BBC, TRT, and others. Some videos presented direct statements from UNRWA officials, while others included testimonies from UNRWA field employees and affected residents of the Strip, specifically illustrating the collapse of the healthcare system.

Carousel posts were fairly common, accounting for 20.2% of all posts, with most carousels consisting of 3 to 6 photos. The carousel photos, as a whole, captured moments of receiving logistical aid, as well as food and drinking water. Others showcased the extensive destruction of infrastructure and buildings.

Based on the provided data, it appears that text-based content constitutes a smaller proportion, approximately 16.7%. Among the various types of text posts, infographics are the most favored, accounting for 6.3% of the total, followed by statements at 3.9%.

The infographic posts displayed updated statistics on the aid provided by UNRWA, including items like fuel, mobile phones, medical tools, drinking water, canned food, blankets, mattresses, and more. Some infographics also presented updated statistics on the victims, such as the number of dead and wounded, displaced and homeless individuals, and the damage to buildings and facilities. They highlighted the devastating economic losses in the Gaza Strip and focused on specific groups, such as women, pregnant women, children, and UNRWA employees, to demonstrate the extent of the damage. Some infographics were titled "situation update," while others included a map of Gaza with attached statistics on the losses in the Strip.

UNRWA statements were also published, often featuring graphic design and issued by Philippe Lazzarini, the UNRWA Commissioner-General. These statements described the deteriorating health and living conditions in Gaza and the challenges faced by UNRWA staff in carrying out their work.

Quote posts included statements from UNRWA field staff and senior officials, emphasizing the lack of a safe zone in the Strip and Israel's restrictions on aid entry, particularly in northern Gaza.

The poster/cover photos depicted the extensive destruction in the Strip or portrayed the affected individuals, accompanied by text highlighting the humanitarian catastrophe in Gaza. Some of these posters aimed to encourage donations to UNRWA, while others focused on specific forms of destruction, such as water, electricity, and internet outages.

The letters consisted of written statements attached to text leaflets, all issued by Philippe Lazzarini and addressed to Dennis Francis, the President of the United Nations General Assembly. These letters conveyed the deteriorating conditions in Gaza across various aspects.

Q2: What are the sources of visual content?

Table (2) UNRWA's Visual content sources

Visual content sources	F	%
UNRWA	221	72.2
Aljazeera English	27	8.8
BBC news	21	6.8

Visual content sources	F	%
CNN	31	10.1
TRT world	3	0.9
France 24	3	0.9
DW	1	0.3
N	306	100

Based on Table (2), the data shows the key sources of visual content during the 100-day war in Gaza. The most striking revelation is that over 72.2% of the visuals came directly from UNRWA, the United Nations agency responsible for providing humanitarian aid to Palestinian refugees. This suggests that UNRWA was actively leveraging its own social media channels, particularly Instagram, to share visuals chronicling its relief efforts on the ground.

The second-largest contributor was major international news outlets like CNN, accounting for 10.1% of the visual content. This indicates that these prominent media organizations were also reporting on and disseminating visuals related to the situation in Gaza and UNRWA's response, helping to bring the humanitarian crisis to a wider global audience.

The regional and international news networks of Al Jazeera (8.8%) and the BBC (6.8%) also played a significant role, offering their own visual perspectives on the unfolding events and UNRWA's efforts. In contrast, other outlets like TRT World, France 24, and DW made up a much smaller 2.1% share, suggesting a less prominent presence in the visual coverage during this specific period.

These findings highlight UNRWA's central position in generating and sharing visual content, likely as a means of communicating its activities and raising awareness of the ongoing crisis. The involvement of major international and regional media outlets further underscores the widespread attention and coverage given to the conflict and UNRWA's response efforts.

Q3: What hashtags and mentions are attached to the visual content?

Hashtags and mentions played a significant role in the accompanying posts. The top three hashtags used were #GazaStrip, #Gaza, #DonateToUNRWA, #UNRWAworks and #100Days100Voices . Additionally, some posts included hashtags related to specific areas within the Gaza Strip, such as #KhanYounis and #Rafah. As for mentions, there was a frequent mention of @unrwa, followed by @unitednations. Furthermore, the names of various news platforms where some UNRWA officials appeared in televised interviews were mentioned, such as @cnn, @bbcnews, and @aljazeeraenglish. The names of photographers who captured images for some of the posts were also mentioned at the end of the post.

The use of specific hashtags in UNRWA's visual content serves some important purposes. Hashtags like #GazaStrip and #Gaza help provide geographic context, letting people know the content is related to the humanitarian crisis in that region. Other hashtags, such as #DonateToUNRWA, #UNRWAworks, and #100Days100Voices, directly tie the content to UNRWA's role and the specific timeframe being covered. This helps strengthen the thematic associations and reinforce UNRWA's involvement. Hashtags for specific areas within Gaza, like #KhanYounis and #Rafah, add more granularity and highlight the localized impact of the conflict and UNRWA's relief efforts.

The use of mentions also serves key purposes. Mentioning @unrwa and @unitednations allows UNRWA to directly engage with and reach those key institutional actors involved in the humanitarian response. Including mentions of news outlets like @cnn, @bbcnews, and @aljazeeraenglish suggests UNRWA officials were actively participating in media interviews, which helps expand the visibility of their activities. And mentioning the names of photographers who captured the images adds transparency and recognition for the individuals involved in content creation.

UNRWA's strategic use of these hashtags and mentions helps them achieve important goals - from contextualizing the crisis and their role, to promoting their humanitarian work and fundraising efforts, to engaging with key stakeholders and expanding the reach and visibility of their activities through media coverage. It's a thoughtful approach to framing and disseminating their visual narratives.

Q4: What connotations and implicit messages are associated with shooting and lighting in visual content?**Table (3) UNRWA's Visual content shooting and lighting**

Camera angle for (Photos/ Carousels/ Video Thumbnails)		F	%
Normal/ Eye-Level angle		219	85.8
Low angle		9	3.5
High angle		12	4.7
Bird's eye angle		14	5.8
Worm's eye angle		1	0.3
Total		255	100
Shot sizes for (Photos/ Carousels/ Video Thumbnails)		F	%
Close		48	18.8
Medium close		88	34.5
Medium		65	25.4
Long		40	15.6
Extreme long		14	5.4
Total		255	100
Lighting type (Photos/ Carousels/ Video Thumbnails)	Subcategories	F	%
Outside/Natural Light:	Sunlight	42	16.5
	Overcast Light	51	20
	Open Shade	58	22.7
	Background light	6	2.4
Total of outside light		157	61.5
Inside/Artificial Light:	Studio Light	15	5.8
	Main/continuous light	33	12.9
	Split screen (studio light + Main light)	50	19.8
Total of inside light		98	38.5
Total		255	100

The shooting and lighting utilized in the visual content played a crucial role in conveying the connotations, implicit meanings, and messages that depicted the extensive devastation caused by the war in the Gaza Strip during the initial 100-day period.

Based on Table (3), when examining the implicit connotations of camera angles, it is evident that most (85.8%) of the visual content employed the Normal/Eye-Level angle. This choice was made to evoke a sense of realism and neutrality.

Photos were captured in this context to portray the delivery of assistance to those impacted, alongside depicting the lives of individuals residing in shelters and camps. Additionally, some images showcased the televised appearances of senior UNRWA officials on satellite channels, further emphasizing their involvement and engagement in addressing the situation.

The eye-level angle is widely recognized for its association with authenticity and genuineness, as it allows viewers to see the world from a perspective that closely mirrors their own. This deliberate use of the eye-level angle aims to create a viewing experience that feels natural and relatable, thereby establishing a stronger emotional bond between the audience and the characters in the scene. Unlike high or low camera angles that can introduce power dynamics or distort proportions, the eye-level angle signifies a sense of equality between the viewer and the subject, promoting neutrality and objectivity. By sharing the same visual perspective, viewers can empathize with the characters and gain a deeper understanding of their experiences, emotions, and motivations.

The Bird's eye angle ranked second with a frequency of 5.8%, capturing photos from a significantly elevated position to depict the devastating impact of destruction in Gaza. These photos were deliberately captured repeatedly to convey a distinct message: the complete devastation and desolation of the northern Gaza Strip. Specifically, they focused on areas such as Beit Hanoun, Beit Lahia, and Jabalia, emphasizing the extent to which these regions were ravaged and rendered uninhabitable.

The bird's eye angle offers a distinct viewpoint from above, providing a comprehensive and all-encompassing perspective that conveys a sense of omniscience. By adopting this angle, one gains a deeper understanding of the scene or setting, as if possessing a comprehensive view of all unfolding events. Additionally, this angle is valuable for effectively communicating geographical details, highlighting patterns, and revealing the scale and significance of a situation. Its ability to offer a sweeping overview makes it a powerful tool for conveying spatial information, emphasizing visual patterns, and illustrating the magnitude of a given scenario.

In terms of shot sizes, the findings in table (3) reveal that the Medium Close shot size ranked first, accounting for 34.5% of the total. It was closely followed by the Medium shot size at 25.4%. These shot sizes were predominantly utilized to capture the distinct characteristics and facial expressions of individuals directly impacted by the situation, including children, displaced families, women, and the elderly. Some of these shots are also personal photos of UNRWA officials.

The medium close shot size creates a feeling of intimacy and emotional connection by showcasing the subject's facial expressions and body language in intricate detail. This enables a deeper understanding of their emotions, thoughts, and reactions. Moreover, this shot size emphasizes the subject's presence and significance within the scene, drawing the viewer's focus towards them as a central character or focal point. It fosters personal engagement and empathy by bringing the viewer closer to the subject, allowing for a greater sense of relatability to their experiences, struggles, or joys. Additionally, the medium close shot size captures visual details with clarity, such as facial expressions and gestures, effectively conveying emotions, reactions, and subtle non-verbal cues. It provides valuable insights into the subject's inner world and emotional state.

The medium shot size offers a balanced perspective by framing the subject at a moderate distance, providing a wider view of their body and surroundings while maintaining proximity. This conveys objectivity and allows the viewer to observe the subject within their context. It enables understanding of the subject's actions and interactions within the environment, establishing spatial relationships. Additionally, it presents a comprehensive portrayal of the subject's physical appearance, body language, and expressions, providing insight into their personality, emotions, and intentions.

Regarding the types of lighting used in visual content in table (3), the majority, accounting for 61.5%, favored Outside/Natural Light, while Inside/Artificial Light accounted for 38.5%. This distribution provides insights into the realism of the visual content analyzed during the first 100 days of the war in Gaza, which predominantly featured field relief work and photographic coverage. It highlights the fact that the reality of war extends beyond the confines of studios or UNRWA offices.

Examining the implications of lighting in visual content relying on Outside/Natural Light, it is observed that the highest percentages were in favor of visual content captured in Open Shade and Overcast Light, at rates of 22.7% and 20% respectively. These photos were taken during winter on cloudy or rainy days. Most of the pictures were captured in the morning or noon, but with shadows rather than direct sunlight. Additionally, pictures depicting overcast lighting were prevalent due to the presence of low clouds and rainy winter weather. This created a somber and mysterious atmosphere in the photos, symbolizing the uncertainty and unhappiness experienced by people in the Gaza Strip. Conversely, visual content based on Sunlight decreased by 16.5%. These photos depicted explicit sunlight inside UNRWA shelters, schools, and camps, and were less prevalent. Silhouette photos with Background light accounted for 2.4% of the visual content, conveying the dramatic realities of war and the resulting destruction. Some displaced individuals were also captured in this lighting, symbolizing ambiguity and uncertainty regarding their future.

On the other hand, visual content relying on Inside/Artificial Light constituted 38.5% of the total. Among these, split screen (studio light + main light) accounted for 19.8%. These pictures depicted televised interventions of senior UNRWA officials on various satellite channels. They highlighted the officials' focus on the impact of the war on Gaza's residents, particularly children and women. Video Thumbnails featured officials speaking to media about the extent of the damage and challenges faced by UNRWA in Gaza. The photos also captured UNRWA's official responses to Israeli accusations regarding the presence of Hamas-affiliated employees within the organization.

In second place for Inside/Artificial Light was Main/continuous light, comprising 12.9% of the visual content. This

lighting style emphasized the realism of images captured in hospitals within the sector, showcasing the treatment of critical cases, injured individuals, and children.

Q5: What are the primary individuals / key figures in the visual content?

Table (4) UNRWA's Visual content key figures

Primary individuals / key figures	Subcategories	F	%
Affected people in Gaza	Children & Babies	48	22.5
	Elderly people	14	6.5
	Women	10	4.7
	Families	11	5.1
	Persons with pets	6	2.8
	Normal people	16	7.5
Total of Affected people		105	49.2
Senior officials in UNRWA on media	Philippe Lazzarini	13	6.1
	Juliette Touma	18	8.9
	Tamara Alrifai	14	6.5
	Thomas White	10	4.7
	Scott Anderson	2	0.9
Total of Senior officials		57	26.7
Medical personnel		21	9.8
UNRWA employees inside Gaza		30	14
Total of primary individuals		213	69.6
N		306	100

The visual content shared on the UNWRA account during the first 100 days of the war in Gaza included a variety of photos, carousels, and video thumbnails. These visual posts prominently featured key individuals, making up a significant portion of 69.6% of the analyzed sample according to table (4). This indicates the emphasis on human subjects, particularly those affected by the conflict in the Gaza Strip. Approximately 49.2% of the visual content focused on individuals directly impacted by the war, highlighting the worsening humanitarian conditions within the region. Notably, children and infants were among the most prominently featured affected groups, comprising 22.5% of the visual content. This underscores the immense human tragedy endured by the children of Gaza during this intense conflict.

UNWRA's visual content also highlighted the involvement of senior officials from the organization in media coverage, accounting for 26.7% of the content. Many of these officials made televised appearances on satellite channels. The most prominent figures included Juliette Touma, the Director of Communications at UNWRA, with the highest appearance rate of 8.9%. Tamara Alrifai, the Director of External Relations and Communications at UNRWA, followed with 6.5%, followed by Philippe Lazzarini, the Commissioner-General of UNRWA, with 6.1%. Thomas White, the Director of UNRWA Affairs in Gaza, had a rate of 4.7%, and Scott Anderson, UNRWA's Senior Deputy Director of UNRWA Affairs in Gaza, had a rate of 0.9%.

These key figures appeared in the media context to provide updates on the dire situation in the Gaza Strip and highlight the significant damage caused by the war, primarily on a humanitarian and infrastructural level. Some interventions aimed to address the challenges and limitations faced by UNRWA field employees within the Strip, while others focused on explaining UNRWA's humanitarian diplomatic efforts and presenting statistics related to the amount of humanitarian and relief aid provided by the agency during the first 100 days of the war.

The visual content also featured several photographs of the UNRWA field team wearing the agency's uniform and logo. These photographs were taken while the team was distributing aid to those affected, arranging the aid in warehouses, and organizing educational activities for children in the agency's shelter centers and schools.

Furthermore, there was visual content showing medical personnel providing medical services, medicines, and necessary care to affected individuals, including children and pregnant women. This content accounted for approximately 14% of the visuals. Additionally, there were videos where female doctors spoke about the tragic situation of hospitals and the collapse

of the medical system, particularly in Al-Shifa Hospital, the Indonesian Hospital, and the Baptist Hospital massacre. These videos constituted around 9.8% of the visual content.

Q6: What are the predominant themes and frames included in the visual content?

Table (5) Semantic frames of UNRWA's visual content

Semantic frames of visual content	Subcategory's themes	F	%
Human interests frame	Cooking	6	1.9
	Playing	3	0.9
	Learning	3	0.9
	Pet care	6	1.9
	Smiling	4	1.3
	Life inside camps and tents	9	2.9
	Life inside Schools/Shelters	13	4.2
Total		44	14.3
Providing humanitarian aid frame	Providing food and drinks	22	7.1
	Providing logistical aid	20	6.5
	Providing medical care	24	7.8
	Statistics on the provision of humanitarian and relief aid	48	15.6
	Disrupting aid access	8	2.6
Total		100	32.6
Destruction frame	Displacement	21	6.8
	Homelessness	8	2.6
	Destruction of buildings and facilities	37	12
	Statistics of dead and wounded	31	10.1
	Disease spread statistics	16	5.2
	Famine statistics	10	3.2
	Internet and communications outage statistics	9	2.9
	Psychological damage statistics	8	2.6
Total		140	45.7
N		306	100

During the first 100 days of the Gaza war, the visual content on UNRWA's account predominantly focused on three main themes according to table (5). The first theme was the "Destruction" frame, which accounted for 45.7% of the content. This frame included various infographics, pictures, and carousels depicting the extent of Palestinian casualties, particularly among children and women.

Within the "Destruction" frame, several topics were covered. The most prominent was the statistic of dead and wounded (10.1%), followed by displacement (6.8%), the spread of diseases (5.2%), famine statistics (3.2%), internet and communications outages (2.9%), homelessness (2.6%), and psychological damage (2.6%). This frame aimed to highlight the destructive consequences of the situation.

The second frame, "Providing humanitarian aid," constituted 32.6% of the visual content. This frame featured infographics about the provision of humanitarian and relief aid (15.6%), pictures depicting the provision of medical care (7.8%), providing food and drinks (7.1%), offering logistical aid (6.5%), and the disruption of aid access (2.6%). The purpose of this frame was to emphasize the importance of humanitarian efforts in addressing the situation.

The third frame, "Human interests," accounted for 14.3% of the visual content. It covered topics such as life inside schools and shelters (4.2%), life in camps and tents (2.9%), children holding pets (1.9%), cooking food (1.9%), children smiling (1.3%), and children engaged in play and educational activities (0.9%). This frame aimed to provide a more comprehensive understanding of the experiences and resilience of the affected individuals, particularly children.

Conclusion:

In conclusion, the study analyzed the visual content posted on UNRWA's account during the first 100 days of the Gaza war. The findings revealed that photos were the most prevalent form of content, comprising over 38.5% of all posts. News/Feature Photos were the most popular type, depicting the destruction of buildings and facilities, as well as aid being provided to those in need. Personal Photos, including images of UNRWA officials and affected residents, accounted for 13.1%. Videos, although less common, still had a notable presence, with most featuring senior UNRWA officials engaging with international satellite channels.

It was observed that the majority of visual content came directly from UNRWA, followed by sources connected to CNN, Al Jazeera, and the BBC.

Hashtags and mentions played a significant role in the accompanying posts, with hashtags like #GazaStrip, #Gaza, and #DonateToUNRWA being the most used.

The study also examined the implicit connotations of camera angles, shot sizes, and lighting. The Normal/Eye-Level angle was the most frequently used, while the Medium Close shot size was the most common, capturing the distinct characteristics and facial expressions of individuals impacted by the conflict. Outside/Natural Light was the preferred lighting choice, with Open Shade and Overcast Light creating a somber atmosphere, symbolizing the unhappiness and uncertainty experienced by people in the Gaza Strip.

The visual content focused on key individuals, particularly those directly impacted by the war, highlighting the worsening humanitarian conditions within the region. Children and infants were prominently featured, underscoring the immense tragedy endured by the children of Gaza. Senior UNRWA officials also played a significant role in media coverage, making televised appearances on satellite channels.

The visual content predominantly focused on three main themes: "Destruction," "Providing humanitarian aid," and "Human interests." The "Destruction" frame emphasized the extent of Palestinian casualties, displacement, and the spread of diseases. The "Providing humanitarian aid" frame highlighted the importance of relief efforts, including medical care and logistical support. The "Human interests" frame aimed to provide a comprehensive understanding of the experiences and resilience of affected individuals, particularly children.

Recommendations & Future Research:

The findings of this study offer valuable insights into optimizing UNRWA's visual content strategy on Instagram during the 100-day Gaza war. Based on the conclusions, we recommend the following:

- **Maintain a Multifaceted Approach:** UNRWA should continue leveraging a diverse array of visual content, including photographs, videos, and personal accounts, to effectively communicate the unfolding humanitarian crisis and the organization's relief efforts.
- **Prioritize Impactful Storytelling:** The focus should be on capturing powerful imagery that authentically conveys the human toll of the conflict, particularly highlighting the experiences of vulnerable populations such as children.
- **Strategically Utilize Hashtags and Mentions:** Thoughtful use of hashtags like #GazaStrip, #Gaza, and #DonateToUNRWA can enhance contextual relevance and audience engagement. Leveraging mentions of key stakeholders and media outlets can further expand the reach of UNRWA's messaging.
- **Employ Camera Angles and Lighting Purposefully:** Maintaining a balance between Normal/Eye-Level angles and Medium Close shot sizes can effectively highlight individual characteristics and facial expressions. Leveraging natural lighting can create a somber, reflective atmosphere that resonates with the audience.
- **Emphasize Thematic Framing:** Continued emphasis on the themes of "Destruction," "Providing humanitarian aid," and "Human interests" can comprehensively showcase the crisis in Gaza and UNRWA's essential role in delivering relief.
- **Ensure Transparency and Attribution:** UNRWA should maintain transparency in its content creation and sourcing, including duly recognizing the contributions of photographers and media outlets.

By implementing these recommendations, UNRWA can strengthen the impact and reach of its visual content, effectively

communicating the unfolding humanitarian crisis in Gaza and the organization's vital role in providing essential aid and support to the affected populations.

Generally, to enhance the integration of media studies in humanitarian and relief efforts, promote humanitarian diplomacy, and uphold the principles of international humanitarian law, it is crucial to incorporate these subjects into the academic curricula of media colleges and institutes, especially those specializing in international public relations, across universities in the Middle East. Furthermore, allocating considerable resources and funding to scientific research in this field is of utmost importance.

Moreover, it is essential to strengthen the involvement of civil society organizations, as well as international human rights and relief organizations, in relief work and humanitarian diplomacy. This can be achieved by empowering these organizations and reinforcing their roles at both local and global levels.

Additionally, Arab governments should provide international support to UNRWA by offering assistance in terms of media and awareness campaigns, as well as material and logistical support. This support will contribute to UNRWA's efforts in addressing the needs of Palestine refugees effectively.

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